

**Art and design in the public realm training session:
Discover what artists need to know about how to become commission ready**

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Glossary: Some useful terms and their meanings

Brief: This is a document which sets out the aim and context for the public art and sets out what the artist is expected to deliver and how to apply for the commission.

Commissioner: Whoever is paying for and eventually adopting the work. Usually the land owner, although it may be a Developer who is required to commission by the local authority as part of a council public art policy (see section 106 agreement). The commission may then be owned and maintained by whoever adopts the land.

Community Infrastructure Levy (CIL): New planning legislation, still in development, may replace or run alongside section 106 agreements and govern agreements between developers and local authorities on provision for public art.

Concept design: Initial design ideas from the artist with broad information on cost, timetable, materials and fabrication. Usually presented to and discussed with a steering group or project board. After concept design is signed off, the artist will proceed to detailed design.

Core Strategy: Local authority policy governing future development and priorities. May contain a statement and/or policy on public art.

Curator: Another name for a public art consultant or project manager. Usually a professional who is maybe involved in drawing up a commissioning plan including an artist's brief and in selecting the artist and generally advising any steering group or project board

Decommissioning: This refers to the dismantling or removal of an artwork.

Detailed design: Stage following concept design where the artist produces detailed design for the commissioner. This will include any technical data, testing, specific technical info, drawings, installation and maintenance methods and schedules, fabrication and sub-contractors, materials and finishes etc.

Developer contribution: This is part of a planning negotiation with the authority and results in a contribution by the developer or house builder for public art. The developer may become the commissioner or the developer may make their contribution to the authority who will commission the work.

Engagement: This refers to consultation, work and engagement with communities of interest or geography that will use or be affected by the eventual artwork or commission.

Expression of interest: A brief or tender document often asks for this. It usually means that the artist is being directly approached –perhaps as one of a longlist of artists- to register their interest and availability in commission. Typically it involves a 1-2 page response to the brief, some examples of previous relevant work and a CV.

Lead Artist: This term is used to cover several different roles. A lead artist can be an artist who sits within a design team maybe with the developer, architect, landscape architect etc. to help to design the scheme. The lead artist may be expected to draw up a commissioning plan for the site. The lead artist may not deliver a commission themselves but bring on and commission other artists to deliver work to their overall vision. Or the lead artist may deliver the central or major work themselves but bring in other artists or craftspeople to work on other commissions as part of the whole project.

Longlist: A method of commissioning artists. A public art consultant or project manager may put together a longlist of maybe 6 – 10 artists who work in a particular field or medium and approach this longlist for an expression of interest in the project. The selection panel will then use those submissions to select a shortlist who will usually be invited to interview and/or present initial ideas.

Maintenance schedule: The artist once commissioned will have to provide a schedule of how, how often and a rough cost their work will be maintained usually at detailed design stage.

Masterplan: Artists and lead artists may be commissioned to work within a design team on a masterplan, or be asked to contribute a commission arising from a masterplan. This is a strategic overview, a blueprint for a new development or community, broadly showing key layouts, infrastructure, landscaping and public realm.

Moral rights and attribution: Artists should always look for this and insist on this within contracts. This means that artists have the right to be recognised and credited as the ‘author’ and originator of the commission. They should always be credited when their work is photographed and reproduced in media. It means their work cannot be copied without their permission. So although the commissioner will own the work, the artist always retains the ‘authorship’ of that work.

Panel: A steering group set up to guide and oversee the commission. Usually comprises a representative of the commissioner, sometimes the local authority, sometimes a community representative and the project manager if there is one.

Place making/shaping: A term which refers to aspects of a scheme or design which help to make a community distinctive and cohesive.

Procurement: A local authority term increasingly used for obtaining any goods or services including public art. This means that briefs and commissions have to fit within standard – or adapted- forms of tender and procurement.

Producer: Another name for a project manager or consultant

Professional Indemnity Insurance: Artists and certainly project managers may be asked for this sort of insurance cover. It covers against loss or negligence caused from giving poor advice.

Project Board: Another name for a steering group or panel

Project Manager: usually a professional public art specialist who will be working on behalf of the commissioner to set the brief and contract, recruit the artist and steer the project through. The day to day contact between artist and commissioner. Although they work for the commissioner, they are often the artists' real ally and can broker between parties.

Public Liability Insurance: Insurance against loss or damage to person or property. All commissions will require artists to carry this insurance, currently, usually to a level of £5,000,000.

Public realm: Any parts of a place which have public use or access, so streets, highways, green spaces and public buildings.

Risk register: Artists and project managers may be required to set up and maintain a register of risk for the steering group.

Section 106 agreements: A planning negotiation between the local authority and the developer requesting the provision of public art on a particular development. The terms of the agreement may restrict the geography of the commission and may set the level of contribution. 106 agreements govern contributions to schools, green spaces, libraries and much more. Public art can be a low priority on the list and cannot be required only encouraged in England.

Shortlist: The steering group or panel will usually short list a small number of artists from a wider selection and invite those artists to present and interview. It is good practice to offer shortlisted artists a small sum to cover some initial design ideas.

Site specific: Public art should be site specific. Designed with the place and the people who will use that place in mind.

Site visit: Shortlisted artists will often be offered or can request a site visit, even if the development is still in construction. This can be a useful and semi-formal way to meet the commissioner, maybe the site manager or contractor and get a feel for the constraints and opportunities of the project.

Steering group: Another name for the panel or project board

