

Collaborations in Place-based Creative Practice: Birmingham Public Art Strategy 2015-2019

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1. Foreword

Public art is an important and necessary ingredient in the life of a modern city. Art has the power to provoke, inspire and transform. It plays a strong role in shaping place, enhancing the environment and supporting the reputation of a town or city. Art also forms a focus for storytelling, navigation and community engagement, it connects places and people. Art can also stimulate the local economy, provide opportunities for artists and creative people, and contributes to our shared sense of identity.

The purpose of this strategy is to refocus our relationship with public art, and advocate the value of having a good quality portfolio of public art. Here in Birmingham we have a diverse range of public art, everything from statues of scientists of the enlightenment; the pioneers of emancipation, and civic leaders who fought for the vote during the 19th century; through to late modern artworks such as Anthony Gormly's *Iron: Man (1993)* in Victoria Square and Ondre Nowakowski's *Sleeping Giant, (1992)* near St Andrew's Stadium, which often has its nose painted blue by Birmingham City Football Club supporters.

Our iconic art works range from John Bridgeman's recently listed 1960s concrete *Play Sculpture* in Acocks Green to Laurence Broderick's *Bronze Bull* marking the entrance to the Bull Ring Shopping Centre, a popular attraction with visitors queuing to have their photograph taken with the artwork. And of course Birmingham's most recent public artwork, Gillian Wearing's *A Real Birmingham Family* (2014) challenges the concept of what makes a modern family.

In many cases public art reflects, and is a source of, controversy, debate and difference of opinion. This, in our view is a good thing. Most public artworks are not intended to be ignored, they are intended to be useful to a place and to its communities. *A Real Birmingham Family* is a good example of this, creating something of a media furore and strong opinions both for and against. In considering the future for public art, there is no place for being timid or afraid of controversy. Instead, let's allow our public art to challenge and contribute to these debates, and act as a catalyst for collective thinking about what we want from our society.

Forming a part of Birmingham's new Cultural Strategy, this strategy will reflect a wide range of considerations including quality, impact, local engagement, siting and maintenance. This Strategy establishes a framework for commissioning and funding future artworks, and how Birmingham will care for its public art in the context of budget cuts that mean that the Council cannot fulfil this task on its own. Looking forward, collaboration and sharing of resources between all of Birmingham's stakeholders will be needed to ensure we have good quality public art, both new and existing.

Cllr Ian Ward
Deputy Leader
Birmingham City Council

Cllr Penny Holbrook
Cabinet Member for Skills, Learning & Culture
Birmingham City Council

2. Strategy Vision

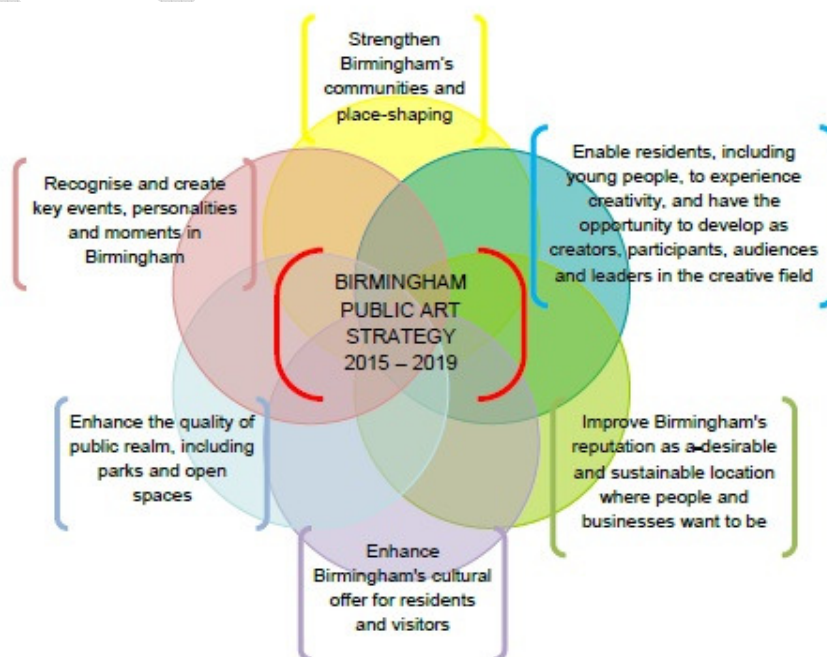
- 2.1 We need an improved public art portfolio across the city, in local neighbourhoods and within the city centre that can be enjoyed by residents and visitors alike, and further add to Birmingham's reputation as a top cultural destination, bringing people together to celebrate our heritage and be part of our future. This means ensuring our existing public art is well looked after, with improved conditions for adequately funded new art commissioning and collaborative place-based creative practice.
- 2.2 Our vision is for our temporary and permanent public art to be:

valued
 relevant ambitious inclusive
 innovating provoking
 transformative challenging
 artistically-strong stimulating
 inspiring risk-taking bold
 surprising
 unifying

2.3 This strategy supports the development of public art projects and initiatives that can further:	
V1	strengthen Birmingham's communities and place-shaping
V2	enable Birmingham residents (including young people) to experience creativity, and have the opportunity to develop as creators, participants, audiences and leaders in the cultural field
V3	improve Birmingham's reputation as a desirable and sustainable location where people and businesses want to be
V4	enhance Birmingham's cultural offer for residents and visitors
V5	enhance the quality of the public realm, including parks and public open spaces
V6	recognise and create key events, personalities and moments in Birmingham

- 2.4 This vision will be achieved through six objectives, each with an action plan. These objectives focus on:

- 1 **Commissioning Practices for Public Art**
- 2 **Funding New Public Art**
- 3 **Facilitating Changes to Birmingham's Public Art Portfolio**
- 4 **Supporting Artists and a Collaborative Public Art Ecology**
- 5 **Maintaining Public Art**
- 6 **Promoting Public Art**



3. Background

3.1 Who owns the strategy and who is it for?

- 3.1.1 The strategy's production has been overseen by the Public Art Strategy Steering Group, chaired by Councillor Holbrook (BCC Cabinet Member for Skills, Learning & Culture). Members include the BCC Deputy Leader, representatives from BCC Culture and Visitor Economy Services; BCC Planning and Regeneration Services; Birmingham Museums Trust, Birmingham City University, Glenn Howells Architects; Eastside Projects and advice and guidance from ixia public art think tank.
- 3.1.2 Public Art commissioning and maintenance responsibilities cross over a range of BCC services, and increasingly involve a wide range of public bodies and private sector developers. Therefore this strategy has been written for, and where possible, includes contributions from representatives of developers; Business Improvement Districts and local centres; businesses; schools; the higher and further education sector; the health sector; community and resident groups; the housing sector; the environmental sector; the heritage and cultural sectors; planners; artists; architects; engineers; urban and landscape designers and the transport and infrastructure sector.
- 3.1.3 A Public Art Strategy Implementation Group will be brought together from a range of stakeholders in order to take forward the action plans outlined in Section 5. A number of actions will also be taken forward through the Public Art Gateway Group and other relevant existing committees, such as those taking forward the wider Cultural Strategy. The Strategy will be reviewed on an annual basis to ensure updated action plans and new policy developments are incorporated as appropriate.

3.2 What is the Public Art Gateway Group?

- 3.2.1 Public Art Gateway Group is a Council working group set up to facilitate changes to Birmingham's public art portfolio, advise on new commissions and upcoming schemes. Group representation includes: BCC Highways, BCC City Centre Management, BCC City Centre Design and Conservation Team, BCC Culture Commissioning Service and Birmingham Museums Trust.

3.3 What is Public Art?

- 3.3.1 Public art is a place-based creative practice: the act of producing a permanent or temporary art within the public realm. The artists that create art within the public realm are frequently also residents of the city, aided often by other residents such as curators, designers, community organisations, resident groups, architects, engineers, planners and technicians. While they may be based in Birmingham, these artists often work nationally and internationally. Equally, teams of artists, curators and technicians from national and international cities will be commissioned to create art within Birmingham's public realm.
- 3.3.2 The outcome of the artist's or artists' creative practice can form a part of the infrastructure of the physical built environment, or it can form a part of the community engagement process of developing or redeveloping an area. It could be a temporary site or space-specific work, or could form part of a festival, series of events or interventions. Examples of different approaches to public-realm art practices have been included in section 4.2.

“Birmingham is a place with many differences and we need many different artworks to truly reflect who and what we are. Art can be made of anything, and so can cities. Each city or artwork may have its own characteristics, histories, quirks and accents.”

- quote

3.4 Public Art in Birmingham

- 3.4.1 Birmingham's current public art has grown from the city's strong heritage of crafts and industry, developing through various national and local initiatives throughout the decades leading up to the millennium. These included housing renewal and regeneration schemes such as those in Nechells, Acocks Green and more recently, Castle Vale; and the involvement of the Public Art Commissioning Agency (PACA) in the International Convention Centre development and civic square redesign such as Centenary Square and Victoria Square.
- 3.4.2 Several surveys of Birmingham's public art exist, the most recent comprehensive review was completed in 2003, but only includes works within 3 miles of the city centre. There are currently over 300 artworks, statues, clocks, monuments, fountains, reliefs and mosaics logged by the Public Monuments and Sculptures Association (PMSA), based on G.T.Noszlopy's¹ research. Birmingham Museums Trust regularly review the list of public art, clocks, fountains and monuments owned or looked after by Birmingham City Council. Section 5 of this strategy identifies an action to update this survey of public art in Birmingham.

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¹ G.T. Noszlopy, Public Sculpture of Birmingham including Sutton Coldfield (1998)

4. Why Public Art?

4.1 Economic and Cultural Wellbeing

4.1.1 The strategy celebrates public art for its intrinsic arts value, as well as its links to other Council policies where culture-led innovation can make a huge difference to non-arts agendas:

“Participation in culture is inherently a good thing - it challenges perceptions, prompts feelings of happiness, sadness, anger and excitement, creates moments of personal reflection and enables people to understand the world they live in, its possibilities and the cultures of others more profoundly. Cultural activities can also deliver a range of other outcomes including health and wellbeing, social and community cohesion, civic engagement, economic impact, development of transferable skills and improved environment.”

- *Big City Culture: Birmingham's 2010-15 Cultural Strategy (2010)*

4.1.2 By maximising engagement and funding opportunities, as well as improving the conditions for new art commissioning and collaborative place-based creative practice, we can better care for our public art heritage, and generate new exciting and unique good-quality public art across Birmingham. We want to allow public art's transformative nature to reach its full potential, challenging perceptions and enabling people to better understand the world they live in along the way. Both this strategy and the refreshed Birmingham Cultural Strategy will recognise the support needed to grow and sustain the local cultural ecosystem of the city.

4.1.3 ACE's refreshed strategy *Great Art and Culture for Everyone*² (2013) re-focused the agenda to creating the right conditions to help arts, museums and libraries to thrive and to be excellent; to stimulate as many people as possible through arts and culture and for children and young people to experience arts and culture more. These are all core values in line with Birmingham's Cultural Strategy that should be reflected in new commissioning of public art.

4.1.4 ACE looked at the value of arts and culture to people and society through a comprehensive review³ (2014). The report concluded that arts and culture boost the economy through attracting visitors, creating jobs and developing skills, attracting and retaining business, revitalising places and developing talent. The report also recognized the positive impact arts and culture can have on health and wellbeing, and wider social benefits: those involved with arts tend to be more active as volunteers and contribute more to social capital and community cohesion. When arts and culture are included within education it can improve literacy, language and maths skills.

4.1.5 As such, the commissioning and development of public art schemes could healthily contribute to the outcomes of the following Birmingham policies, strategies and white papers:

- Birmingham Council Plan
- Birmingham Development Plan 2031
- Big City Plan and associated Area Masterplans
- Area Action Plans and Neighbourhood Plans
- Public Realm Strategy and Character Area Plans
- Relevant Supplementary Planning Documents e.g. Lighting Places
- Birmingham Cultural Strategy
- Birmingham Festivals Strategy
- Birmingham Heritage Strategy

² Arts Council England (2013) *Great Art and Culture For Everyone: 10-Year Strategic Framework 2010-2020* (2nd Edition, Revised 2013)

³ Arts Council England (2014) *The Value of Arts and Culture to People and Society: An Evidence Review*

- Greater Birmingham and Solihull Local Enterprise Partnership: Delivering Growth Strategic Framework
- Making Birmingham an Inclusive City: Community Cohesion White Paper
- Transforming Place (Neighbourhood Strategy)
- Birmingham Housing Strategy
- Birmingham Health and Wellbeing Strategy
- Birmingham Mobility Action Plan

4.2 Public Art Outcomes

4.2.1 Public Art could contribute to the above strategies in the following six ways, as outlined in the Strategy vision:

V1: Helping to strengthen Birmingham's communities and place-shaping

4.2.2 Public Art can bring people from all sorts of different backgrounds together, whether this is contributing to its creation, or responding to it as an audience. Art works and art projects such as *Leap of Faith* by Mohammed Ali, *Longbridge Public Art Project* by WERK or temporary artwork *Love Stirchley* by Place Prospectors can enable residents and artists to work collaboratively and reflect on an area's history, identity; its people and their connections.

4.2.3 Public art can empower residents and artists to have a voice, and actively shape the future of a place. Projects that successfully engage communities can create good quality and relevant public art, where residents can feel proud and have ownership. Such art works can contribute to place-making, feeling safe, cohesion and sustainable communities. There may be many future opportunities through housing or retail development schemes where artists and residents can be brought in early on to discuss how public art could enhance place making, safety and identity.

V2: Enabling Birmingham residents (including young people) to experience creativity, and have the opportunity to develop as creators, participants, audiences and leaders in the cultural field.

4.2.4 By its very nature, public art is open to all: it is free of cost to the spectator or participant, and generally in a public space. We need to ensure our public art is inclusive and accessible as possible, and that the right resources and partnerships are in place with a range of sectors, including schools and community groups, to support artists and creative people to develop the public art sector and become influential advocates and leaders, so that everyone has the chance to see Birmingham in a new way through public art.

V3: Improving Birmingham's reputation as a desirable and sustainable location where people and businesses want to be.

4.2.5 What lessons can we learn from *Guinguette* by Mark Pimlot (at the Mailbox underpass – add image) and *The Green Man* by Tawney Gray (at the Custard Factory) in how public art can unlock and rejuvenate underused spaces and buildings, and reanimate them? We need our public art and creative spaces to keep on growing, so residents and businesses can continue to think of Birmingham as a great place to live, work and study; and for news of our distinct and creative places to continue to spread to other towns and cities regionally, nationally and internationally, helping sustain our economy and attract new business investment. There are many upcoming development schemes where public art could be integrated, and there is potential to improve way-finding for traveling across the city, and celebrate Birmingham's unique areas. (Add image: *Gunilla Klingberg, 2014, Commissioned by Chiltern Railways and Eastside Projects*)

V4: Enhancing Birmingham's cultural offer for residents and visitors

4.2.6 To have bold, bombastic, stimulating, inspiring, provoking, innovating and challenging art, we need bold, inspiring, innovative artists, planners, developers and urban designers at the cutting edge of technology. We need artists to be at the table as often and as early in development discussions as possible (as in the case of *Longbridge Public Art Project*). We need a long lead in time to refine ideas and engage with residents and create the most interesting art works. We need to support our artist ecology, and bring creative minds together with less creative minds and non-arts sectors so they can learn from one another.

V5: Enhancing the quality of the public realm, including parks and public open spaces.

4.2.7 Public Art can contribute to the creation and upkeep of attractive, safe and enjoyable spaces and high quality streets and spaces. Public Art can also improve the legibility of the city by creating landmarks for pedestrians and cyclists; and create public realm that is distinctly Birmingham, take for example *Boundary* by Rob Colbourne and Stuart Mugridge at Birmingham's National Express Coach Station public art project (add image).

V6: Recognising and creating key events, personalities and moments in Birmingham.

4.2.8 Birmingham has fantastic examples of art works celebrating key personalities and moments in the history of Birmingham, from James Watt to Cathleen Dayas. More can be done to engage residents and schools to interpret and re-interpret these artworks and their meaning in today's context. It is also important to remember that public art can create an event, personality and moment of its own: *Iron:man* in the past has been wrapped with a scarf, and temporary installations can create a real stir, such as Fierce! Festival's bird nest on the Rotunda in 2005 (add image).

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4.3 Public Art, Cultural Wellbeing and Planning Control

- 4.3.1 The National Planning Policy Framework (NPPF) recognises that cultural wellbeing is part of achieving sustainable development and includes cultural wellbeing within the twelve core planning principles, which underpin both plan-making and decision-taking. The NPPF states that the planning system should: 'take account of and support local strategies to improve...cultural wellbeing for all...'⁴
- 4.3.2 The Planning Policy Guidance (PPG) complements the NPPF and provides advice on how to deliver its policies. The PPG states that: 'Public art and sculpture can play an important role in making interesting and exciting places that people enjoy using.'⁵
- 4.3.3 Advice on the provision of public art via the planning system provided by the planning barrister, Ian Dove QC, to iXia public art think tank, states that: 'Public art is an obviously legitimate expectation of development in circumstances where there is an evidence base in the form of design requirements or established public art policies and programmes which demonstrate the link between proposed development and public art...'⁶
- 4.3.4 The Farrell Review (2014) was an independent review into how the UK could 'plan and design our future built environment'. The Review concludes: "The greatest failure of focusing on development control is the quality of the public realm, and we must strengthen the critical contribution of landscape, urban design and public art in making great places."⁷
- 4.3.5 Many contributors to the Farrell Review stressed the role of the arts and artists in improving our everyday places:
- Contributing design and placemaking skills to architecture and the public realm
 - Animating public space and creating a sense of place through permanent and temporary art, performance and street arts
 - Engaging people of all ages and backgrounds in debating, conceiving, planning, designing and vitalising the public realm.
- 4.3.6 Amongst its many recommendations relevant to public art were:
- Teach the built environment across all subjects in schools
 - Decision makers should receive training in design literacy (e.g. planning committee members and highway engineers)
 - ACE and Crafts Council could research and reinforce the role of artist and the arts in contributing to the planning, design and animation of public realm and architecture
 - Local planning authorities should follow examples of best practice, where wider contextual plans and appropriate funding for landscape and public art are required from developers.
- 4.3.7 The Town and Country Planning Association publication *Improving Culture, Arts and Sporting Opportunities through Planning: A Good Practice Guide* (2013) presents full justification for the use of arts and culture in planning, mapped against the NPPF. Useful guidance and toolkits show how public art can be integrated into good public realm and town planning schemes.



⁴ National Planning Policy Framework (Department of Communities and Local Government, 2012), paragraph 17. See: <http://planningguidance.planningportal.gov.uk/blog/policy/achieving-sustainable-development/>

⁵ http://planningguidance.planningportal.gov.uk/blog/guidance/design/what-is-a-well-designed-place/#paragraph_018

⁶ I Dove QC, *Re: iXia: Public Art and the Planning System Further Advice 2nd April 2014* (No5 Chambers, 2014), paragraph 9, page 5. See: <http://ixia-info.com/files/2009/05/Public-Art-and-the-Planning-System-Ian-Dove-QC-Further-Advice-ixia-public-art-think-tank-2nd-April-2014.pdf>

⁷ T Farrell et al, *The Farrell Review of Architecture and the Built Environment*, 2014, <http://www.farrellreview.co.uk/>

- 4.3.8 The Department for Culture, Media and Sport and Department for Communities and Local Government publication *World Class Places* (2009) drew attention to the importance of place-making. It identified a range of factors that contribute to quality of place and engender a sense of place and belonging – including well designed buildings, the public realm and green spaces, imaginative use of public art, sensitive treatment of historic buildings and sites, and provision of and access to a good mix of services and amenities in town and rural centres⁸.
- 4.3.9 Public art commissioning can contribute to the implementation of the Birmingham Development Plan 2031. The vision for Birmingham is: ‘...to ensure Birmingham’s residents will be experiencing a high quality of life, living within attractive and well-designed sustainable neighbourhoods’. All new development will be expected to be designed to the highest possible standards, contributing to a strong sense of place. Public art can enhance the scope of a space and encourage flexible uses, as well as improve the environment and public realm.
- 4.3.10 Public art can contribute to the six design principles for creating a liveable, connected and authentic centre, with a high quality, attractive and pedestrian-friendly public realm and convenient, walkable connections within Birmingham’s city centre, as outlined in the Public Realm Strategy. These six principles are: distinctively Birmingham; attractive, safe and enjoyable places; high quality streets and spaces; pedestrians first; connected and legible; and a green and sustainable city. Public Art can also contribute to the delivery of other Supplementary Planning Documents (SPDs), such as the Lighting Places SPD.

⁸Town and Country Planning Association’s *Improving Culture, Arts and Sporting Opportunities through Planning: A Good Practice Guide* (2013) p.8 http://cultureandsportplanningtoolkit.org.uk/fileadmin/user_upload/2013_Guide/TCPA_Culture_Guide.pdf

5. Strategy Implementation

5.1 Strategic Objectives and Actions

5.1.1 The following six objectives underpin the strategy's vision. Each objective has an action plan. Collaboration with a wide range of partners will be required to take the strategy forward. This will be overseen by a newly devised Public Art Strategy Implementation Group, with some specific actions to be undertaken by the Public Art Gateway Group as well as sub-groups of the wider Birmingham Cultural Strategy.

5.1.2 Further work will be undertaken by this Implementation Group to develop each action and review the resources and wider partnerships that may be required. The Group will also oversee the process of amending any of the below action plans in response to new initiatives, partnerships or other changes to the social, economic or cultural climate. The Strategy will be reviewed on an annual basis to ensure updated action plans and new policy developments are incorporated as appropriate.

Objective 1: Commissioning Practices for Public Art ***Improving the practice of commissioning and developing public art in Birmingham***

While the Public Art Gateway Group currently provides advice to organisations about public art commissions (e.g. budgets, decision panels, materials, maintenance costs, risk assessments, artistic quality), more could be done to improve the practice of commissioning to widen the geographic spread of commissioning; the quality of submissions, competitiveness of the process, and to broaden the diversity of artists applying for opportunities. The actions identified look to improving these processes and the quality of Birmingham's public art portfolio across the city in the longer term, as well as encourage commissioning processes that allow for collaborative practices between the commissioning agent and the wider developer, architect, structural engineer, landscape designer and artist team, resulting in more innovative public art.

O1	Actions	Lead & Partners	Timescale
1	Develop a Commissioning New Public Art policy, and guidance/ toolkit for developers/ public art commissioners and planners	BCC Culture Commissioning & BCC City Centre Design	short term 2015-16
2	Identify housing associations and officers to facilitate creative community engagement and placemaking projects	BCC Housing, arts organisations, housing associations	medium term 2015 - 2019
3	Increase children, young people and family involvement in commissioning art and in new public art schemes	PAGG, Arts organisations	medium term 2015-19
4	Fill gaps in public art training and continued professional development opportunities for planners and other relevant professions	MADE, ixia, BCC, BCU, BAA, Developers, arts organisations	medium term 2015-19
5	Improve the evaluation of public art (both social and economic impact)	ixia, BCC, ACE	longer term 2020 and beyond

Objective 2: Funding New Public Art
Improving the funding base for commissioning public art works

Both the Birmingham Development Plan and Big City Plan identify several key development sites across the city over the next 15 years. There is currently no consistent approach to the way in which public art could be included in new developments. The Public Art Gateway Group provide advice and guidance on public art commissioning but do not currently hold a strategic position in advocating for the inclusion of public art in pre-planning application discussions. The actions identified look to address these issues, taking into consideration the opportunities and restrictions of Section 106 and CIL, and alternative funding opportunities. We need to further develop and sustain partnerships for the funding of new public art work where relevant, and their ongoing maintenance. The development of a formal framework for the creative use of planning gain monies needs to be reviewed, as well as other new funding streams.

O2	Actions	Lead & Partners	Timescale
1	Identify future appropriate sites where public art options can be discussed with developers at an early stage (pre-planning application). This could include temporary works in the lead up to new developments.	BCC Culture and BCC Planning	short term 2015-16
2	Confirm 5 key projects and or sites over the next 10 years where new public art commissions could take place, which could include iconic projects in areas identified in the Birmingham Development Plan, Area Action Plans, Public Realm SPD and Neighbourhood Plans.	BCC Planning, Wild in Art, BBAP, arts commissioners, arts organisations, artists, community organisations	medium term 2015-19
3	Pilot the creation of an arts commissioning plan detailing opportunities for arts programming within Character Areas, as identified through the Public Realm strategy.	BCC Culture, BCC Planning, BIDs, arts organisations, residents	medium term 2015-19
4	Research European funding opportunities and develop partnership to access alternative longer term finances	Universities, colleges, BCC, arts organisations	short term 2015-16
5	Commission a feasibility study into artist-led self-build homes to create unique areas of distinctive creative housing stock.	Eastside Projects, BMHT, MADE	medium term 2015-19
6	Work more closely with other public art commissioners to support new art work development, fundraising directly from these sources or use match-funding against CIL and Section 106	BCC Culture, BCC Planning, BIDs, NHS, community orgs, HCA, BMHT, Housing associations	medium term 2015-19
7	Work with partners to clarify the process for managing CIL monies, providing guidance on the use of CIL.	BCC Planning, BCC Culture	medium term 2015-19
8	Explore options to create an arts, culture and heritage fund through the CIL (to include a budget for public art)	BCC Planning, BCC Culture, arts organisations	medium term 2015-19 to long term 2015-19
9	Develop good practice case studies demonstrating different approaches to artists working in public realm settings, and public art integration into schemes.	BCC Culture Service, ACE, ixia, arts organisations	short term 2015-16
10	Review opportunities for innovative arts commissioning via the Birmingham Business Charter for Social Responsibility principle of 'Be a Partner in Communities'	BCC Procurement, BCC Planning	short term 2015-16

Objective 3: Facilitating Changes to Birmingham’s Public Art Portfolio
Improving the functioning and awareness of BCC’s internal Public Art Gateway Group

The Public Art Gateway Group (PAGG) was set up in 2012 by departments within the City Council responsible for public art coordination. The group maintain an overview of public art commissioning linked with major schemes within the city and ensure the correct processes are adhered to in order to balance Birmingham City Council’s interests in artistic quality, planning suitability and maintenance obligations, and sign off proposals when they satisfy requirements for artistic, planning and maintenance liabilities. Practical issues have included relocating public art from redevelopment sites, attending to vandalism and damaged artworks as well as reinstating and decommissioning artwork.

This objective underpins all the aims of this strategy, as PAGG is a key decision making and advisory body through which all proposals concerning public art (decommissioning, relocation, commissioning, maintenance etc.) should be signposted. While the group have successfully processed a vast number of public art enquiries and proposals, the actions listed are to improve communication of the group’s function both internally (to other council officers and members) and externally to the public (including artists and developers) as well as to review decision making protocols, and the group’s role in public art advocacy.

O3	Actions	Lead & Partners	Timescale
1	Review planning processes and public art processes and identify areas for improved integration	BCC Culture Service & BCC Planning	short term 2015
2	Develop an internal BCC communication plan to increase the awareness of and the use of PAGG strategically.	BCC Culture Service	short term 2015
3	Develop a communication plan to increase awareness and use of PAGG with partners and stakeholders external to the council	PAGG members	medium term 2015
4	Develop a policy for gifting artworks and acceptance of artworks by the City Council	BCC and BMT	medium term 2015-19
5	Develop a policy for dressing public art works	BCC and BMT	short term 2015
6	Review the membership of PAGG, and where relevant consider wider involvement from partners and stakeholders	BCC, artists, arts organisations, BCC Design Review panel members, architects, BAA, developers	medium term 2015-19
7	Review whether the Public Art Strategy should be adopted as a Supplementary Planning Document, and take forward as necessary	BCC Culture and BCC Planning	medium term 2015-19
8	Develop guidance on commissioning street art	BCC, WM Police and arts organisations	medium term 2015-19

Objective 4: Supporting Artists and a Collaborative Public Art Ecology
Improving the information, advice and support available to local artists engaged in public realm working

The importance of cross-sector brokerage between artists and developers from early on in the planning process has been highlighted throughout the course of this strategy's development. Improved pathways for developing these relationships are required in order to commission distinctive, world-class public art that is embedded within a development from the beginning, rather than being an add-on at the end. The actions identified look to support artists working with public art commissioners (including developers), or in developing public art proposals. Increasing training and development of public artists will also support new and emerging talent, and both diversify and increase the number of artists working in public realm, in terms of artistic background as well as (but not exclusively) ethnicity, age, gender, disability, faith and sexuality.

O4	Actions	Lead & Partners	Timescale
1	Create written guidance for artists and developers etc working with public art commissions.	BCC Culture Service, artists and arts organisations	short term 2015-16
2	Set up meetings with students, public artists and other partner organisations regarding progression routes into public art careers	ixia, MADE, universities, arts organisations, Creative Alliance	short term 2015-16
3	Working with partners, undertake research of current public artists and organisations based in Birmingham, gaining local, national and international commissions. Further consult with this group to inform advice, information and guidance required.	Arts organisations, BCC Culture Service, ixia	short term 2015-16
4	Create and facilitate further networking and brokerage opportunities between artists, arts organisations, arts consultants, developers, architects and other public art commissioners, especially considering partners and stakeholders involved in sites listed on the CIL123 Register	BCC Culture Service, BCC Planning, TPWM, ixia, MADE, BAA	medium term 2015-19
5	Work with partners to develop a Birmingham Public Art network as a professional forum for artists, commissioners and those who support the process (e.g. planners)	BCC Culture Service, BCC Planning, TPWM, ixia, MADE, artists and arts organisations	medium term 2015-19
6	Review planning training and continued professional development aimed at artists, and organise events where there are gaps, targeted to arts events and other sector specific events.	TPWM, arts organisations, training providers, ixia, MADE, BCC Culture	medium term 2015-19
7	Review how art within the public realm is included in arts courses and there are increased opportunities for collaborative multidisciplinary working	Universities, students, arts organisations	medium term 2015-19
8	Review research and development opportunities for digital art collaborations in the public realm	Artists and arts organisations, ACE, universities, BOM	medium term 2015-19
9	Review (and improve as necessary) the conditions required to enable artists to have a supportive ecosystem for public art experimentation working with architects and engineers: to develop their experience to	Custard Factory, Fazeley Studios, Birmingham Production Space, BOM, ACE, BCC,	longer term 2020 and beyond

	produce quality work, so there are more artists tendering within a competitive process	artists and arts organisations, BAA, architects	
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Objective 5: Maintaining Public Art***Improving the management of the existing portfolio of public art works in Birmingham***

Birmingham currently has a large portfolio of public art works (including clocks and fountains) across this city, partly managed by Birmingham Museums Trust on behalf of Birmingham City Council, and through a partnership of departments within the City Council (the Public Art Gateway Group). There are currently limited resources (funding, capacity and partnerships) for maintaining the full portfolio of art works to the desired standard. In addition, the original context of an artwork can lose relevance as developments take place across Birmingham, and maintenance responsibilities of some works of art sometimes lack clarity. The actions identified look to address these issues.

O5	Actions	Lead & Partners	Timescale
1	Develop a policy for the decommissioning, re-siting and storage for existing public art works.	BCC PAGG and BMT	short term 2015
2	Identify areas for improved efficiencies in maintaining artworks and monuments through a review of maintenance plans and contractual arrangements	BCC Highways and BMT	short term 2015
3	Research into the feasibility of a 'Public Art Curator' programme pilot	BMT, BCC, Eastside Projects, arts organisations	short term 2015
4	Update the current register of Birmingham's public artworks and make it available online	BCC, PMSA and possibly universities	medium term 2015-19
5	Increase funding for existing public art maintenance by a) utilising city-wide campaigns to raise funding for public art, e.g. Heritage Week and b) improving consortium arrangements e.g. creating a Foundation through which funds can be raised	BMT, BCC Culture, Heritage organisations, BCS, PMSA	medium term 2015-19
6	Develop a public art vandalism reduction plan (e.g. planting schemes, natural surveillance)	BMT, BCC City Centre Management, BCC Parks, WM Police, BIDs	medium term 2015-19

Objective 6: Promoting Public Art
Improving awareness and education of public art in Birmingham

Birmingham has many high-profile works of public art within its portfolio, such as the River, Iron:Man and the Boulton, Murdoch and Watt statue. Many of these works of art already feature in the promotion of the city to international business delegates and the tourism sector, however there are additional ways that Birmingham’s public art can reinforce Birmingham’s identity as an international cultural visitor destination; not only celebrating distinctive places within the city centre, but equally celebrating the local identity and distinctive places within the city’s neighbourhoods. The interpretation of public artworks could also be improved, and legibility between artworks, to improve audience experience and enjoyment. The actions identified look to address these issues.

O6	Actions	Lead & Partners	Timescale
1	Develop QR codes/ interpretation for existing art works and other innovative digital media technology	BMT, BCC and BCS	medium term 2015-19
2	Improve information available on public art online	BCC, BCS and arts organisations	short term 2015-16
3	Develop public art audiences, through e.g. or a media campaign, exhibitions and engagement projects	BBAP, BMT and arts organisations	medium term 2015-19
4	Agree a strategy for showcasing Birmingham’s public art	Marketing Birmingham, Business Birmingham, BCC, BIDs	short and medium term 2015-19

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5.2 Policy and Guidance

5.2.1 Below is a summary of the policies and guidance that will be developed by Birmingham City Council through the Public Art Strategy Implementation Group and Public Art Gateway Group in partnership with relevant stakeholders (referenced in the associated action plans):

PA01 Commissioning New Public Art Policy Summary	Action Plan Objective 1
Birmingham City Council endorses the principle of public art commissioning in line with the vision of the Public Art Strategy. The policy will set out good practice principles and considerations when commissioning art projects and creative collaborations within the public realm.	
PA02 Public Art Maintenance and Review Policy and Guidance Summary	Action Plan Objective 5
Birmingham City Council will develop this policy with PAGG stakeholders to assist in looking after its public art and other designed public realm items (e.g. clocks, fountains, monuments) to ensure their quality and presentation are kept at a high standard. The policy will provide information on what to include in maintenance plans and links to advice and guidance for repairing damaged art.	
PA03 Relocating and Decommissioning Policy and Guidance Summary	Action Plan Objective 5
Birmingham City Council will develop this policy with PAGG stakeholders to assist in looking after its public art and other designed public realm items (e.g. clocks, fountains, monuments) to ensure they remain appropriate and relevant within their potentially changing environmental context. A flowchart will be included for assist with considerations for when art should be relocated or decommission. Guidance will be included on the decision making and consultation processes.	
PA04 Public Art Dressings and Interventions Policy Summary	Action Plan Objective 3
Birmingham City Council will develop this policy with PAGG stakeholders to assist in looking after its public artworks, and ensure the quality and presentation of the city's public artworks, monuments, fountains and public spaces are kept at a high standard. This policy will outline the process for requests and authorisations to dress public art works, monuments and fountains, and the process for the removal of unauthorised dressing of public art works, monuments and fountains and administration of associated fines.	
PA05 Public Art Acquisitions and Acceptance of Gifts Policy Summary	Action Plan Objective 3
Birmingham City Council and Birmingham Museums Trust will develop this policy to ensure the quantity and quality of its portfolio of public art works is effectively and appropriately managed.	
PA06 Street Art Guidance Summary	Action Plan Objective 3
Birmingham City Council will develop this guidance in partnership with relevant organisations to assist artists and commissioners with health and safety considerations for safe working, as well as permits and other requirements.	
PA07 Guidance for Artists, Planners and Developers working with Public Art	Action Plan Objective 4
Birmingham City Council will develop this guidance with stakeholders in order to assist artists, planners and commissioners (including developers). The guidance will link to PA01, outlining considerations for getting the best outcome for the artist, the commissioner and others engaged with the public art process. Case studies of different creative approaches to art within the public realm will be given. This policy will also outline the tools that can be used to implement public art schemes working with developers, such as via Section 106 planning obligations and CIL.	

5.3 Developments and Schemes

- 5.3.1 Listed below are examples of current sites and opportunities for potential permanent or temporary public art commissioning. It is noted these developments are at different stages of the planning process, therefore the creative scope or limitations vary between schemes.
- 5.3.2 Other schemes and opportunities will come online during the strategy where artists could become a part of the development team as early as possible. Schemes could include retail, housing and healthcare developments, as well as opportunities through Area Action Plans, Neighbourhood Plans and gateways identified through the Birmingham Development Plan 2031 and Public Realm Strategy. Opportunities for temporary and more permanent art should be considered in these developments and schemes, including events and interventions, as per PA01 policy guidance.

Birmingham City Centre	Birmingham Localities
<ul style="list-style-type: none">• Paradise Circus• Arena Central• HS2 & Eastside• Smithfield• Metro extension• Various 'gold streets, gold squares and gold spaces' identified within the Public Realm Strategy• Canal and waterways regeneration• Cycle route development	<ul style="list-style-type: none">• Icknield Port loop• Housing in Sutton• Longbridge• Various other housing, healthcare and retail developments• Canal and waterways regeneration• Cycle route development

Appendix 1: Glossary

ACE	Arts Council England
BAA	Birmingham Architecture Association
BBAP	Birmingham Big Art Project
BCC	Birmingham City Council
BCS	Birmingham Civic Society
BCU	Birmingham City University
BIDs	Business Improvement Districts
BMHT	Birmingham Municipal Housing Trust
BMT	Birmingham Museums Trust
BOM	Birmingham Open Media
CIL	Community Infrastructure Levy
DCLG	Department for Communities and Local Government
DCMS	Department for Culture, Media and Sport
HCA	Homes and Communities Agency
HS2	High Speed 2 Rail Infrastructure
MADE	Midlands Architecture and the Designed Environment
NHS	National Health Service
PAGG	Public Art Gateway Group
PMSA	Public Monument and Sculpture Association
RIBA WM	Royal Institute for British Architects West Midlands
TPWM	Turning Point West Midlands
UoB	University of Birmingham
WM Police	West Midlands Police

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Appendix 2: Consultation List

Feedback has been captured through the BCC Public Art Gateway Group; a wider Consultation Event held in December 2014, online consultation via Citizenspace as well as ongoing stakeholder meetings.

The following organisations and groups have contributed to the development of this strategy:

A3 Projects
Arts Council England
Arts in the Yard
Associated Architects
Big Birmingham Art Project
Birmingham City Council
Birmingham City University
Birmingham Civic Society
Birmingham Heritage Strategy Steering Group
Birmingham Museums Trust
BPN Architects
Can Too
City of Colours
Colmore Business Improvement District
Eastside Projects
Edgbaston Arts Forum
Glenn Howells Architects
Grand Union
ixia
MADE
Marketing Birmingham
Public Art Gateway Group
Redhawk Logistica
RIBA WM
Still Walking
Stoford Developments
The Drum
Willmott Dixon

In addition to those listed above, numerous artists and independent planners and regeneration specialists have been involved during the consultation process. Many more have been invited to contribute either by attending the event, via online consultation or through meetings.

Appendix 3: Further Contacts

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Further information about the Public Art Gateway Group is available on:
www.birmingham.gov.uk/pagg

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