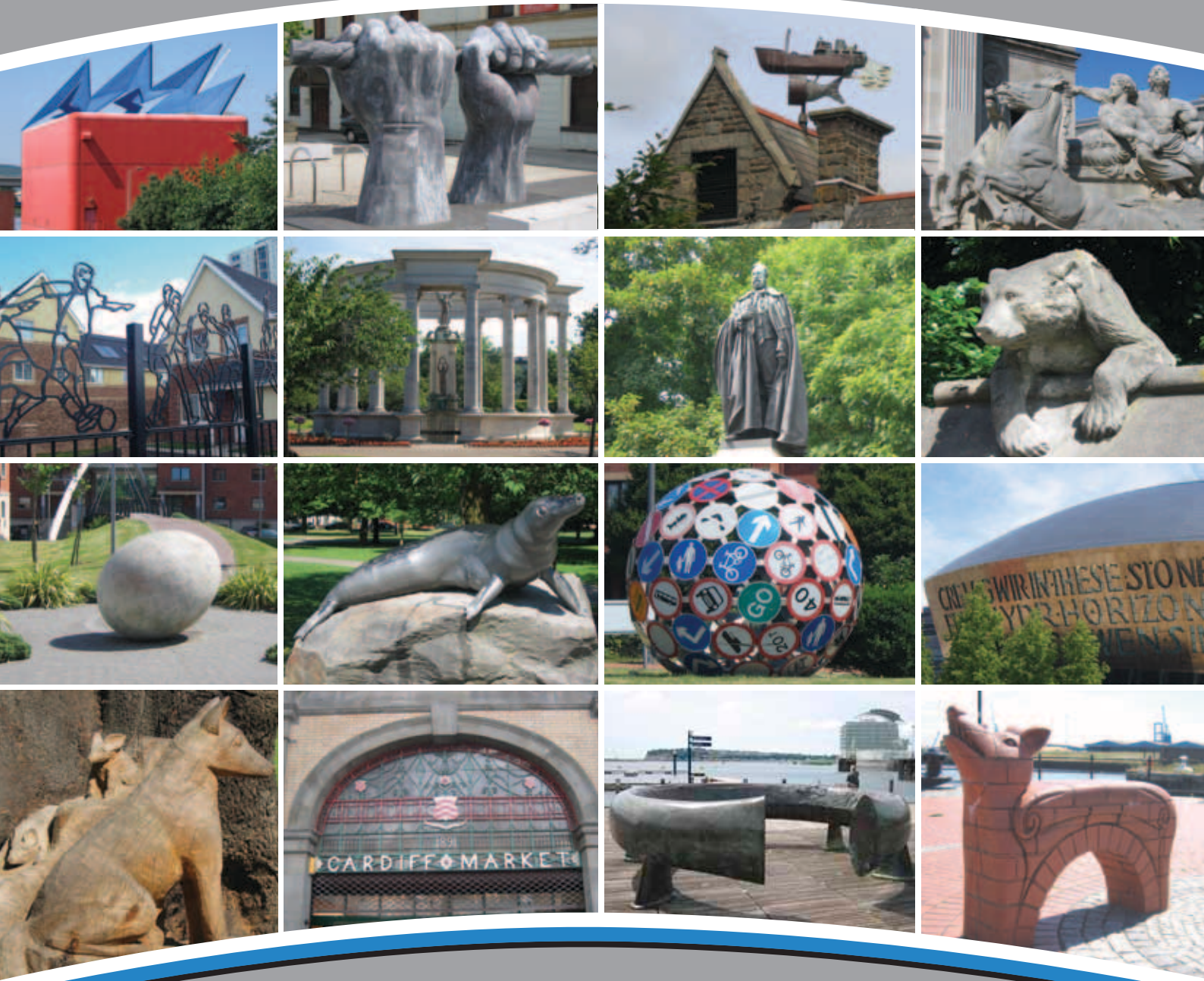


Cardiff Public Art Strategy



Cardiff Public Art Strategy



PUBLISHED 2005

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Water Tower

*Roald Dahl Plass, Cardiff Bay
Nicholas Hare Architects and
William Pye, 2000*

1. Introduction

A Public Art Strategy for Cardiff

1.1 Cardiff has a rich heritage of public art that has developed with the city over the past century and forms part of the fabric of its public spaces. From the monuments and statues that represent the history of Cardiff and the importance of past events and people, through to the more recent sculptures, events and integrated artworks that provide a sense of identity and make a valuable contribution to the quality of public spaces, the city contains a wealth of high quality public art.

1.2 Located in publicly accessible and visible spaces, public art is open to the appreciation of everyone, from the residents of the city through to those who work in and visit Cardiff. These artworks can help aid legibility, act as a valuable educational tool and provide an opportunity for groups and individuals to develop an interest in and understanding of public art.

1.3 There are many significant benefits that public art can bring to Cardiff, most importantly well-managed public art can enhance the environment, encourage inward investment and enrich the cultural life of Cardiff by providing opportunities for community expression.

1.4 The purpose of this Public Art Strategy is to build on Cardiff's success, to extend opportunities for the provision of public art and to promote and secure the delivery of high quality imaginative public art projects that enhance the environment, celebrate the city's past and present, and contribute to its distinctive character.

1.5 This Strategy clarifies responsibilities, illustrates the processes involved in developing public art and points the way forward to those concerned with the provision of public art. Working together with artists, the community, businesses,

organisations, individuals and partners in the public and private sector there is enormous scope to deliver new inspirational and innovative forms of public art and the Council wishes to spearhead this drive to success.

The Aims of the Public Art Strategy

1.6 The strategy aims to:

- Define, promote and secure the delivery of high quality public art in Cardiff
- Outline the policies and philosophies for the provision of public art
- Clarify the processes involved in the development of public artworks
- Encourage new initiatives and opportunities for public art, both within and outside the development process
- Encourage partnership working and community engagement in the development of public art projects
- Inspire and give expression to the ideas of individuals and groups which reflect on life in Cardiff
- Promote the early integration of public art within development proposals
- Improve the management and maintenance of Cardiff's existing and future public artworks
- Improve and promote access to public art information

Heritage



*Statue of Archdeacon Buckley
The Green, Llandaff
William Goscombe John, 1926*



*Statue of Godfrey, First Viscount of Tredegar
Gorsedd Gardens, Cathays Park
William Goscombe John, 1909*

Local Identity



*Wales Millennium Centre, Roald Dahl Plass, Cardiff Bay
Text by Gwyneth Lewis, 2005*

The Benefits of Public Art

1.7 Public art can enhance the environment, contributing to all aspects of urban design, from street furniture and paving to building design and landscaping. With community involvement, it can be effectively employed to:

- Enhance the environment, making a real difference to the quality of life of its inhabitants
- Aid regeneration by developing a positive identity for an area and improving its image
- Encourage people to value their surroundings, contributing to a reduction in vandalism and fear of crime and creating a healthier, safer and sustainable environment.

1.8 Public art can contribute to the character and identity of an area and aid legibility by:

- Creating landmarks that provide reference points and enable people to orientate themselves
- Defining routes and pathways
- Making connections between places and spaces
- Emphasising entrances, gateways and key junctions
- Creating local distinctiveness and a sense of place.

1.9 Public art can encourage inward investment by:

- Demonstrating social, cultural and economic confidence, thereby stimulating investment and economic growth
- Providing a focus and stimulus for tourism
- Contributing to the local economy by creating employment opportunities for local artists, craftspeople and associated businesses.

1.10 The development of public art projects in which local people work with artists to improve their own environment can:

- Promote social inclusion
- Develop people's sense of ownership for their environment
- Create a sense of local identity and community pride
- Strengthen a sense of community and enhance social cohesion
- Develop people's interest in, and understanding of, public art
- Develop people's creativity, extend their social skills and self confidence.

1.11 Cardiff's collection of public art is already a significant addition to the city's cultural provision, which can:

- Enrich the cultural life of the city
- Develop the city's cultural profile nationally and internationally
- Develop civic pride and help create a distinctive 'image' for Cardiff
- Help record the history of Cardiff and Wales.

Emphasising Entrances



*Canal Park Entrance
James Street, Butetown
Martin Williams, 1994*

Community Projects



*Black Bridge
Railway Footbridge, Adamsdown
Bradley Woods and Andrew Hartford, 2004*



*Fitzhamon Embankment
Andrew Rowe, David Mackie and Heather Parnell
2007*

Strategy Area

1.12 The Public Art Strategy applies to the whole of the City and County of Cardiff, from Caerphilly Mountain in the north to boundaries with Rhondda Cynon Taff and the Vale of Glamorgan in the west, Newport in the east and the barrage at Cardiff Bay in the south.

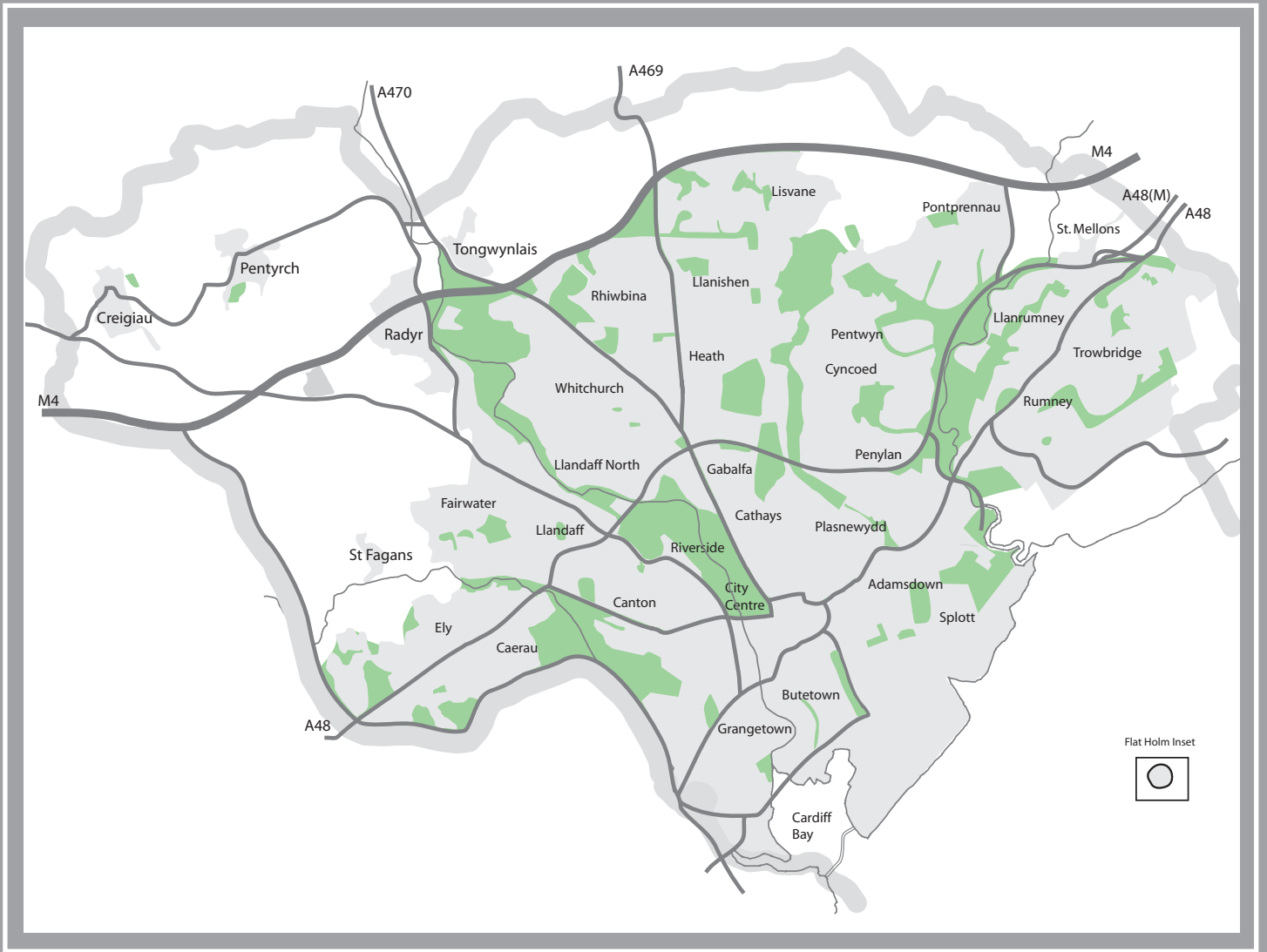
1.13 Within this boundary, the Strategy will consider all public art opportunities, from development proposals, regeneration projects and improvement schemes, through to public and private initiatives, gifts and contributions from organisations, community groups and individuals.

1.14 The Strategy should help to foster linkages and interactions between areas across the city, from the major gateways into Cardiff by road, rail and water, to strategic sites and key nodes and interchanges within the city, down to the pedestrian level within local communities, the city centre and Cardiff Bay.

Public Consultation

1.15 The development of the Public Art Strategy has been undertaken in two phases; initially a review was undertaken of the current public art within Cardiff, focusing on existing public artworks and their distribution across the city. The potential role of the Council in securing, implementing, managing and monitoring public art was reviewed.

1.16 Based on the results of this work, a green paper was produced as a public consultation document. The Public Art Green Paper posed a series of questions on a number of specific issues upon which views and opinions were sought. The document was circulated to all relevant partners, stakeholders and interested parties in addition to publication on the Council's website. Responses received through the consultation process have been taken into consideration in the production of the Cardiff Public Art Strategy.



City and County of Cardiff



*Blue Flash, Power Box and Mesh Chips
Tyndall Street
John Gingell, 1994*

2. The City and County of Cardiff

Cardiff's Legacy

2.1 Cardiff is a rapidly expanding European Capital with a history stretching back to Roman times. In 1905 Cardiff achieved city status and in 1955 became the Capital City of Wales, both landmark anniversaries celebrated in 2005. It was in the latter half of the nineteenth century that Cardiff expanded rapidly, with the mining of coal in the valleys and its export from Cardiff docks. Parallel with the economic prosperity and population growth was the physical expansion of Cardiff and the provision of artworks in the public realm.

2.2 The incorporation of art on buildings was particularly popular between the 1870s and the First World War and the development of the Civic Centre at the turn of the 20th century saw artworks forming an integral part of City Hall, the Law Courts and the former Glamorgan County Hall. The Old Library in the Hayes and the Pier Head Building at Cardiff Bay are excellent examples of buildings with decorative detailing.

2.3 Early freestanding artworks took the form of monuments, commemorative works and statues representing major figures and events from history that now form part of the fabric of the City, particularly around the Civic Centre in Cathays Park and in other parklands such as Roath Park and Victoria Park. These works were not only confined to external sites but were also incorporated within public buildings, including the Marble Hall at City Hall which contains a series of statues unveiled in 1916. Animal Wall at Cardiff Castle represents an early example of non commemorative artworks adding value and distinction to the quality of public spaces.

2.4 These traditions continued through much of the mid 20th century until, in the late 1980s and early 1990s Cardiff seized the initiative to add significantly to its public art portfolio through the rejuvenation of its waterfront. The Cardiff Bay Development Corporation commissioned a Strategy for Public Art in Cardiff Bay which was implemented by the Cardiff Bay Arts Trust. The process of procuring artworks was supported by an active 'Percent for Art' policy, applied to public and private sector projects alike that has resulted in an award-winning programme of public artworks.

2.5 The commissioning of artworks in the city has continued, with artists being included in several high profile development initiatives. The Magistrates Court, Cardiff International Arena, Mill Lane, Callaghan Square, Central Square and the Wales Millennium Centre have all involved artists, providing added value and distinction to the developments.

2.6 In addition, many community groups have taken an increased interest in the provision of more localised artworks, reflecting and celebrating aspects of Cardiff's rich cultural and community diversity.

Public Art in Cardiff Today

2.7 As Cardiff has developed, so too has the rich tapestry of public artworks and a strong artistic community, from the National Museum and Gallery of Wales to local art galleries, university arts departments, arts centres, libraries, studios, arts groups, workshops and arts agencies.

Art on Buildings



*Statue of a Grecian Female,
Prince of Wales, St. Mary Street
Circa 1920*



*Bust of Pallas Athena
The Old Library, The Hayes
William Taylor, 1896*

Commemorative Works



*Statue of Third Marquess of Bute
Friary Gardens, Cathays,
James Pittendrigh Macgillivray, 1930*



*Llandaff War Memorial
Cathedral Green, Llandaff
William Goscombe John, 1924*

Recent Artworks



*Awen
Welsh College of Music and Drama, North Road
Charles I'Anson, 1975*



*From Pit to Port
Britannia Quay
John Clinch, 2005*

2.8 During the 1990's and early 2000's Cardiff had two leading arts agencies; CBAT: The Arts and Regeneration Agency and Cywaith Cymru - Artworks Wales who worked closely with local authorities, government agencies, the private sector, environmental and community groups, schools, colleges and art organisations and actively encouraged creative collaborations. These agencies merged in 2007 to form Safle which operated until 2010.

The Council's Role

2.9 The Council is actively involved in the development of most aspects of public art. From the management and maintenance of many of the historic and contemporary artworks across the city, including civic venues which house and display a number of interior public artworks; through to the incorporation of public art in development and regeneration schemes, ranging from local environmental improvements to major projects and the development and implementation of community art projects, events and educational programmes.

2.10 The Public Art Strategy encompasses functions from a number of Council Services including Strategic Planning and Neighbourhood Regeneration, Marketing and Tourism, Highways and Transportation, Leisure, Libraries and Parks, Schools and Lifelong Learning and Regulatory Services. It seeks to deliver a comprehensive and co-ordinated approach to the provision of public art in Cardiff.

2.11 This Strategy sits within an overall framework of policies, plans and other corporate strategies that work collectively to deliver the strategic objectives of the Council.

Water Features



*Landsea Square Water Feature,
Mermaid Quay, Cardiff Bay
Jo Johnson Landscape Architects 2000*



*Water Feature,
Roald Dahl Plass, Cardiff Bay
William Pye 2000*

Railings



*Railings
Mill Lane, City Centre
Diane Maclean, 1995*



*Adventurers Quay, Roath Basin, Cardiff Bay
David Mackie and Andrew Rowe, 1999*

3. Guidance on Public Art

3.1 There is strong support for public art from national bodies across the country, including the Welsh Development Agency, the Design Commission for Wales and the Wales Tourist Board, whose Cultural Tourism Strategy for Wales identifies that:

“A high quality built environment cannot only help support tourism but also provides a good place to live, work and play and makes it an attractive place to invest. This requires...high quality public arts initiatives such as those pursued in Cardiff Bay”¹

3.2 The Welsh Assembly Government’s Cultural Strategy for Wales, ‘Creative Future’ states:

“There is a need for far wider recognition of the part public art can play not only in creating more beautiful and secure public spaces, but also in contributing to the regeneration of communities.”²

National Planning Policy

3.3 The development and integration of public art is actively encouraged throughout the planning policy framework. Planning Policy Wales (2002) highlights the importance of good design in new development and encourages the provision of public art through Technical Advice Note 12: Design, where it is recognised that:

“Public art can play an important part in creating or exploiting individuality and raising the profile of our towns, villages and landscape. Focusing public art at key locations, at important junctions, meeting places or entry points can enhance existing townscape features and help to make the area more legible. There is considerable scope for integrating public art into the townscape, ranging from the dramatic to the subtle, from traditional free-standing landmark sculpture to the innovative design of functional objects. Through careful choice of location and use of tactile materials, public art can and should be made accessible to all. Increasingly, imaginative design of floorspace, railings, lighting and signage is being used to personalise everyday objects.”³

3.4 It is also identified that:

“Public art should be considered early in the design process and be integral to the overall design of a building, public space or place. The choice of artwork should be the subject of full collaboration from the outset between the artist, the local community and professionals involved in the design process. Engendering a sense of local ownership and public responsibility for artwork is critical to the long-term success of public art projects.”⁴

¹ Cultural Tourism Strategy for Wales (Wales Tourist Board)

² A Cultural Strategy for Wales: Creative Future (Welsh Assembly Government)

³ Planning Policy Wales, Technical Advice Note 12: Design (Welsh Assembly Government)

⁴ Planning Policy Wales, Technical Advice Note 12: Design (Welsh Assembly Government)

Functional Objects



*Map of Llandaff
High Street, Llandaff
Angela Davies, 1981*



*Street Grilles,
National Assembly for Wales, Pierhead Street
Alan Evans, 1993*



*Trawler Weathervane,
Woods Brasserie, StartStreet
Alan Evans, 1993*

Council Policy

3.5 The Council in its Community Strategy has set out the long-term vision for Cardiff. It represents a common agenda for the Capital City of Wales and provides an overarching framework that supports other key strategies, plans and initiatives. The Community Strategy (2004 to 2014) states:

“We aspire to make Cardiff a liveable city with clean streets, good parks, easy access to the countryside, impressive architecture, high quality public art and an outstanding waterfront”⁵

3.6 The Cardiff Public Art Strategy complements the Council’s broader ‘Arts Strategy’, which was produced in 1998. Section 4, Art in Public Places has as its strategic aim:

“To improve the urban environment by commissioning good quality art and craftwork to enrich our environment.”⁶

3.7 The provision of public art is also identified in the City of Cardiff Local Plan, adopted January 1996. Within section 4.6 ‘Aesthetic Controls and Standards’ it is stated that:

“Where appropriate, the City Council will also seek to achieve, via the grant of planning permission social or community benefit related to the needs of the locality. Such ‘planning gain’ will vary according to the scale, location and type of planning application, and could include the provision of..... ‘a percentage for art’where appropriate.”⁷

3.8 The Council’s deposited Unitary Development Plan (to 2016) contains a specific policy relating to the provision of public art. Policy 2.56 of the UDP states that:

“Public art will be sought to enhance the character and appearance of development and public spaces.”⁸

3.9 The Cardiff Public Art Strategy draws together and builds upon this policy framework.

3.10 The Cardiff Public Art SPG (Supplementary Planning Guidance) provides detailed guidance of the Council’s requirements for the provision of artworks arising specifically through the development process.

⁵ Cardiff Community Strategy 2004-2014 (Cardiff County Council)

⁶ Arts Strategy (Cardiff County Council)

⁷ City of Cardiff Local Plan, January 1996 (Cardiff County Council)

⁸ Cardiff Unitary Development Plan (to 2016) Deposited Written Statement, October 2003 (Cardiff County Council)

Public Art in Cardiff Bay



Drift of the Curlews
St David's Hotel and Spa, Havannah Street
Sally Ann Matthews, 2000



Celtic Ring
Roald Dahl Plass, Cardiff Bay
Harvey Hood, 1993



People like us
Mermaid Quay, Cardiff Bay
John Clinch, 1993

4. Definitions of Public Art

4.1 Today, public art has developed to embrace not only sculptures and other permanent works but also festivals, performances and other temporary art forms. Artworks in the public realm are diverse in form and function and contemporary practice ensures that trends are rapidly changing.

4.2 The sheer diversity of practice has brought about a blurring of boundaries between what may or may not be considered 'art', however it is both possible and necessary to arrive at some definitions as to what may be viewed as constituting a piece or scheme of 'public art'.

Definitions of Public Art

4.3 For the purpose of this Strategy, public art is considered to include:

Three-dimensional artworks, including:

Site specific sculpture
Water features
Kinetic works
Gateways and landmarks
Monumental sculpture
Land art.

Commemorative works, including:

Memorials
Inscriptions
Plaques.

Integrated two and three-dimensional works, including:

Artist designed glazing, flooring, cladding and door furniture
Paintings/trompe l'oeil
Mosaic/ceramic works
Murals
Text based works.

Street furniture, including:

Artist designed fencing, railings, security screens, signage, markers, paving, tree grills, seating, lighting, bollards, litter bins and junction boxes.

Interior commissions in publicly accessible buildings, including:

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

Temporary or time-based commissions, including:

Exhibitions
Digital art
Photography
Audiovisual media
Text based works
Hoardings
Performance art.

4.4 From the examples provided, it is clear that public art can range from permanent artworks, temporary projects and events, to standalone artworks and artworks integrated into the design of a development. The artwork may be the product of an individual artist, an artist working with the community or as a result of collaborations between artists and architects, engineers, planners or other groups.

Three - Dimensional Artworks



*Bowline Knot,
St David's Hotel and Spa,
Andrew Rowe, 2000*

Integrated Works



*Door Furniture,
Wales Millennium Centre,
Ann Catrin Evans, 2005*

Commemorative Works



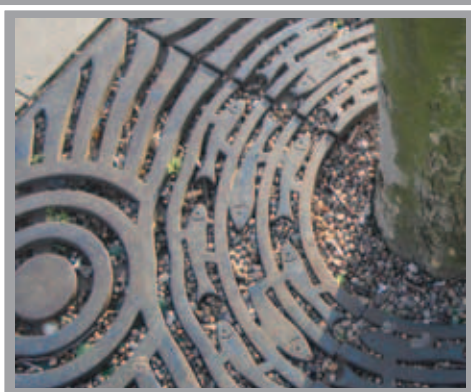
*Merchant Seafarer's War Memorial
Opposite Pierhead Building, Cardiff Bay
Brian Fell, 1996*

Interior Commissions



*Statue of Gareth Edwards,
St Davids Centre
Bonar Dunlop, 1982*

Street Furniture



*Tree Grills,
Mill Lane, City Centre,
1995*

Temporary Commissions



*Site Hoardings
Queens Arcade Shopping Centre,
Pippins Designs, 2005*

The Public Realm

4.5 Whatever the precise definition of the artwork it is essential that it be placed in the 'public realm' and freely accessible to the public in order to qualify as public art.

4.6 For the purposes of this Strategy, the public realm should be considered to include:

- Spaces to which the public has free access at all times, including: Public roads and footways, squares, footpaths, common land, waterways and cycle routes
- Spaces which are managed and have specific access arrangements but which are essentially 'public' by nature, including: Parks and gardens, shopping centres, libraries, leisure centres, public amenities and privately owned buildings and spaces which are physically or visually accessible to the public, including building facades
- Information and media platforms, including: Billboards, buses, bus shelters, print and broadcast media and the internet.

4.7 It should be noted that public art does not normally include works on display within dedicated galleries or museums.

Essential Criteria for Defining Public Art

4.8 *It is important for those involved in the development of new initiatives to be clear from the outset about the criteria which should be followed in the commissioning and development of public art, these are:*

- *Original work of a living or acknowledged artist or craftsman, that is physically or visually accessible to the public and which may be created as a result of a collaborative process involving other groups, such as architects, engineers, planners or members of the local community.*
- *Work that is site specific and not a mass-produced object or reproduction of an original artwork or a previously unrealised design.*
- *Work that relates in time and place to Cardiff and to the city's unique identity and distinctive sense of place.*

Gifts and Donations

4.9 Occasionally, the Council receives public artworks in the form of a gift or donation which may not meet the above criteria. In these cases each project will be considered on its merits against the background for the donation and should take into consideration the specific needs, limitations, conditions and long term use of a proposed site and its users.

Managed Spaces that are Publicly Accessible



Pigeon Wave
Main Foyer, Cardiff Central Station
Martin Smith, 2003



Pigeon Wave
Main Foyer, Cardiff Central Station
Martin Smith, 2003

Free Access at all times



Nereid
The Friary, Kingsway
Nathan David, 1996



A Private View
A4232 Butetown Link Road
Kevin Atherton, 1995

Visually Accessible



Union of Shop Distributive and Allied Workers.
Cathedral Walk, City Centre.
Louise Shenstone and Adrian Butler, 1987



Red Dragon
King Edward VII Avenue
David Petersen, 1984

5. Public Art Opportunities

5.1 Public art can enhance and add value to the environment, contributing to all aspects of design, from street furniture and paving to building design and landscape. Incorporated into any publicly accessible or visible space, public art can contribute towards the quality and design of an area or development, creating local distinctiveness for residents, employees and visitors to the city.

5.2 Through incorporation into functional items, for example lighting, pedestrian railings and access ramps, public art can form a valuable tool in responding to the requirements of an area or the surrounding environment and these issues should be taken into consideration when assessing opportunities for public art initiatives.

5.3 The Council encourages the commissioning of innovative new artworks that respond specifically to the site. Public art should form part of an overall design vision, with concepts being an integral part of a building or area.

5.4 The sheer scale and diversity of public art means that potential locations for future projects and initiatives are as wide-ranging as artists' and commissioners' imaginations allow. This chapter seeks to stimulate the inspiration of commissioners, artists and community groups by providing a guide to suitable locations for future artworks and identifying potential themes.

Gateways

5.5 Sites that emphasise entry points into Cardiff and create a sense of arrival, including:

- Road - M4 Motorway, A470, A48
- Rail Corridors - London to Swansea and Valley Lines
- Water – Cardiff Bay and the Barrage

5.6 Entrances into the City Centre and Bay Core area, including:

- Public transport interchanges
- Vehicle, cycle and pedestrian gateways
- River linkages

Themed Linkages

5.7 To identify and distinguish key land uses and create a sense of place, including:

- Subways
- Railway bridges
- Street furniture
- Public transport sites

Landmarks

5.8 To identify and articulate routes, create focal points and aid orientation.

Linear Artworks

5.9 To aid orientation and articulate routes, including: Primary road, pedestrian and cycle networks, river and rail corridors.

Gateways



Gateway Cardiff
Railway Embankment, Adamsdown
Jane Kelly, 1997



Cader Idris
Central Square, Cardiff Central Station
William Pye, 1999

Linear Artworks



Lamp Standards
Britannia Quay, Cardiff Bay
Tess Jaray and Tom Lomax, 1994



Secret Station
Rover Way,
Eilis O'Connell, 1992

Themed Linkages



National Cycle Network Milepost
Across Cardiff (Example from Bute Park)
Jon Mills



Local Communities

5.10 To create character and provide an opportunity for community expression, through the enhancement of existing environments, including:

- District, Local and Neighbourhood Centres
- Parks, public spaces and recreational areas
- Neighbourhood and community projects within local wards

Locations for Temporary Artworks

5.11 Sites that provide opportunities for festivals, events and siting for temporary artworks include:

- Public and private buildings and associated spaces
- Parks and public spaces
- Site hoardings

Locations for Interior Artworks

5.12 Sites that provide opportunities for interior commissions and community artworks include:

- Schools
- Community facilities
- Hospitals, government buildings and other institutions
- Private buildings within the public realm
- Public buildings

Development Sites and Existing Environments

5.13 Sites that provide opportunities for collaborative public art projects within a defined site boundary, including:

- Landscape areas
- Land for waste management
- Industrial landuses
- Sport, recreation and leisure uses
- Health sites
- Retail parks / Shopping centres
- Offices

- Regeneration sites
- Open spaces

Sensory Artworks

5.14 Public Artworks by their very nature provide a range of opportunities for interaction by members of the public and create a valuable opportunity to promote sensory awareness. An example includes the Relief Map located at Roald Dahl Plass in Cardiff Bay. This illustrates the route of the Taff Trail from Cardiff Bay to Brecon and incorporates Braille interpretation.

Education Programmes

5.15 Public art projects can create a variety of educational opportunities; an example includes 'Breathing in, Time out' by Dutch artist Jeroen van Westen at the Lamby Way landfill site.

5.16 The Lamby Way project which began in 2001 has created a focus and framework for long-term educational and research activities and the physical work on site has provided a valuable education resource which allows for the continued involvement of schools in exploring issues of waste management, geography and engineering.

5.17 The educational opportunities generated through public art should take into consideration the opportunities for groups and individuals to actively participate, including: local community groups; special needs groups; local schools; youth organisations and environmental groups.

5.18 At Kitchner School in Riverside, a large scale mosaic mural was developed for the school building with the theme 'We all live together in Riverside' and was designed and created by the children of the school under the supervision of the Pioneers Arts group.

Local Communities



*Angelina Street
Butetown
Ray Smith, 2004*

Development Sites



*The Big Egg
Henke Court, Schooner Way
Rachel Joynt, 2000*

Temporary Artworks



*The Rampant Dragon
St John's Garden, Working Street
2004*

Sensory Awareness



*Taff Trail Relief Map
Opposite Pierhead Building, Cardiff Bay,
Harvey Hood, 1993*

Interior Artworks



*Stuttgart Stained Glass
St David's Hall, The Hayes
Professor Hans Gottfried Von Stockhausen, 1985*

Education Programmes



*Kitchener School Mosaic Mural
Kitchener Road
Kate Derebyshire, 1998*

6. Developing an Artwork Proposal

6.1 Public artworks are installed in Cardiff through a variety of means, ranging from on-site and off-site artworks commissioned by developers, to groups and organisations undertaking artwork events and projects within the public realm and works of public art being gifted to the council by organisations and benefactors.

6.2 The wide diversity of what constitutes public art means that any one project can involve a variety of groups and individuals, each with differing professional backgrounds, levels of experience and methods of working practice. For these reasons the successful development of any public art project is dependent upon establishing, from the very outset, a clearly defined commissioning process.

6.3 This chapter provides a guide to developers, individuals, groups and organisations involved in the development of public artworks. It is by no means exhaustive, but is intended to highlight the issues that should be taken into consideration during the implementation of a public art project.

Primary Considerations

6.4 At the outset of the project, the first question that should be asked is 'what do we want to achieve?' and time should be taken to consider the rationale of the project and the topics or themes that are to be explored through the development of public art.

6.5 The initial phase of the commissioning process should involve the development of a project brief, which will need to answer a number of key questions, primarily:

- **What is the purpose of the project?**
Will it define a key site, aid legibility, promote the history of Cardiff, engage the local community, and / or have a practical application?
- **What type of artwork would be suitable?**
A permanent work, a temporary or time-based commission, or an interior commission in a publicly accessible building?
- **What is the scale of the project?**
A landmark / gateway feature, a community based project or a small scale integrated artwork, such as artist designed door furniture?
- **Where is the proposed siting of the artwork and what consents and permissions are required to site the proposed artwork?**
Will it be integrated into a building or existing structure, freestanding within a development boundary, located on an adopted highway or within a local park?
- **What key groups and individuals are likely to be involved?**
Project manager, artist, arts agency, decision making body, local community, land owners?
- **What is the project timescale?**
Will it form a key milestone as part of the development of a larger project, or need to be completed by a specific date or anniversary?

Animal Wall



*Animal Wall
Cardiff Castle, Castle Street
Thomas Nicolls and Alexander Carrick, 1888 and 1931*

6.6 It is necessary for those initiating the project to have broadly defined these boundaries and to have carried out appropriate risk assessments in order to demonstrate their intentions. So providing a basis from which to enter into discussion with the local authority, arts agencies and other parties that may be involved in the development of the project.

6.7 From the outset a designated project manager would need to take into consideration how the scheme will contribute towards the existing public art collection in Cardiff and that proposals will meet the criteria for defining public art, as outlined in chapter 4.8.

6.8 Whilst the primary considerations relate mainly to the development of new public art schemes, they are also relevant to donated artworks and financial contributions. The project manager should have an idea of how they want their donation to contribute towards public art in Cardiff.

6.9 It is recommended that the project manager should enter into dialogue with the Council to set out their proposals and discuss the way forward. Topics for discussion may include assessing the suitability and feasibility of initial concepts, proposed locations and advice regarding project implementation.

Project Budget

6.10 Once the parameters of a project have been established, consideration should be given to the costs involved in developing an artwork and the overall project budget. Determining a project budget will be necessary when applying for external funding, whilst establishing a breakdown of expenditure needs to be carefully considered where funding has been secured to ensure that a project can be completed to a high quality. Not establishing a realistic budget from the outset can result in the failure to complete a project.

6.11 Financial implications that may need to be taken into consideration during the

development of an artwork project include:

- Management or agency fees and any costs for artist selection
- Costs of any consultation processes
- Artist design and commissioning fees
- Workshop and exhibition expenses
- Artwork costs, including material / fabrication costs and the work of third parties (e.g. engineers)
- Site preparation and installation costs
- Insurance costs
- Provision for future maintenance
- Contingency funds

Funding Sources

6.12 There are a significant number of national and regional agencies through which applications can be made for funding for public art projects ranging from small scale grants to large scale funding initiatives. An example includes The Arts Council of Wales, whose schemes provide an opportunity for arts organisations and individuals in Wales to apply for funding towards clearly defined arts-related projects, through a competitive application process.

6.13 Examples of funding sources include:

- National Arts Funding Bodies
- Lottery Funding
- European Union Funding
- Sponsorship Awards
- Competitive Awards
- Private Trusts and Foundations

6.14 Other wider sources of information include, www.publicartonline.org.uk which contains a comprehensive list of funding bodies operating within the UK.

6.15 Where a public artwork forms part of a development proposal the opportunities afforded through external funding sources should be considered as supplementary to a developer's contribution and not as a substitution.

The Millennium Riverwalk



The Millennium Riverwalk
Millennium Stadium
City Centre, 1999

Consents and Permissions

6.16 Through the development control process, the local authority determines whether or not a proposal for development should be granted planning permission.

6.17 Some artworks will form part of a development proposal which requires planning permission, whilst other artworks may require the submission of a planning application in their own right. It is a matter for individuals and bodies, in consultation with the Council, to assess what consents and permissions may be required.

6.18 Through the development control process, consultations are undertaken to determine the suitability of an artwork with regard to issues such as compatibility with this Strategy and other public art policy, siting, health and safety and maintenance, prior to a planning decision.

6.19 Further information regarding the role of Development Control and relevant application forms and associated guidance can be viewed and downloaded from the Regulatory Services section of the Council's website at www.cardiff.gov.uk

6.20 Aside from planning permission, there are a number of other consents and permissions that may need to be secured prior to the implementation of a project. These include matters such as landowners consent and in the case of festivals and street theatre may include the registration of events and obtaining licenses for performance.

6.21 It should be noted that before any commissioner, community group or other body selects a location for public art, they should make all relevant enquires (including the taking of legal advice if required) to ensure that the artwork can be situated at the location selected. The Council cannot give any guarantees that artworks can be placed on any of the sites referred to in this document.

Arts Agencies

6.22 Arts agencies are well-placed to provide considerable experience in the development of artworks within the public realm. In most cases, particularly for the larger and more complex commissions, the involvement of an arts agency is likely to be encouraged. Advantages of using an art agency are that they may be able to provide:

- A substantial knowledge and understanding of public art and contemporary practice in the public realm
- A track record of initiating and implementing public art projects
- A good understanding and knowledge of procurement mechanisms within major construction projects
- A track record in project management: contractual, financial and technical
- A practical knowledge of public funding mechanisms of the arts and raising partnership investment
- The ability to operate on many levels, acting as broker to partnerships between artists, architects, engineers, developers, the public and private sector and community groups.

6.23 Prospective agencies will need to demonstrate that they carry sufficient public liability and professional indemnity insurance; operate health and safety, equal opportunities and environmental policies and have the ability to operate and manage dedicated client accounts. These issues should be taken into consideration when choosing an arts agency.

Landmark



*Landmark
Windsor Road Roundabout
Pierre Vivant, 1992*

Project Brief

6.24 A project brief will be used to inform prospective artists and others involved of the opportunities afforded by a scheme and help define artists with specific portfolios and previous relevant experience during the artist selection process. The brief should include details of the artist's responsibilities; the boundary of the defined site and relevant constraints; the parameters of the project, including the type of artwork to be investigated; timescale for delivery; payment details for initial work to be undertaken and the procedure for the project.

6.25 An aim of the strategy is for artworks to be site-specific. Whilst relating mainly to permanent artworks, these considerations should also be taken into account in the development of temporary artworks and public art events. The primary considerations in commissioning an artwork should be that of quality and the environment in which the artwork will be set. The type of artwork, its form, scale, massing, use of materials, texture, imagery, colour and function should all be determined with regard to pedestrian interaction and the surrounding environment, taking into consideration issues such as:

- Health and safety – Creation of hazards / Physical or visual obstructions
- Exposure to weather conditions - Rain / frost
- Localised pollution staining - Vehicle emissions
- Abuse and vandalism - Climbing / graffiti
- Area designations - Conservation area
- Maintenance costs - Cleansing and repair work.

6.26 The consideration of such issues could then form a basis from which decisions can be made in terms of artist selection, the suitability of a final proposal and details to be contained in the project contract. Regard should also be given to how these issues will affect the future care and maintenance of the artwork.

Artist Selection

6.27 Individuals, organisations and bodies may wish to take their own independent legal advice on what form the procurement process should take and the terms and conditions of any contract concluded. The information below is provided for general guidance.

6.28 Arts agencies hold extensive records of artists working locally, nationally and internationally and by virtue of their work have access to a network of emerging artists across the country.

6.29 When determining a choice of artist, in addition to issues such as design ability and quality of work, the following factors should be taken into consideration:

- The ability to provide evidence of working with architects and engineers
- Evidence of managing a project of a similar size / scale / type
- Thorough site analysis, reflected in design concepts and materials
- Evidence of insurance details
- The ability to work to a budget
- Ability to communicate concepts and ideas
- Ability to deliver the project on time
- An understanding and knowledge of Cardiff.

6.30 In many circumstances the selection of local artists may be beneficial, both as a means of ensuring local distinctiveness and of supporting local creative economies. However the Strategy does not seek to exclude any artists, especially less experienced or 'up and coming' artists, and the selection processes identified here should enable any prospective candidates to show their potential to meet the above criteria.

6.31 In determining the selection process, regard should be had to any rules or regulations that govern procurement by the body concerned. Subject to this criteria there are three main processes for the selection of an artist, these are:

Beastie Benches



*Beastie Benches
Britannia Park and Quay
Gwen Heeney, 1994*

Open Invitation

Open Invitation can be organised locally, nationally or internationally. The process involves advertising for expressions of interest / design proposals; short listing suitable artists and final artist selection. The main issues to be considered by the commissioner through this type of selection process are the advertising and selection costs in relation to the budget for the project and the level of experience of responding artists.

Selected Invitation

This is usually undertaken by an arts agency and involves the targeting of artists with experience in a specific area, related to the proposed artwork or site. A shortlist of suitable artists is established and the arts agency works with the commissioner to choose a final artist for the project.

Direct Selection

Commissioners may wish to work with a known artist, an artist with whom they have had a previous collaboration, or to expand upon an existing artwork concept.

6.32 An advantage of a competitive commissioning process is that it provides a means of considering a range of innovative proposals and involves stakeholders in discussing initial themes and concepts.

Community Engagement and Public Consultation

6.33 Once a site has been identified for a public art project, consideration should be given to who the main users of the location are and in turn who would be the recipients of the artwork.

6.34 Consultation and engagement are key issues in the development and acceptance of public artworks. It enables people to become actively involved in discussion and decision-making about their environment.

6.35 Commissioners should consider ways of involving the public in new projects and encouraging active participation, these may include:

- Artist-run workshops
- Canvassing local opinion
- Displays and exhibitions
- Presentations and talks
- Student / school involvement.

6.36 Locations such as local shopping centres, public parks, playgrounds and existing residential areas have a sense of ownership by members of the local community and form part of their everyday environment. Where an artwork is developed in such a location, careful consideration needs to be given to consulting or working with the local community in order that they can become part of the art making process.

6.37 By engaging the local community in a project from the outset and enabling them to have an input into ideas, concepts and where appropriate the implementation of a scheme, groups and individuals can develop a sense of ownership, social responsibility and appreciation for an artwork. This can in turn help to reduce the potential for vandalism and associated maintenance implications.

Management of the Project

6.38 Following the confirmation of an artist's appointment and the drafting of relevant contracts, the initial phase of the project should involve the artist producing a number of design concepts for the proposed site or scheme. At this stage the Council may be able to provide advice on the suitability and feasibility of the project, whether it would require planning permission and any other work that would need to be undertaken prior to the submission of a planning application. The Council will not accept any liability for any loss, damage or expense that may be sustained as a result of placing reliance on any such advice given.

Bute Street Works



*Bute Street Works
Bute Street, Butetown
Andrew Rowe, David Mackie and Heather Parnell, 2001*

6.39 Once a decision on a final design has been reached by the commissioner of the project and any relevant decision-making bodies, the following phases would involve a detailed design being drawn up for the selected artwork, including construction drawings and consultation with engineers. Once all approvals have been obtained, the implementation of the project includes the construction of the artwork, the appointment of contractors where necessary, on-site installation and finally unveiling.

6.40 For each public artwork project, contracts should be drawn up by a recognised professional body, for example an arts agency. The content will vary according to the circumstances of the project, but are likely to include the following issues:

- Responsibilities and obligations of the contracted parties
- Relevant insurances
- Fees
- Commissioning period (start and completion date)
- Provision of services by the contracted parties
- Copyright and ownership
- Health and safety issues.

Recording Project Information

6.41 Each new project will contribute towards Cardiff's existing public art collection and a variety of opportunities exist in terms of marketing, publicity, educational material and artwork trails. In order to extract the maximum benefits from each new public artwork, the following information should be recorded with the Council:

- Artwork title
- Type / form (Sculpture etc)
- Artist
- Location / road
- Precise location, OS reference and postcode
- Date of design
- Commissioned by...
- Year of unveiling / unveiling details

- Description of artwork / notes on materials, dimensions, inscriptions, signatures etc
- Commissioning history

6.42 In addition to this information, it is imperative that responsibilities for ownership and duty of care (7.5) are clearly defined and documented, along with a completed maintenance schedule (7.9).

West Close Square



*West Close Square
West Close, Butetown
David Mackie and Nina Edge, 1993*

7. Artwork Lifespan

7.1 Maintenance is a key factor in the long-term care and quality of any public artwork and a successful maintenance regime can help to ensure that the benefits and area enhancements generated by public art are enjoyed by future generations.

7.2 Poor maintenance of public artworks can create a number of significant impacts, ranging from the local level where vandalism or graffiti to a piece of public art may detract from the quality of the public realm (for example in a children's play area or an area of public open space) to the wider reputation of public art across the city. The deterioration of, or damage to a public artwork can have a number of health and safety implications which should also be taken into consideration.

7.3 A proactive approach to maintenance from day one can help ensure that the original quality of the artwork is fully appreciated and that maintenance costs can be kept to a minimum. If neglected, an artwork can quickly fall into disrepair. This may be caused by general wear and tear, damage, dirt or vandalism and may necessitate more extensive restoration, or even decommissioning. Whatever the cause, the artwork thereby becomes devalued and the reputations of the artist and others involved are unfairly placed at risk.

7.4 The Council's historic collection of public artworks demonstrate that well maintained public art can form an enduring and highly influential image for the local area, such as in Cathays Park. Recently completed artworks and future projects should strive to reach similar levels of endurance, through well planned long-term care.

Legal Ownership and Duty of Care

7.5 The identification and confirmation of who has legal ownership of a public artwork and with whom the duty of care (responsibility) lies is central to appropriate maintenance arrangements. This may seem obvious, however the complexities of funding systems and land ownership often obscure ownership issues and circumstances are subject to change over time.

7.6 For example, where a public artwork is created as part of a development and sited in front of the building on the public highway, the responsibility for maintaining it should be established at the outset as to whether it is with the Council, with the original commissioner or with any successor building owner.

7.7 Where a public artwork is integral to a building, provided within the curtilage of a development or on land that is privately owned, the maintenance responsibility and duty of care would be expected to remain with the site and building owners.

7.8 Where a public artwork is to be sited on land within Council ownership, an agreement should be made between the commissioner and the Council to establish maintenance responsibilities. In cases where duty of care is passed to the Council, a financial contribution would be expected for maintenance.

Maintenance Schedules

7.9 During the development of a public art project, consideration should be given to the thorough documentation of the groups, individuals and processes involved to make the future care and maintenance as clear and as straightforward as possible. It is recommended that the following information be documented in a maintenance schedule and agreed prior to the delivery of the project:

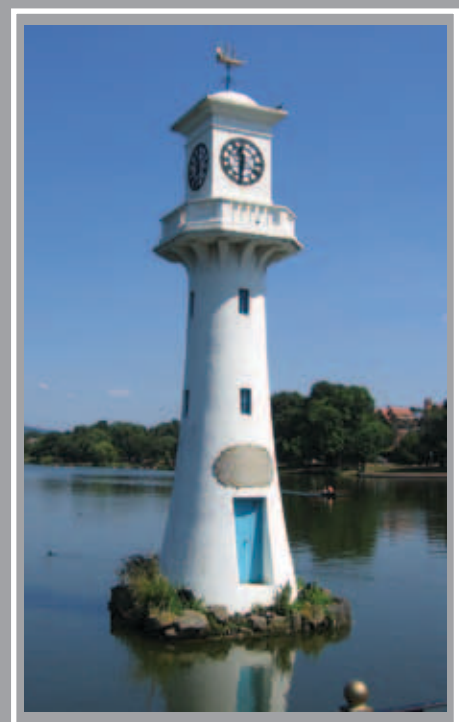
Memorials



*Welsh National War Memorial
Alexandra Gardens, 1928*



*Whitchurch War Memorial
Whitchurch Library, Park Road
Circa 1920*



*Scott Memorial,
Roath Park Lake
1915*

- Contact details for each company involved in the project, e.g. stonemason, electrician
- Materials used during construction and details of supplier, e.g. yorkstone, granite
- Treatments, aftercare works and processes, e.g. anti graffiti wax coatings
- Design and structural drawings, including components and mechanisms
- Predicted lifespan of components; e.g. light bulbs
- Location of power source, power supply, water supply and where responsibilities lie
- British standards institute or equivalent reference numbers for components, e.g. safety glass
- Cleansing schedule, outlining processes and recommending timescales for work to be conducted, e.g. during summer months on an annual basis etc
- Clear statement in respect of the work which may be carried out by the owner of the artwork and work which will require the involvement of the artist or a specialist conservator.

7.10 To ensure that all new artworks are safeguarded for years to come, the submission of a maintenance schedule should form part of the artist's brief and commissioning contract.

Financial Implications

7.11 Commissioners and artists must understand the maintenance responsibilities for a project and should try to design artworks that are as durable and maintenance-free as possible. This should take into consideration climatic effects and how the artwork may be affected by adjoining activities. In order that maintenance responsibilities and associated costs do not become onerous it is recommended that a condition check of the artwork is undertaken on a regular basis. Any remedial works or cleansing should be carried out when necessary to prevent any

deterioration of the artwork that may lead to more expensive restoration works in the long-term.

7.12 When developing a dynamic artwork which may make use of water, electricity or other moving parts, consideration should be given to the need for the cost of replacement components, including short-term items such as light bulbs. Associated running costs should be clearly identified and apportioned in perpetuity. Artworks of this nature are more susceptible to general wear or damage and as such should be reviewed on a more regular basis.

Re-siting and Decommissioning

7.13 In certain circumstances, for practical or creative reasons an artwork may need to be relocated or a decommissioning process may be required. This may be the case when the work reaches the end of its determined lifespan, where the work does not occupy the site for which it was designed and is compromised or if a site is subject to immediate redevelopment. It may also be that the structural integrity of the work is such that it poses a danger to public safety and needs to be removed.

7.14 Where the Council has been involved in the development of an artwork, either as the commissioner of a project or through the granting of planning permission, consultation should be undertaken between the Council, the artist, the original commissioner and owner to assess each potential re-siting or decommissioning case on its own merits before a final decision is reached.

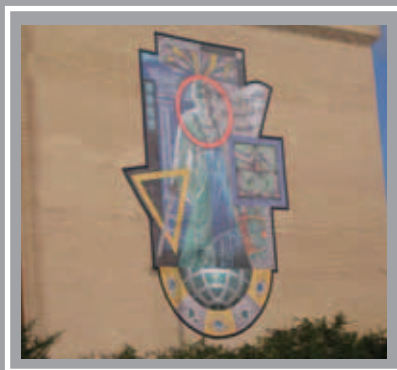
Integrated Artworks



*Cardiff International Arena
Mary Ann Street
Alan Dawson Associates, 1993*



*Central Market
Trinity Street, City Centre
1891*



*Magistrates Court
Fitzalan Place, City Centre
Shenstone and Butler, 1993*



*Territorial Army Centre
Adam Street, City Centre
Petersen Studios, 1998*

8. Recommendations for Implementation

8.1 Whilst Cardiff already contains a wealth of highly successful public artworks, more can be done to maximise the benefits they afford. To this end the Strategy sets out a number of recommendations aimed at building on Cardiff's existing accomplishments and extending opportunities for public art.

8.2 The recommendations have been broadly considered into four main sections; Management, Funding Mechanisms, Documentation, Marketing and Publicity.

Management

8.3 Within the Council, management responsibilities are currently divided between Service Areas and no one group or individual is responsible for coordinating all aspects of public art. Critical to the progression of this Public Art Strategy is the development of a clear management system that can enhance links with all partners and organisations, forge new working relationships and above all make public art more accessible to the public.

Recommendation 1. Public Art Officer

A Public Art Officer should be designated within the Council to provide a focus for the continued development of Public Art in Cardiff.

8.4 The need to coordinate public art activity across a wide range of the Council's activities means that an officer would need the skills to work collaboratively with Council officers, elected members and outside agencies. The person chosen to fulfil this task should be experienced, not only in the working practices of the Council, but also have a thorough knowledge of public art and its application in the public realm.

8.5 The precise definition of the role would be subject to further clarification but key responsibilities could be to:

- Steer the implementation of the Public Art Strategy
- Act as the first point of contact for all enquiries to the Council concerning public art
- Act as a campaigner for the Council's public art policy and strategy
- Advocate good practice in the delivery of public art and encourage collaborations between artists, community groups and other professionals
- Establish a pro-active consensus for public art across Council Service Areas
- Develop and maintain relationships with relevant professional partners
- Provide advice and guidance to Council Service Areas and external agencies

8.6 It is recommended that in the first instance the position of Public Art Officer could be assigned to an existing staff member. As this role becomes more established it may then be appropriate to recruit a full time Public Art Officer.

8.7 The successful progression of public art and the implementation of proposals set out in this Strategy are dependent upon effective advocacy and clear lines of responsibility. The designation of a Public Art Officer is essential to provide defined officer time and resources to public art and provide a coordinated approach to the development and delivery of the strategy, in collaboration with Council Service Areas to achieve the proposals set out.

Civic Centre



*Navigation
Glamorgan Building,
King Edward VII Avenue
Albert Hodge, Circa 1912*



*Commerce and Industry
Law Courts,
King Edward VII Avenue
Paul Raphael Montford,
Circa 1906*



*Welsh Dragon
City Hall,
King Edward VII Avenue
Henry Fehr,
Circa 1906*



*Poetry and Music
City Hall,
King Edward VII Avenue
Paul Raphael Montford,
Circa 1906*

Recommendation 2.

Public Art Forum

A Public Art Forum should be established to act as an expert advisory group.

8.8 The precise role of a Public Art Forum would be subject to further clarification but in general terms its role could be to assist in advising on:

- The development of partnerships in large private and public sector projects
- The merits of potential projects
- The development of potential public art sponsorship
- The brokerage and maintenance of development partnerships.

8.9 The forum may comprise elected members and officers of each Council portfolio but could also draw on the expertise of artists, art professionals, community representatives, architects, engineers and other relevant professional bodies. Members of the forum would need to have a clear understanding of the practicalities of placing artworks in the public realm.

Funding Mechanisms

8.10 The Council is a strong advocate of public art and has incorporated artwork into many of its own developments in partnership with the public and private sector.

8.11 Cardiff has benefited from the proactive approach of many private developers in installing highly successful artworks as part of their developments which play a key role in enhancing the quality of the public realm.

8.12 Whilst the Strategy aims to continue the development of public artworks through individual proposals there is the desire to increase the distribution of artworks across the city and promote opportunities for the development of collaborative artwork projects. To this end the document sets out three proposals for the generation of funding for public art. These relate to Percent for Art, a Public Art Fund and a Public Art Sponsorship Scheme.

Recommendation 3.

Percent for Art

Within Cardiff, developers should be encouraged to allocate a percentage of the cost of their development proposal to the integrated provision of public art.

8.13 Percent for art is a concept employed throughout America, Australia and Europe, whereby a proportion of the capital cost of a new development or renovation project is allocated to the integrated provision of public art. The concept has been introduced by a number of local authorities within the UK and is recognised as an effective means of funding art in the public realm.

8.14 Percent for art has already proven highly successful as a means of securing public art within Cardiff and was implemented as part of the redevelopment of Cardiff Bay. Over a ten year period more than £5.5m of private sector investment for public art was secured through 'Percent for Art' as laid out in the 1990 document 'The Strategy for Public Art in Cardiff Bay' that was implemented by the Cardiff Bay Arts Trust.

8.15 The benefits of this initiative can clearly be seen today where an extensive collection of high quality and accessible public artworks have been integrated into the physical fabric of development and the public realm, from freestanding and linear artworks within Mermaid Quay, to key gateway and landmark artworks across Cardiff Bay.

8.16 The Council should seek to apply the principle of 'Percent for Art' when considering public art as part of a development proposal. The concept is flexible in that the level of financial support can be negotiated within the basic principle and should be considered as a guide when assessing a scale of contribution.

8.17 The overriding principle of 'Percent for Art' is that the sum established should be set aside at the start of a development process in order that provision can be made for public art that is integral to the development proposal.

Cardiff Central Mosaic



*Station Mosaics
Cardiff Central Station,
Rob Turner, 2003*

8.18 Public art need not necessarily be expensive and the cost of each artwork will vary according to its relationship to a site. When assessing a contribution, developers would be expected to demonstrate how public art will be incorporated into their scheme that reasonably relates to the scale, location and use of the site.

8.19 Public art should form part of an overall design vision, with concepts being an integral part of a building or its setting. Where a site is expected to be delivered in phases, the developer would be expected to present a public art plan for the whole site.

8.20 Percent for art also provides an opportunity for smaller developments, which may not warrant an individual artwork or where a development forms part of a larger project, to gauge the sum that would be considered appropriate for an individual contribution towards a collective artwork project.

8.21 Further information regarding the integration of public art as part of a development proposal can be found in Cardiff's Public Art Supplementary Planning Guidance.

**Recommendation 4.
Public Art Fund**

A Public Art Fund should be established.

8.22 Funding for public art projects can be generated from a variety of sources including grant, sponsorship and donation routes as well as through the development process described above. Some of the funding obtained in this way may not relate to specific named projects and so it is suggested that a Public Art Fund be established in which such monies could be held.

8.23 Once established the Public Art Fund could target monies towards such things as:

- The creation of collective schemes, cumulatively funded by smaller contributions
- Public art projects within local

communities

- The development of strategic landmark artworks
- The marketing of public art / artwork trails
- The maintenance of artworks within the Council's responsibility

8.24 The precise mechanism for securing, managing and distributing this money would need careful consideration to ensure transparency of decision making etc. The Public Art Officer would have a key role in the way in which this process would operate.

8.25 Whilst monies contained within a Public Art Fund could be used to maintain and enhance Cardiff's existing public art collection, this should not be at the expense of new artwork initiatives. Contributions towards the Fund should be regulated to be spent either within a defined area, for a defined purpose or as part of a defined scheme.

**Recommendation 5.
Public Art Sponsorship Scheme**

A Public Art Sponsorship Scheme should be established by the Council.

8.26 Another resource available in securing public art is the opportunity for local businesses and other third parties to sponsor public art in Cardiff. The implementation of a Public Art Sponsorship Scheme could provide publicity for a business or organisation, either directly related to the development of a specific artwork, through an onsite plaque, associated literature and publicity rights or as part of the wider public art collection through publicity including artwork trail leaflets and other promotional material, including the Council's internet site.

Documentation

8.27 With a commissioning history stretching back over a century Cardiff contains a rich and varied collection of public artworks. Some of the earliest publicly sited artworks in the city comprise of monuments, such as the statue of John Batchelor located in the Hayes and artwork

Wood Carvings



*Fox and Owl , Bute Park
Nancy Hemmings, 2004*



*Otter and Red Kite , Bute Park
Dave King, 2004*



*Fox and Owl , Bute Park
Nancy Hemmings, 2004*

incorporated into the facades of historic buildings, for example ‘allegories of a drapery business’ which adorns Howells department store on St Mary Street.

8.28 There is a clear need to document this wealth of public art, both as an information resource for the Council and the general public, but also to assist in the management and promotion of public art generally.

8.29 A broad overview of existing artworks in Cardiff would include:

- Public artworks throughout the County, not just in the city centre and Cardiff Bay
- Public art incorporated into building facades
- Public art on public display inside buildings, e.g. City Hall, St David’s Hall as well as inside shopping centres and train stations etc
- Public art at schools, libraries, health buildings and within local communities
- Public art within the boundaries of private developments and ecclesiastical buildings.

Recommendation 6.

Information on Public Art

A database should be created to record information relating to public artworks within Cardiff based upon a comprehensive audit of existing artworks across the County.

8.30 The Council does not currently hold a comprehensive database of existing public artworks. Two databases have been compiled by the CBAT: The Arts and Regeneration Agency and the Public Monument and Sculpture Association, both of which cover aspects of public art in Cardiff. However there is a need to compile a wider and more up-to-date database, which as far as possible records details of all existing public art in Cardiff. This would necessitate the undertaking of a comprehensive audit of public artworks, which is based on a number of key issues, including the need to:

- Establish the existing public art infrastructure within the County, including the siting, proximity and clustering of artworks
- Establish the themes and linkages that exist between artworks
- Interpret the existing artwork collection to establish gaps in the current public art provision and to identify opportunities for the siting of future artworks
- Provide a basis from which to develop artwork trails and educational programmes
- Enable greater access to information
- Establish details of ownership and duty of care
- Assess general condition of artworks and any maintenance requirements.

8.31 The development of a public art database would require the creation of a clearly defined central collection point for the registering of information regarding public art. This should be established within the Council and it is proposed that this work should fall within the remit of the Public Art Officer.

8.32 Further consideration would be required to determine how such information could be made available to the public and how it should be used in respect of issues relating to the maintenance and decommissioning of public artworks.

Marketing and Publicity

8.33 The depth and quality of public artworks in Cardiff provides a wealth of opportunities for marketing and publicity. This can not only contribute towards the city’s cultural profile, locally, nationally and internationally, but also provide a valuable educational resource for the residents of Cardiff and visitors to the city.

Recommendation 7. Website

The Council should dedicate a section of its website to public art, providing access to information for members of the public.

Famous Faces



*Statue of John Batchelor, The Hayes, City Centre
James Milo Griffith, 1886*



*Statue of Aneurin Bevan
Queen Street, City Centre
Robert Thomas, 1987*



*Statue of Jim Driscoll
Bute Terrace, City Centre
Philip Blacker, 1997*

8.34 Once a database of public art is established the opportunity would exist to make elements of this information available to members of the public via the Council's website. This could take the form of a map highlighting the location of artworks across the County which then link to background information, history and pictures of the artworks derived from the database. The public art 'map' could also highlight public art trails, venues for events, performance spaces and public art within publicly accessible buildings.

Recommendation 8. Information Guides

A series of educational materials relating to public art should be developed.

8.35 Many of the City's artworks provide an insight into the history and development of Cardiff, ranging from sculptures of prominent figures from the city's past, to artworks that portray the heritage of a site and pieces that reveal local history. Examples include:

- 'All Hands' located on Custom House Street. "The inspiration for the design grew out of its location at the site of the former Glamorganshire Canal. The hands act as a reminder of the once busy canal and the physical efforts of canal workers pulling their boats along the canal."⁹
- 'Billy the Seal'. "The work was commissioned to celebrate the centenary of Victoria Park and was part of the general refurbishment and improvements to the Park. 'Billy' the seal lived in the lake in Victoria Park from 1912 until his death in 1939. He had been trapped in the nets of a boat operating out of Cardiff Bay in 1912. He was a very popular local attraction, particularly after the flooding of 1927 when the River Ely overflowed and Billy escaped and swam down what is now Cowbridge Road East."¹⁰

8.36 The opportunity exists to develop a series of educational materials in the form of guidebooks, leaflets and audio guides for

schools, colleges and visitor centres that highlight these cultural and historical references.

Recommendation 9. Trails

A series of artwork trails should be developed around the City and County.

8.37 Although Cardiff contains a vast array of public artworks, there has been little in the way of interpretation that acknowledges the variety of artworks that currently exist. The opportunity exists to establish themed linkages between existing artworks located within Cardiff and develop a series of trails around the county. Possible themes could include:

- Historic Trail: Identifying early 19th century monuments and sculptures
- Famous Faces: Incorporating memorials, including Aneurin Bevan and Jim Driscoll
- Art in the Bay: Focusing on short walks around the inner harbour
- Arrive and Drive: Taking account of artworks located across the county
- Art on Buildings: Highlighting modern and historical artworks incorporated into building facades.

8.38 The development of artwork trails would not only require publicity through literature and access via other sources such as the Council's website, but may also require an increase in the onsite identification of artworks through the use of signage and standardised plaques.

Recommendation 10. Marketing

A marketing campaign should be devised to promote the Public Art Strategy and raise awareness of public art amongst target audiences.

8.39 A marketing campaign would help to promote the Strategy, raise awareness of the Public Art amongst target audiences, generate funding and provide publicity for the Council and participating partners.

⁹ www.pmsa.org.uk

¹⁰ www.pmsa.org.uk

Historical Insight



All Hands, Custom House Street, City Centre, Brian Fell, 2001



Billy the Seal, Victoria Park, Victoria Park Road, David Peterson, 1997

9. Action Plan

The recommendations established in Chapter 8 have been considered as a series of actions that may be taken upon adoption. It is important that a clear plan of action is established, focusing on what is achievable and practicable and not over committing. To this end the proposals have been broken down into a series of short, medium and long term priorities for implementation.

Short Term Priorities

- Promote the Strategy document and associated policies both externally and within the Council
- Establish the position of Public Art Officer within the Council
- Promote the implementation of 'Percent for Art' and the early integration of public art through development proposals
- Establish a database for recording public art information
- Develop a 'Public Art' page on the Council's website

Medium Term Priorities

- Establish the mechanism for a Public Art Fund
- Identify opportunities for future public art initiatives
- Establish the mechanism and membership of a Public Art Forum
- Co-ordinate a marketing programme for the city's public art collection
- Identify maintenance needs and produce a maintenance programme

Long Term Priorities

- Develop a series of tour brochures and educational material
- Research and advise on sources of funding and sponsorship opportunities
- Undertake a review of the strategy document

Cargoes



Cargoes
Stuart Street, Mermaid Quay
Brian Fell, 2000

Appendix 1: References

Documents

- **A Culture Strategy for Wales: Creative Future** (2002) Welsh Assembly Government
- **Arts Strategy** (1998) Cardiff County Council
- **Cardiff's Community Strategy 2004-2014** (2004) Cardiff County Council
- **Cardiff Unitary Development Plan (to 2016): Deposited Written Statement** (October, 2003) Cardiff County Council
- **City of Cardiff Local Plan** (1996) Cardiff County Council
- **Cultural Tourism Strategy for Wales** (2003) Wales Tourist Board
- **Public Art: A City Government Green Paper on Public Art in Cardiff** (Spring 2004) Cardiff County Council
- **Planning Policy Wales** (March 2002) Welsh Assembly Government
- **Planning Policy Wales Technical Advice Note 12: Design** (2002) Welsh Assembly Government
- **The Strategy for Public Art in Cardiff Bay** (1990) Cardiff Bay Development Corporation

Web Sites

- Arts Council of Wales
www.artswales.org
- Cardiff County Council
www.cardiff.gov.uk/publicart
- Public Art Online
www.publicartonline.org.uk
- Public Monuments and Sculpture Association www.pmsa.org.uk

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