

# Rochdale Borough Public Art Strategy

June 2010





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# Introduction

**In a period of major development projects in the Borough of Rochdale, partners are looking to capture its full potential, to modernise the physical environment, improve its appeal and make it fit for purpose. Creativity and using art and artists can have key roles to play in regeneration, fostering community pride and giving the Borough a stronger identity.**

The Borough has had mixed success with public art in the past. However, there has been significant involvement of artists in development and regeneration schemes; for example, art and artists have been involved in the regeneration of Drake Street in Rochdale and in the Pennine Edge Forest programme in the Borough. Now there is an opportunity to do more and better, to ensure that the Council and its partners work professionally and take every opportunity to add value and strengthen the character and legibility of developments through public art.

Public art in Rochdale has the potential to:

- Raise the profile of the Borough
- Enhance gateways and corridors in the Borough
- Assist in the regeneration of specific areas
- Have recreational value in its own right
- Raise the profile of / enhance a particular site
- Generate pride in an area

## Policy Background

Policy BE/6 – Art in the Environment – of the Council’s Unitary Development Plan, adopted 2006, expects the incorporation of art elements in large-scale commercial developments.

The Oldham and Rochdale Urban Design Guides adopted in 2007 give useful support for the incorporation of public art in new developments. Public art should be incorporated ‘where possible’, especially at landmark locations and the public realm.

The Rochdale Borough Renaissance Masterplan states that public art projects could form part of comprehensive improvement schemes at the key gateways in the Borough.

Ixia, a regularly funded organisation of the Arts Council England, provides guidance for best practice regarding art and the planning system. They emphasise that best practice involves local authorities providing clear guidance that fully aligns the influence that artists can have on the built environment with all the stages and functions of the planning application process. This strategy reflects the guidance provided by Ixia.



## The vision

Rochdale Borough will be seen by residents and visitors as a place where public art is a recognisable and exciting feature of the local environment. Public art and the use of artists will be recognised as having a key role in creating a sense of place, local distinctiveness and raising the quality of developments. Consultation with local people and businesses will have been an integral part of the process of its conception, implementation and maintenance.

## Objectives

Rochdale Borough will involve art and artists as an integral part of regeneration schemes and major developments, contributing to a high quality, innovative and exciting environment for the Borough:

- \* There will be a significant improvement in the appearance and quality of the public realm by involving art and artists
- \* the image of the Borough will improve by promoting innovative and exciting public art in key locations
- \* Art and artists will be promoted in new developments to enhance the distinctive local character of the borough, create a sense of place and foster community pride
- \* Community – based initiatives involving art and artists will be supported and encouraged, and will be integral to regeneration programmes

The purpose of the Public Art Strategy is to deliver this vision.

## Definition of public art

Public art is accessible to all and can be viewed in the public realm. It is designed to be located in a particular place, which could be inside or outside of a public place, in a park or in a rural area.

A useful definition of public art can be:

**A process of engaging artists' creative ideas in the public realm**

It is important that public art guidance does not limit the role of artists by promoting narrow definitions. Public art can fall into two categories: permanent products, such as statues, and processes, such as temporary installations and events.

This can include artists working to creatively engage with communities in order to explore and articulate issues of significance. Increasingly public art overlaps into the related disciplines of architecture, urban design, community participation and regeneration; this collaboration can mean artists working alongside other professionals and designers, contributing their conceptual and practical skills to the creation of buildings, other structures, street furniture and public spaces.

Whilst it is not appropriate for the Council to be too prescriptive in terms of public art, there are a few general principles which must be adhered to:

- Community participation is vital. Residents of the area must be able to identify with the public art in some way.
- Any public art should be robust in its design and construction, with maintenance factored into the design.
- There is no reason why public art cannot have another practical function at the same time.





## GOOD PRACTICE PRINCIPLES FOR PUBLIC ART PROCESSES

### Getting the process right

There are a number of good practice principles which should be adopted in respect of commissioning public art:

- Artists should be appointed at the inception of development processes, and should be involved with the whole development process.
- Budgets and timetables should be agreed at this early stage
- Particular effort should be made to engage local artists
- The artist's brief should not be prescriptive, leaving the exact nature of the artwork to the artist's creative expertise
- Local residents and stakeholders should be consulted / involved from an early stage as appropriate, and given options to choose from. There should be a full explanation of any public art proposals, i.e. what it represents, where the idea has come from.
- Full details of the proposed public art elements of developments should be available at full planning application stage at the latest, so that planners and stakeholders can fully assess them
- The provision of public art should be aligned with all the stages and functions of the planning application process (e.g. full details of public art in Design and Access Statement, planning conditions and obligations used as appropriate)

### Clarity of intention on the part of the commissioner

This strategy will help to identify where and when we want public art, and therefore there will be no reason why developers cannot appoint public art expertise and artists at a very early stage. This will ensure that the art takes its place as an integral part of the development, with artists potentially contributing to the design of buildings and open spaces, rather than their work being an 'add-on'. Additionally, consultation processes can be carried out so that a full exploration (and explanation) of ideas can take place, and the public art can be fully taken into account in the budgeting process.

Local Authorities should enable developers to either appoint public art expertise or directly agree financial contributions secured within section 106 planning obligations to support place-wide public art initiatives.

Rochdale has a Place Development Strategy led by a cross-sector Board, including senior members of both the public and private sector. The strategy aims to improve the image of Rochdale and to improve the quality of the whole experience, whether as a resident, visitor, business or investor. Developers will be expected to take the strategy into consideration when considering public art.

## The appointment of artists at the inception of development projects

Experience has shown that engagement of an artist in the early stages of a development project brings about a positive mindset and working practices among the other professionals involved.

Early engagement can allow full consideration of whether or not artists should inform the physical aspects of a development. When their involvement in this aspect is not considered appropriate, on-site temporary installations and off-site temporary and permanent installations can be considered as alternatives. For the latter, if public art initiatives have been previously costed by the Local Authority, the level of investment required from developers can be determined.

When public art is to inform the physical aspect of a development, conceptual and material details of it should be finalised by the time a planning application is made (with the details being included in the application). Delivery of the art is then secured by planning obligations or conditions.

In respect of the Local Authority's own building, public realm and community initiatives, artist involvement at the earliest stage can be ensured by the inclusion of a public art requirement in development briefs and land agreements for land it sells to developers. Thus the public art commissioning is a 'given' part of the development long before the planning application stage is reached.

## Public Art Statements

Regardless of the type of public art proposed, public art statements should be submitted with either outline or full planning applications. They can be included as part of the required Design and Access Statement. The key principles of public art statements are that:

- They clearly demonstrate to Local Authorities and other stakeholders how developers have provided and will provide opportunities for artists on and off development sites;
- They are informed by and included in all consultation initiatives regarding developments;
- They enable Local Authority planning officers to advise on the physical aspects of public art commissions;
- Their approval by Local Authority public art expertise, planning officers and/or planning committees is part of the formal approval of planning applications;
- The further development and implementation of their content is secured within planning obligations and/or conditions.

## The input of public art expertise

It is prudent to establish a steering group to support the work of the Public Art Strategy, as a sub-group of the Council's Design and Conservation Panel. This can assist with the promotion, implementation and evaluation of the strategy. The steering group should include artists, design professionals, Members of the Council, officers, representatives from local community groups and developers. It is useful also to refer to local and regional design review panels for support and views regarding the provision of public art in the Borough.



## EXAMPLE SCENARIO 1: PUBLIC ART PROCESS FOR AN OUTLINE AND RESERVED MATTERS PLANNING APPLICATION (FLOW CHART 1)

Pre – outline planning application discussions	Developer appoints public art expertise to oversee the development and implementation of a public art statement	
	Artist(s) appointed	
	Public art expertise and artist(s) contribute to the production of the masterplan and identify opportunities for artists relating to buildings and the public realm	Public art expertise and artist(s) identify a programme, budget and management for on and / or off site temporary public art and other activities
Outline planning application submitted	Public art statement submitted with Design and Access Statement and other information	
Consultation	Public art statement included in consultation process	
Review of Public Art Statement by LA public art expertise. Comments to LA planning officer		
Determination of planning application by LA planning officer / committee	Section 106 planning obligations and conditions agreed	
Signing of Section 106 agreement and granting of outline planning permission	S106 to include clauses that secure the development and implementation of the conceptual and materials details of any public art contribution that relates to buildings or the public realm	S106 to include clauses that identify budget and management for programme of on and / or off site temporary public art and other activities identified within the public art statement
	Artist(s) appointed	
Reserved matters planning application submission	Conceptual and material details of public art included within architect / landscape architect's drawings and reports and submitted to LA	
	Public art proposals included in the consultation process	
Consultation		
Review of public art statement by LA public art expertise; comments to LA planning officer		
Determination of planning application by LA planning officer / committee	Planning conditions agreed	
	Further conceptual and material details of public art contribution that relates to buildings or the public realm submitted to and agreed by the LA on commencement of development	
	Conceptual and material details of public art contribution that relates to buildings or the public realm implemented prior to first occupation of the development	
Construction and occupation of development		

## EXAMPLE SCENARIO 1: PUBLIC ART PROCESS FOR AN OUTLINE AND RESERVED MATTERS PLANNING APPLICATION

### Contents of a Public Art Statement

A Public Art Statement for a significant development site subject to an outline application with approval of reserved matters in a separate application could contain the following information:

- description of the relationship between the public art statement and the Local Authority's public art policy and strategy
- details of the appointed artist's contribution to the development's masterplan
- descriptions of what will be realised through collaboration between the appointed artist, architects and other design professionals (the conceptual and material details of which should be included with reserved matters planning applications)
- a programme of on-site and off-site temporary public art
- timescales for the development and implementation of all the public art commissions
- details of the commissioning process for other artists
- details of ownership, maintenance and de-commissioning of public art, which will be located on land owned and maintained by either the developer or the Local Authority
- budget allocations relating to all of the above
- 'trigger' points for delivering public art that inform the wording of planning obligations between the developer and the Local Authority

### Wording of Planning Obligations

In accordance with the above, the planning obligations within the Section 106 agreement could request the following:

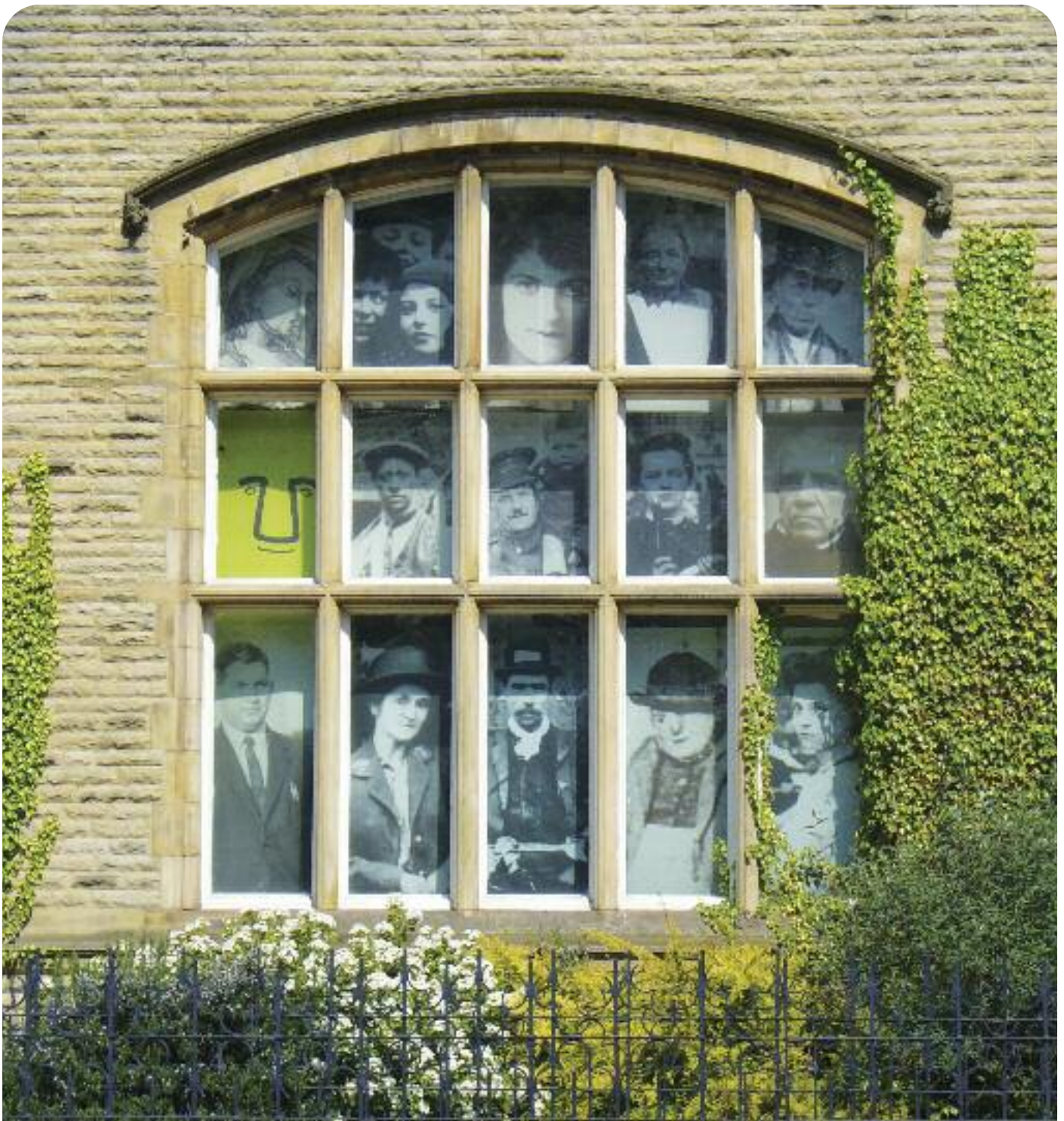
- that in accordance with the approved public art statement the conceptual and material details of public art relating to the development's buildings and public realm to be submitted for approval by the Local Authority as part of the relevant reserved matters planning application
- that subsequent to the above any further conceptual and material details of public art relating to the development's buildings and public realm are to be submitted to, and approved by, the Local Authority prior to commencement of development
- that subsequent to the above, the approved conceptual and material details of public art relating to the development's buildings and public realm are to be implemented prior to the first occupation of the relevant phases of the development

- that at an agreed time (to be specified in the clause which, for example, could be upon the signing of the S106 agreement or upon the commencement of development) the developer allocates an index-linked sum (to be specified in the clause) either retained by the developer or paid to the Local Authority (to be specified in the clause) for the development and implementation of temporary public art commissions, managed by either the developer or the Local Authority, in accordance with the programme described in the approved public art statement
- that at an agreed time (to be specified in the clause which, for example, could be upon the signing of the S106 agreement or upon the commencement of development) the developer allocates an index-linked sum (to be specified in the clause) either retained by the developer or paid to the Local Authority (to be specified in the clause) for the development and implementation of local training initiatives relating to public art, managed by either the developer or the Local Authority (to be specified in the clause) in accordance with the programme described within the approved public art statement
- that at an agreed time (to be specified in the clause which, for example, could be prior to the occupation of the development or after the developer has maintained the buildings and land for a year) the developer will provide the Local Authority with a maintenance and de-commissioning schedule for public art within buildings and land that are to be maintained by either the developer or the local authority
- that at an agreed time (to be specified in the clause which, for example, could be prior to the occupation of the development or after the developer has maintained the buildings and land for a year) and in accordance with the approved maintenance and de-commissioning schedule the developer will pay an index-linked sum (taken from the schedule and specified in the clause) to the Local Authority for the maintenance and de-commissioning of public art within buildings or land adopted by the Local Authority (including the Local Highways' Authority)

### Wording of Planning Conditions

Planning conditions should be used if further information about public art shown within a reserved matters planning application is required by the Council. In this case the wording of planning conditions could request the following:

- that any further conceptual and material details of public art identified within the approved public art statement and reserved matters planning applications and relating to the development's buildings and public realm are to be submitted to and approved by the Local Authority prior to commencement of development
- that subsequent to the above the approved conceptual and material details of public art relating to the development's buildings and public realm are to be implemented prior to the first occupation of the relevant phase of the development



**EXAMPLE SCENARIO 2: PUBLIC ART PROCESS FOR A FULL PLANNING APPLICATION  
(FLOW CHART 2)**

Pre – full planning application discussions	Developer appoints public art expertise to oversee the development and implementation of a public art statement	
	Artist(s) appointed	
	Conceptual and material details included within architect / landscape architect drawings, public art statement and design and access statement	Public art expertise and artist(s) identify a programme, budget and management for on and/or off site temporary public art and other activities
Full planning application submitted	Submission of public art statement with design and access statement and other information	
Consultation	Public art statement included in consultation process	
Review of public art statement by LA public art expertise. Comments to LA planning officer		
Determination of planning application by LA planning officer / committee	S106 planning obligations and conditions agreed	
	S106 to include clauses that secure the implementation of conceptual and material details of the public art relating to buildings and the public realm	S106 to include clauses that identify budget and management for programme of on and/or off site temporary public art and other activities included within the public art statement
	Further conceptual and material details of public art relating to buildings and the public realm submitted to and approved by the LA prior to commencement of development	
	Conceptual and material details of public art relating to buildings and the public realm realised prior to occupation of the development Occupation of development	
Occupation of development		

## EXAMPLE SCENARIO 2: PUBLIC ART PROCESS FOR A FULL PLANNING APPLICATION

### Content of a Public Art Statement

A public art statement for a major development site requiring a full planning permission could contain the same information as for an outline planning application, plus conceptual and material details of public art integrated within the development's buildings and public realm and evidence of support from the local community for those details.

### Wording of Planning Obligations

Planning obligations within Section 106 agreements could request the following:

- that any further conceptual and material details of public art identified in the approved public art statement and relating to the development's buildings and public realm are to be submitted to and approved by the Local Authority prior to commencement of development
- that subsequent to the above the approved conceptual and material details of public art relating to the development's buildings and public realm are to be implemented prior to the first occupation of the relevant phases of the development
- that at an agreed time (to be specified in the clause which, for example, could be upon the signing of the S106 agreement or upon the commencement of development) the developer allocates an index-linked sum (to be specified in the clause) either retained by the development or paid to the Local Authority (to be specified in the clause) for the development and implementation of temporary public art commissions, managed by either the developer or the Local Authority (to be specified in the clause) in accordance with the programme described in the approved public art statement
- that at an agreed time (to be specified in the clause which, for example, could be upon the signing of the S106 agreement or upon the commencement of development) the developer allocates an index-linked sum (to be specified in the clause) either retained by the developer or paid to the Local Authority (to be specified in the clause) for the development and implementation of local training initiatives relating to public art, managed by either the developer or the Local Authority (to be specified in the clause) in accordance with the programme described within the approved public art statement
- that at an agreed time (to be specified in the clause which, for example, could be prior to the occupation of the development or after the developer has maintained the buildings and land for a year) the developer will provide the Local Authority with a maintenance and de-commissioning schedule for public art within buildings and land that are to be maintained by either the developer or the Local Authority
- that at an agreed time (to be specified in the clause which, for example, could be prior to the occupation of the development or after the developer has maintained the buildings and land for a year) and in accordance with the approved maintenance and de-commissioning schedule the developer will pay an index-linked sum (taken from the schedule and specified in the clause) to the Local Authority for the maintenance and de-commissioning of public art within buildings or land adopted by the Local Authority (including the Local Highway Authority)



**EXAMPLE SCENARIO 3: PUBLIC ART PROCESS FOR THE POOLING OF FUNDING FROM DEVELOPERS (FLOW CHART 3)**

Pre – full or outline planning application discussions	A developer may or may not choose to appoint public art expertise to negotiate a pooled sum for public art with LA public art expertise
Full or outline planning application submitted	Agreed sum based on cost of public art initiatives integrated within place-wide public realm and other plans adopted and promoted by the LA, sum to be secured within a S106 planning obligation
Consultation	All S106 planning obligations included within consultation process
Determination of planning application by LA planning officer / committee	S106 planning obligations agreed
	Public art sum paid to the LA at a stage stated within the public art clause within the S106 agreement
Occupation of development	

**EXAMPLE SCENARIO 3: PUBLIC ART PROCESS FOR THE POOLING OF FUNDING FROM DEVELOPERS**

**Guidance**

The pooling of funding could apply to developments requiring either outline or reserved matters or full planning permissions, which are not seen as having significant impact on the social and physical characteristics of places. In these cases, public art expertise and planning officers within the Council and developers could agree that developers make financial contributions to support public art initiatives integrated within place-wide public realm and other plans adopted and promoted by the Council. The sums should be determined by the costs of the initiatives. The costs could be applied to either one or proportionately to a number of developments. In the case of the latter, the sums could be based on the gross internal floor area provided by developments.

For the pooling of funding it may not be necessary for the developer to appoint public art expertise, as negotiations could be undertaken directly between the developer and the Council.

**Wording of planning obligation**

A planning obligation within a section 106 agreement could request the following:

- that at an agreed time (to be specified in the clause which, for example, could be upon the signing of the S106 agreement or upon the commencement of development) the developer agrees to pay an index-linked sum (to be specified in the clause) to the Council to support the development and implementation of public art initiatives within place-wide public realm and other plans adopted by the Local Authority and identified within the Council’s public art policy and strategy.



# The Opportunities

## Identifying the locations

The next step is to identify the opportunities that may be available for public art in the Borough over the coming years, so that delivery mechanisms can be identified and the vision of this strategy taken forward. Opportunities come from a variety of sources, in particular the following:

- Major Council capital schemes e.g. the new municipal offices
- Major private / partnership developments e.g. Middleton Town Centre
- Major regeneration initiatives e.g. Pathfinder
- Community – based projects which may be able to attract external funding e.g. HMR areas

## Delivery

Once the opportunities for public art have been identified, there are a number of ways in which they could be delivered:

- Artists could be commissioned to work on major capital schemes or regeneration initiatives carried out by the Council or its partners
- One-off works of public art could be commissioned for specific key locations. These could be funded by 'pooling' contributions from developments in the area.
- A public art requirement in development briefs and land agreements for land the Council or its partners sell to developers
- Developers could be encouraged to engage artists from the initial stages for major private developments.
- Public art should be included in all strategic developments and regeneration initiatives

## Delivery partners

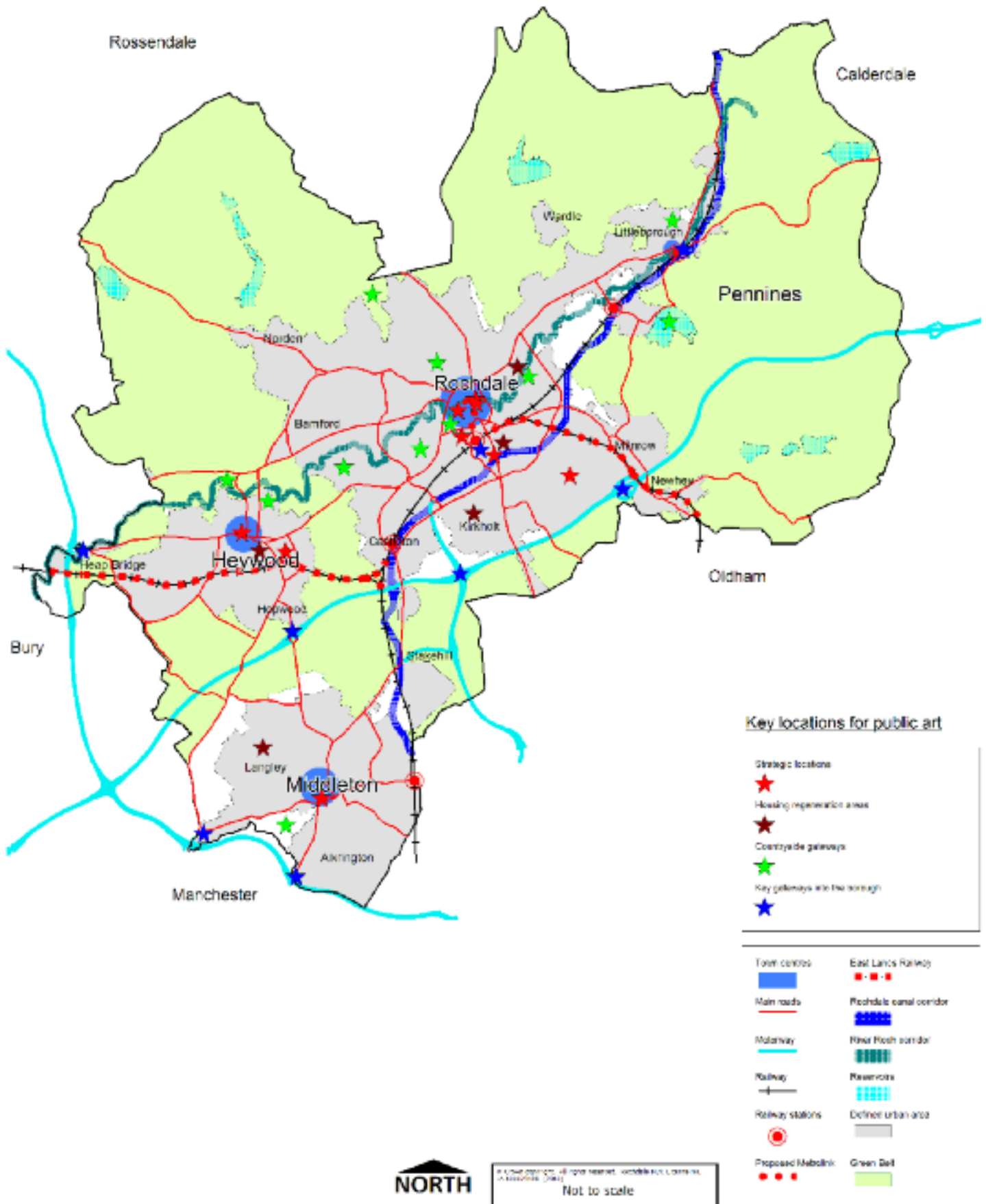
It is important to identify those who can help to take the public art strategy forward in respect of the opportunities which have been identified. These bodies must be aware of their role in the process so that they are ready to take this agenda forward as appropriate. They will report to the Design and Conservation Panel on a regular basis to outline progress made towards realising the opportunities.

## The Opportunities

Based on the criteria indicated in this document, sites and projects have been identified. These are shown on the map below. More details in respect of these opportunities and those involved in delivering them will be set out in a separate document which will be updated regularly with new opportunities.



# Opportunities Map



# Key to the Opportunities Map

## **Countryside Gateways**

Healey Dell  
Newlands, Rochdale  
Roch Valley, Heywood  
Alkrington Woods  
Hollingworth Lake  
Hare Hill Park, Littleborough  
Broadfield Park  
Mandale Park  
Falinge Park  
Springfield Park  
Queens Park

## **Key Gateways into the Borough**

Heap Bridge  
Junctions 19, 20 and 21, M62  
Junctions 19 and 20, M60  
Littleborough  
Rochdale Railway Station

## **Strategic Locations**

Rochdale Town Centre East  
Rochdale railway station / town centre ring road /  
Central Retail Park  
Canal Basin, Oldham Road, Rochdale  
New municipal offices, Rochdale  
Town Hall area, Rochdale  
Kingsway Business Park  
Middleton Town Centre  
Heywood Town Centre and Sports / Leisure village  
East Lancs Railway

## **Housing Regeneration Areas**

Heywood SUN  
Langley  
Kirkholt  
Milkstone and Deeplish  
East Central Rochdale

Although these are the sites which this strategy will concentrate on, the Council will encourage other opportunities which may arise which are not included in this list. Further information on the type of developments which will be expected to provide, or contribute towards, public art, will be identified in planning policy documents.

Contributions towards public art could be included as part of any proposed Community Infrastructure Levy (CIL)



# Funding Opportunities

Some examples of funding opportunities for public art include the Heritage Lottery Fund, local Township Funds, and the following (obviously new opportunities for funding will emerge and others will cease and thus it is intended that a list of funding opportunities will be produced as a regular update along with the Opportunities document referred to in the previous chapter):

## European Regional Development Fund

This is available if the public art is part of a bigger scheme with economic outcomes e.g. to stimulate investment.

## Northwest Regional Development Agency

The NWDA is keen to support high quality public art in the region, because of its ability to help meet economic objectives. Local authorities, local strategic partnerships, public-private sector collaborations, private companies, community-led initiatives and individual artists can all apply for grants from the NWDA, although they will not normally meet 100% of the costs of a project and therefore require evidence of partnership working.

More information:

<http://www.nwda.co.uk/publications/quality-of-life/public-art-funding.aspx>

## Community – led Projects

**South Pennines Leader** - LEADER is a community-led approach to rural development, focusing on basic services for communities, culture and heritage, village development, and renewal. One of the strands relates to renovating and interpreting local culture and heritage. In Rochdale, the South Pennines LEADER programme applies only to the rural hill areas in the far east and north-east of the Borough (including Wardle, Summit, Calderbrook, and parts of Littleborough and Newhey). More information:

<http://www.pennineprospects.co.uk/programmes/?c=LEADER>

## Changing Spaces (Groundwork)

The largest environmental programme in England, this focuses on community spaces, local community enterprise and access to the natural environment. Applications must be from community groups. Stand-alone artwork would probably not meet the criteria for this funding, although multi-functional projects which improve access to greenspaces whilst also incorporating artwork might meet the criteria.

More information: <http://www.community-spaces.org.uk/default.aspx?page=1>

## Awards For All

Awards for All is a Lottery grants scheme for local communities. Grants of between £300 and £10,000 are awarded for people to take part in art, sport, heritage and community activities, and projects that promote education, health and the environment. More information:

<http://www.awardsforall.org.uk/england/index.html>

## Ecominds

Ecominds is run by Mind to integrate mental health service users into the community via the delivery of environmental projects conducive to good mental and physical health. A variety of types of projects will be considered, including Producing artwork in public places and in enclosed spaces (for example, mosaics in parks, sculpture in hospitals). More information:

<http://www.mind.org.uk/ecominds/>

## Sustrans

Sustrans is the UK's leading sustainable transport charity. Although they do not provide funding, they do create public art along the National Cycle Network through their Art and the Travelling Landscape scheme. More information:

<http://www.sustrans.org.uk/default.asp?SID=1090923270688>



