

Southwark Council Public Art Policy (2022)

Contents	Page
Context: Southwark Stands Together	2
Definition of Public Art	2
Aims	3
Vision for Public Art in Southwark’s Public Spaces	3
Environmental Impact of Public Art	4
Recommended Measures for Commissioning Processes:	4
Introduction Table 1 – Recommended Measures for Commercial	5
Commissioners Table 2 – Recommended Measures for Non-Profit	19
Commissioners Appendices	31
Appendix 1: Outline of Public Consultation Process; Thank You	31 - 32
Appendix 2: Public Art Survey Findings	33
Appendix 3: Resources, Toolkits & Inspiration	46

Context: Southwark Stands Together

In 2020 Southwark Council launched the Southwark Stands Together programme: a borough-wide project to tackle racial inequality in response to the killing of George Floyd and the injustice and racism experienced by Black, Asian and minority ethnic communities.

In August that year, as part of the series of Southwark Stands Together Listening Exercises undertaken across many areas of the council's service delivery, a Community and Panel Debate was convened on the theme of Reinventing and Renewing the Public Realm. As a result of that conversation it was agreed that it would be a council priority to:

“Review the naming, public art and built environment policies to ensure that they reflect and contribute to the community and council's vision for a diverse and inclusive public realm identifying future opportunities to ensure that our built environment celebrates the diversity of our communities.”

Consultation informing the development of the new policy took place between August 2020 – January 2022.

We are very grateful to all the residents, artists, organisations and Youth Parliament members who gave their time and shared their views to help shape this policy, which is a direct result of those conversations.

Details of the consultation process can be found in Appendix 1.

Definition of Public Art

Public art is art that is in public spaces and is for everyone to see. It is often commissioned by councils or other public organisations as well as by private companies, landowners and developers. The art is often designed for a specific site, such as a town square, the wall of a building, or a park. Monuments, murals and sculptures are common forms of public art. Public art can also be temporary, for example dance, theatre, poetry, or poster artwork.

Aims

This policy aims to:

- reflect the community and council's vision for public art as part of a diverse and inclusive public realm
- ensure that the art in our borough's public realm celebrates the diversity of our communities and actively contributes to achieving a more representative public realm
- offer practical guidance and best practice recommendations to those engaged in delivering new public art commissions, be they developers, community groups, council officers or commissioned artists
- encourage a proactively inclusive, anti-racist approach to be taken in all future public art commissioning processes.

It is envisaged that, although this policy is for all those living and working in Southwark, it is likely to be most actively used by the following groups of people involved in the commissioning and delivery of public art: developers / landowners, community groups, commissioned artists and council officers.

Vision for Public Art in Southwark's Public Spaces

Southwark Council's vision for public art in the borough's public spaces is that it supports residents' well-being and happiness and offers an opportunity to shape and enhance their neighbourhoods; that it has something to say or serves a community-focused purpose; and that it represents the rich diversity of Southwark's communities.

In our 2021 Public Art Survey, respondents told us that, while public art plays many roles in the life of the borough, people particularly appreciate its ability to make spaces more beautiful, build or reinforce an area's identity, enhance quality of life, promote pride in an area, and inspire creativity.

Environmental Impact of Public Art

In March 2019, Southwark Council became one of the first boroughs in London to declare a climate emergency, undertaking commitments to [make Southwark carbon neutral by 2030](#).

In July 2021, Southwark published a Climate Strategy & Action Plan as a roadmap to carbon neutrality by 2030: [Tackling the Climate Emergency Together](#).

The impact on climate change of public art commissions should be carefully considered by all commissioners.

Commissioners are invited to:

- minimise the negative environmental impact of your commissioning process.
- measure the emissions/climate impact of your project using carbon calculator tools
- share the data about your emissions / climate impact with the council's culture and climate change officers in order to establish benchmarks that can inform future policy.

Please see Appendix 3 for resources and toolkits that may be helpful in planning how to reduce the carbon emissions and waste of both the commissioning process and resultant artwork.

Recommended Measures for Commissioning Processes: Introduction

Commissioners are invited to adopt and implement the recommended measures set out in the two tables below as best practice.

Different combinations of the measures are recommended to be applied to public art commissioning processes depending on the commercial / non-profit status of the commissioning organisation. Additional factors such as the scale and lifespan of the artwork are also taken into account.

These measures are particularly recommended for the commissioning of fixed / static artworks but some measures may still be relevant to event-based public art. Event commissioners are encouraged to implement those measures which are appropriate.

We recognise that it may be appropriate to develop bespoke commissioning processes for memorials, either of people or of events, in a different way to that outlined in this policy, for example through close consultation with relevant family and community members.

Table 1 – Recommended Measures for Commercial Commissioners

Please use this table if you are a commercial organisation commissioning public art. This includes developers and private landowners.

The measures we recommend you use in your public art commissioning process vary depending on the scale of the site you are responsible for. You should refer to your Planning Permission application and apply the selection of measures from the relevant column below based on whether your Planning Permission application is Minor, Major or of Strategic Importance.

The measures we recommend you use in your public art commissioning process (indicated by * in the table below) also vary depending on the lifespan of the artwork you are commissioning. Please use the relevant Permanent column if you are commissioning an artwork with a projected lifespan of more than 1 year and the relevant Temporary column if you are commissioning an artwork with a projected lifespan of less than 1 year.

Please check with your Planning Officer if you are unsure which category of Planning Permission you hold or are applying for, but, as a guide:

Minor planning applications:

Works to a flat or maisonette

1 – 9 dwellings

site area less than 0.5 hectares (residential uses)

1000sqm or less / 1 hectare or less (other uses)

Major planning applications:

10 or more dwellings

site area of 0.5 hectares or more (residential uses)

site area of 1000 sqm or more / 1 hectare or more (other uses).

Strategic applications:

50 or more dwellings

site area of 3,500sqm or more (commercial uses)

You may like to undertake or reference Steps 1 – 3 as part of your Pre-Submission Engagement Plan, recommended in the Council's 2021 [Development Consultation Charter](#). You may like to reference your intention to undertake Steps 4 –10 as part of your Engagement Summary, Engagement Plan and Social Value Statement, to be submitted as part of your Planning Application.

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
1. Project Initiation	Before commencing any Public Art Commissioning process, the Commissioning Organisation should read and sign up to the Southwark Stands Together pledges.	*	*	*	*	*
2. Nomination of Decision-Making Team within Commissioning Organisation	The Commissioning Organisation should demonstrate that its internal decision-making on any key steps in the public art commissioning process (such as the appointment of a consultant, the appointment of an artist, etc.) is carried out by a small team that includes a diversity of lived experience. As a minimum this should include people of different racial backgrounds, different sexes and different ages.	*	*		*	
3. Appointment of a Green Ambassador	The Commissioning Organisation should nominate someone from the internal decision-making team described in Step 2 above to act as the Green Ambassador for the commissioning process, with the principal responsibility of ensuring that environmental impact is a factor in all decision-making during the process.	*	*		*	
4. Recruitment of a Community Panel / Steering Group	The Commissioning Organisation should appoint a Community Panel / Steering Group to inform the commissioning process from start to finish. The Community Panel should be diverse, including diversity of lived experience - racial backgrounds, ages, and different relationships to the site (e.g. neighbouring residents, school or business representatives, local young people) - as well as diversity of artistic taste and opinion.	*	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	<p>The Community Panel should be distinct from the internal decision-making team described in Step 2.</p> <p>Key to the success of the Panel's participation is that they can genuinely shape and influence the whole process.</p> <p>At the least, the Panel should:</p> <ul style="list-style-type: none"> - Be invited to offer their insights to the earliest possible stages of the process - Be invited to participate in or to co-design the development of an Artist Brief, the selection of the Artist, and the selection of the final design - Be invited to take part in any celebration of the finished artwork. <p>Community Panel / Steering Group meetings should be scheduled at times and in fully accessible venues that allow for people's work-life patterns and pre-existing commitments. This may mean scheduling meetings in the evenings or at weekends and the Commissioning Organisation should support and facilitate this. If meetings take place online, care should be taken by the Commissioning Organisation to ensure that this does not exclude any Panel Member from participating fully in the meeting.</p> <p>The Commissioning Organisation should ensure that its use of Community Panel Members' personal data is GDPR compliant.</p>					

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	The Commissioning Organisation should commit to paying all Community Panel / Steering Group members for their time, expertise and contributions, at a minimum daily rate equivalent to the London Living Wage. This should form part of the project budget (see Setting the Budget step below).	*	*			
	<p>For the commissioning of permanent artworks, the Community Panel's role could represent a significant commitment and the Commissioning Organisation should therefore provide appropriate administration support to the Panel.</p> <p>For clarity, it is also recommended that a Chair is appointed from the Panel members.</p>	*	*			
5. Setting the Budget	<p>In addition to the commissioning, fabrication and installation costs of the artwork itself, budgets for public art commissioning should properly resource:</p> <ul style="list-style-type: none"> - Appropriate community engagement that includes adequate compensation of community representatives for their time and expertise (in line with London Living Wage as a minimum) - Appropriate maintenance of the artwork for the duration of its anticipated lifespan. 	* *	* *	*	*	

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	Developers commissioning, or agreeing to commission, public art as part of their obligations under section 106 should agree an appropriate / minimum budget for their commissioning activity with LBS planning, regeneration and culture team officers, to ensure that financial contributions to public art are fairly benchmarked across the borough.	*				
6. Recruitment and Appointment of Public Art Consultant(s) (or of local arts organisation to act in a consultant capacity)	<p>If the Commissioning Organisation is not a specialist arts organisation itself, it is recommended that, for permanent works in particular, a Public Art Consultant is engaged in order to manage or support the commissioning process.</p> <p>Commissioning Organisations should consider interviewing and appointing Southwark-based arts organisations with the relevant expertise in a consultancy capacity, either alongside or in lieu of freelance consultants.</p> <p>(LBS Culture team can advise on and make introductions to borough-based organisations with the relevant expertise and personnel.)</p>	*	*	*		
	The Commissioning Organisation should demonstrate that a culturally diverse shortlist of consultants has been interviewed as part of the consultant appointment process.	*	*	*	*	

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
7. Development of Public Art Strategy for the site	<p>Commissioners of all new pieces of public art should produce a Public Art Strategy for the site. This should be a full strategy for permanent pieces of public art, but could be a more concise Context & Delivery Statement for temporary works.</p> <p>All Public Art Strategies and Context & Delivery Statements should begin by acknowledging any racist or contested heritage within or bordering the site's existing public realm (for example, which communities' narratives remain largely untold?) and should demonstrate an understanding of the historical, architectural, demographic and cultural context of the site's environment.</p> <p>Public Art Strategies and Context & Delivery Statements should also give consideration to how the commissioning, fabrication and installation of the artwork can minimise its negative environmental impact. This is likely to involve careful consideration of materials and waste disposal, suppliers and supply chain carbon, including last-mile transit options. Key to making low-carbon decisions will be allowing sufficient planning time in the commissioning process to ensure that decisions can be predicated on environmental considerations rather than time pressures.</p> <p>All Public Art Strategies and Context & Delivery Statements should be submitted to the LBS Culture team in advance of any commissioning activity beginning. Strategies may be shared with the council's Equalities, Diversity & Inclusion officers and / or local community advisors, such as members of</p>	*	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	Southwark's Youth Parliament, for their comment and guidance.					
8. Wider community and stakeholder consultation	<p>For permanent public art commissions, consultation with the wider community and local stakeholders should take place before the Artist Brief is developed, and before or at the point of the selection of the final artwork or design. 'Wider community' means additional to the Community Panel / Steering Group described in Step 4.</p> <p>Appropriate time should be given to this stage of consultation to ensure there is sufficient and meaningful engagement from an appropriately representative and diverse range of respondents. For example, a 4 week consultation window for surveys or other mass consultation processes is recommended as a minimum. Every effort should be made to ensure that the respondents to consultation are representative of the population demographics of the site's local area and / or of the borough.</p> <p>Commissioning Organisations should be transparent with the wider community and stakeholders about the degree to which the views shared during the consultation process will have an impact on the decision-making or outcomes of the commissioning process. For example, Commissioning Organisations should be clear about who the wider community's views will be shared with (the internal decision-making team, the Community panel / Steering Group, the Appointed Artist, etc.) and how they will be taken into account.</p>	*	*	*		

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	<p>Consideration should be given to different live-work patterns when scheduling consultation events such as community engagement workshops, focus group sessions or exhibition opening hours. All such consultation events should be held in a fully accessible venue and should include weekday, weekday evening and weekend options to allow the widest range of people to participate.</p> <p>The number and demographic composition of respondents to consultation should be recorded transparently in a report on the consultation findings and related to the population demographics of the local area and / or borough.</p>					
9. Developing Artist Brief	<p>The Artist Brief should be collaboratively written with the Community Panel / Steering Group and, for permanent artworks, with reference to the findings of the wider community / stakeholder consultation.</p> <p>Language used in the Brief should be accessible, anti-racist and inclusive.</p> <p>The Artist Brief should specify that, unless there are <i>exceptional</i> circumstances that require previous experience of creating public realm artwork, artists without public realm experience are welcome to apply or be considered.</p> <p>The Artist Brief should also therefore specify that artists without previous public realm experience may wish to collaborate with architects, engineers, manufacturers, Principal Designers, or project managers in the delivery of their proposal. Commissioning Organisations should indicate in the Artist Brief</p>	*	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	<p>whether they can offer support in these specialist areas to first-time public realm artists or signpost artists to where they can seek out specialist collaborators if required.</p> <p>The Artist Brief should outline the Commissioning Organisation’s commitment to ensuring that negative environmental impacts are minimised during the commissioning process and should invite artists to factor this commitment into their proposals.</p> <p>The Artist Brief should include an outline of the Commissioning Organisation’s preferred Artist Recruitment or Appointment process. Three recommended processes are outlined in Step 10 below.</p> <p>The Artist Brief should stipulate, if required, that any interactive element or sensory quality to the artwork should be fully accessible.</p>					
10. Agreeing the best selection process to recruit artist(s)	<p>Commissioners are invited to adopt one of three recommended processes to recruit an artist:</p> <ol style="list-style-type: none"> 1. Via a publicised Open Call, to which any artist can submit an initial proposal. Shortlisted artists who are then invited to attend an interview or a site visit and / or develop more detailed proposals should be paid for their time in line with industry rates and at least in line with London 	*	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	<p>Living Wage.</p> <ol style="list-style-type: none"> 2. With due consideration given to the Artist Brief, via an invited shortlist of artists who are paid (in line with industry rates and at least in line with London Living Wage) to attend a site visit, develop a proposal and attend an interview. The shortlist should include artists from Black, Asian and Minority Ethnic communities and at least 1 artist with a connection to the borough. 3. With due consideration given to the Artist Brief, via the direct appointment of an appropriately qualified artist from a Black, Asian or Ethnic Minority community in order to address the current under-representation by artists from those communities in the public realm in Southwark. <p>Commissioning Organisations should allow sufficient time in advance of the artwork's installation / completion date for their preferred process, and the required design and fabrication period, to be carried out successfully. The recommended processes above require different amounts of time to be factored into the project planning: option 1 requiring the most amount of time, and option 3 the least.</p> <p>For commissions of permanent artwork, it is recommended that the artist is recruited at least 9 – 12 months in advance of the planned installation date.</p>					

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	It is recommended that any designs or proposals taken as far as the final shortlisting stage of any artist recruitment / appointment process are publicly exhibited in the local area prior to confirmation of the selected artist or design.	*	*	*	*	*
11. Agreeing Ownership / IP Rights and Maintenance / Future Life Responsibilities	<p>The Commissioning Organisation's contract documentation with the appointed Artist should clearly and unambiguously set out:</p> <ul style="list-style-type: none"> - What is being agreed between the parties in regards to the ownership of and vesting of Intellectual Property rights for the artwork, both for the lifespan of the work and in perpetuity. This should include what is being agreed in regards to reproducing, or giving a third party permission to reproduce, an image of or merchandise inspired by the artwork - What provisions are being made for the maintenance of the artwork for the duration of its lifetime, either by the Commissioning Organisation directly or by agreement with a third party - What is being agreed between the parties in regards to how decisions will be reached about future events that may have an impact on the artwork, for example change of site ownership, redevelopment of the site, or consideration of decommissioning 	*	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	<ul style="list-style-type: none"> - Provision for how, and in what key circumstances, the Commissioning Organisation will contact the Artist, or the artist's nominated representative(s), over the lifespan of the work and / or in perpetuity. 					
12. PR, Marketing & Advocacy	<p>Commissioning Organisations should give careful consideration to the use of language in any marketing or promotional material related to the artwork.</p> <p>Language should be accessible, anti-racist and inclusive.</p>	*	*	*	*	*
	<p>The Artist should be given an opportunity to read all draft marketing or promotional material before it is published.</p>	*	*	*	*	*
13. Launch & Documentation / Interpretation	<p>Any interpretation materials produced to accompany an artwork should contextualise it within a narrative of the site, including any racist or contested heritage within the surrounding built environment.</p>	*	*	*	*	*
	<p>The documentation produced to commemorate the completion of a permanent artwork should include an Appendix recognising the extent of the community input throughout the commissioning process, including details – with their permission – of who contributed to each aspect of community engagement (for example, Community Panel membership, number and frequency of meetings; number and demographic representation of respondents to any surveys, etc.).</p>	*	*	*		
		*	*	*		

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	<p>The documentation of and interpretation materials for an artwork should be produced in a number of accessible formats, including large print and audio description.</p> <p>The Commissioning Organisation should consider transferring the Artist Brief, the shortlisted designs / proposals and the documentation of the finished artwork to the Southwark Council archive.</p> <p>Any launch or celebration event for the artwork should take place in a fully accessible venue or location.</p>	* *	* *	* *	* *	* *
14. Decommissioning Planning	<p>Consideration should be given to the potential future decommissioning of the artwork as part of the commissioning process.</p> <p>Where possible an extension of the lifespan of the artwork should be considered as an alternative to decommissioning, especially for artworks created by artists from Black, Asian or Minority Ethnic Communities in order to address the under-representation of artwork by artists from those communities in the public realm in Southwark.</p> <p>Decommissioning plans should include an indication of the Commissioning Organisation's responsibilities and a recognition that sufficient budget and time will be required to carry out appropriate community engagement in advance of a decommissioning decision.</p>	*	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Strategic Perm / Temp	Major Permanent	Minor Permanent	Major Temporary	Minor Temporary
	<p>Decommissioning plans should also include the documentation of the artwork for posterity, and a record, with local community input, of why the work was originally commissioned, who it was for, and why it was important.</p> <p>Decommissioning plans should include an indicative waste audit and outline how materials from the artwork will be re-used or recycled and how the de-installation and disposal of the artwork, in particular the associated transport and supply chain activity, will be low carbon.</p>					
	<p>Documentation of the decommissioned artwork should be transferred to the Southwark Council archive and consideration should be given to transferring the decommissioned artwork to the Southwark Council heritage collection if it is not required / requested to be transferred back to the Artist or Artist's estate upon decommissioning.</p>	*	*	*	*	*

Table 2 – Recommended Measures for Non-Profit Commissioners

Please use this table if you are a non-profit organisation commissioning public art. This includes charities, community groups, most arts organisations and the local authority.

The measures we recommend you use in your public art commissioning process vary depending on the scale and lifespan of the artwork you are commissioning. Large artworks are those with a commissioning budget of £25,000 or more. Permanent artworks are those with a lifespan of 1 year or more.

We realise that many non-profit commissioners of public art may not have the budget or resources required to implement all of the recommended measures in the table below.

We therefore recommend that non-profit commissioners of small (commissioning budget less than £25,000) artworks implement at least 5 of the recommended measures from the table below (to be selected from the asterisks * in the relevant columns), and non-profit commissioners of large artworks implement at least 8 of the recommended measures from the table below.

If you would like to discuss your public art commissioning plans with a member of the council’s culture team please request an initial advisory conversation via culture@southwark.gov.uk.

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
1. Project Initiation	Before commencing any Public Art Commissioning process, the Commissioning Organisation should read and sign up to the Southwark Stands Together pledges.	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
2. Nomination of Decision-Making Team within Commissioning Organisation	The Commissioning Organisation should demonstrate that its internal decision-making on any key steps in the public art commissioning process (such as the appointment of a consultant, the appointment of an artist, etc.) is carried out by a small team that includes a diversity of lived experience. As a minimum this should include people of different racial backgrounds, different sexes and different ages.	*			
3. Appointment of a Green Ambassador	The Commissioning Organisation should nominate someone from the internal decision-making team described in Step 2 above to act as the Green Ambassador for the commissioning process, with the principal responsibility of ensuring that environmental impact is a factor in all decision-making during the process.	*			
4. Recruitment of a Community Panel / Steering Group	<p>The Commissioning Organisation should appoint a Community Panel / Steering Group to inform the commissioning process from start to finish. The Community Panel should be diverse, including diversity of lived experience - racial backgrounds, ages, and different relationships to the site (e.g. neighbouring residents, school or business representatives, local young people) - as well as diversity of artistic taste and opinion.</p> <p>For commissioning processes led by Southwark-based Non-Profit Organisations, this steering group / panel might be the same as the decision-making team in Step 2 above. For commissioning processes led by Non-Profit Organisations based outside the borough, the Community Panel should be distinct from the decision-making team in Step 2.</p>	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	<p>Key to the success of the Panel's participation is that they can genuinely shape and influence the whole process.</p> <p>At the least, the Panel should:</p> <ul style="list-style-type: none"> - Be invited to offer their insights to the earliest possible stages of the process - Be invited to participate in or to co-design the development of an Artist Brief, the selection of the Artist, and the selection of the final design - Be invited to take part in any celebration of the finished artwork. <p>Community Panel / Steering Group meetings should be scheduled at times and in fully accessible venues that allow for people's work-life patterns and pre-existing commitments. This may mean scheduling meetings in the evenings or at weekends and the Commissioning Organisation should support and facilitate this. If meetings take place online, care should be taken by the Commissioning Organisation to ensure that this does not exclude any Panel Member from participating fully in the meeting.</p> <p>The Commissioning Organisation should ensure that its use of Community Panel Members' personal data is GDPR compliant.</p>				
	<p>The Commissioning Organisation should commit to paying all Community Panel / Steering Group members for their time, expertise and contributions, at a minimum daily rate equivalent to the London Living Wage. This should form part of the project budget for large artworks (see Setting the Budget Step 5 below).</p>	*			

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	<p>For the commissioning of major artworks, the Community Panel's role could represent a significant commitment and the Commissioning Organisation should therefore provide appropriate administration support to the Panel.</p> <p>For clarity, it is also recommended that a Chair is appointed from the Panel members.</p>	*			
5. Setting the Budget	<p>In addition to the commissioning, fabrication and installation costs of the artwork itself, budgets for large or permanent public art commissioning should properly resource:</p> <ul style="list-style-type: none"> - Appropriate community engagement that includes adequate compensation of community representatives for their time and expertise (in line with London Living Wage as a minimum) - Appropriate maintenance of the artwork for the duration of its anticipated lifespan. 	*		*	
6. Recruitment and Appointment of Public Art Consultant(s) (or of local arts organisation to act in a consultant capacity)	<p>If the Commissioning Organisation is not a specialist arts organisation itself, it is recommended that, for large works in particular, a Public Art Consultant is engaged in order to manage or support the commissioning process.</p> <p>Commissioning Organisations should consider interviewing and appointing Southwark-based arts organisations with the relevant expertise in a consultancy capacity, either alongside or in lieu of freelance consultants.</p> <p>(LBS Culture team can advise on and make introductions to borough-based organisations with the relevant expertise and personnel.)</p>	*			

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	The Commissioning Organisation should demonstrate that a culturally diverse shortlist of consultants has been interviewed as part of the consultant appointment process.	*			
7. Development of Public Art Strategy for the site	<p>Commissioners of all new pieces of public art should produce a concise Context & Delivery Statement about their commission.</p> <p>All Context & Delivery Statements should begin by acknowledging any racist or contested heritage within or bordering the site's existing public realm (for example, which communities' narratives remain largely untold?) and should demonstrate an understanding of the historical, architectural, demographic and cultural context of the site's environment.</p> <p>Context & Delivery Statements should also give consideration to how the commissioning, fabrication and installation of the artwork can minimise its negative environmental impact. This is likely to involve careful consideration of materials and waste disposal, suppliers and supply chain carbon, including last-mile transit options. Key to making low-carbon decisions will be allowing sufficient planning time in the commissioning process to ensure that decisions can be predicated on environmental considerations rather than time pressures.</p> <p>All Context & Delivery Statements should be submitted to the LBS Culture team in advance of any commissioning activity beginning. Strategies may be shared with the council's Equalities, Diversity & Inclusion officers and / or local community advisors, such as members of Southwark's Youth Parliament, for</p>	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	their comment and guidance.				
8. Wider community and stakeholder consultation	<p>For large public art commissions, consultation with the wider community and local stakeholders should take place before the Artist Brief is developed, and before or at the point of the selection of the final artwork or design. ‘Wider community’ means additional to the Community Panel / Steering Group described in Step 4.</p> <p>Appropriate time should be given to this stage of consultation to ensure there is sufficient and meaningful engagement from an appropriately representative and diverse range of respondents. For example, a 4 week consultation window for surveys is recommended as a minimum. Every effort should be made to ensure that the respondents to consultation are representative of the population demographics of the site’s local area and / or of the borough.</p> <p>Commissioning Organisations should be transparent with the wider community and stakeholders about the degree to which the views shared during the consultation process will have an impact on the decision-making or outcomes of the commissioning process. For example, Commissioning Organisations should be clear about who the wider community’s views will be shared with (the internal decision-making team, the Community panel / Steering Group, the Appointed Artist, etc.) and how they will be taken into account.</p> <p>Consideration should be given to different live-work patterns when scheduling consultation events such as community engagement workshops, focus group sessions or exhibition opening hours. All such consultation events should be</p>	*			

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	<p>held in a fully accessible venue and should include weekday, weekday evening and weekend options to allow the widest range of people to participate.</p> <p>The number and demographic composition of respondents to consultation should be recorded transparently in a report on the consultation findings and related to the population demographics of the local area and / or borough.</p>				
9. Developing Artist Brief	<p>The Artist Brief should be collaboratively written with the Community Panel / Steering Group and, for large artworks, with reference to the findings of the wider community / stakeholder consultation.</p> <p>Language used in the Brief should be accessible, anti-racist and inclusive.</p> <p>The Artist Brief should specify that, unless there are <i>exceptional</i> circumstances that require previous experience of creating public realm artwork, artists without public realm experience are welcome to apply or be considered.</p> <p>The Artist Brief should also therefore specify that artists without previous public realm experience may wish to collaborate with architects, engineers, manufacturers, Principal Designers, or project managers in the delivery of their proposal. Commissioning Organisations should indicate in the Artist Brief whether they can offer support in these specialist areas to first-time public realm artists or signpost artists to where they can seek out specialist collaborators if required.</p>	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	<p>The Artist Brief should outline the Commissioning Organisation’s commitment to ensuring that negative environmental impacts are minimised during the commissioning process and should invite artists to factor this commitment into their proposals.</p> <p>The Artist Brief should include an outline of the Commissioning Organisation’s preferred Artist Recruitment or Appointment process. (Three recommended processes for large artworks are outlined in Step 10 below.)</p> <p>The Artist Brief should stipulate, if required, that any interactive element or sensory quality to the artwork should be fully accessible.</p>				
10. Agreeing the best selection process to recruit artist(s)	<p>Commissioning Organisations of a large artwork should adopt one of three recommended processes to recruit an artist:</p> <ol style="list-style-type: none"> 1. Via a publicised Open Call, to which any artist can submit an initial proposal. Shortlisted artists who are then invited to attend an interview or a site visit and / or develop more detailed proposals should be paid for their time in line with industry rates and at least in line with London Living Wage. 2. With due consideration given to the Artist Brief, via an invited shortlist of artists who are paid (in line with industry rates and at least in line with London Living Wage) to attend a site visit, develop a proposal and attend an interview. The shortlist should include artists from Black, Asian and Minority Ethnic communities and at least 1 artist with a 	*			

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	<p>connection to the borough.</p> <p>3. With due consideration given to the Artist Brief, via the direct appointment of an appropriately qualified artist from a Black, Asian or Ethnic Minority community in order to address the current under-representation by artists from those communities in the public realm in Southwark.</p> <p>Commissioning Organisations should allow sufficient time in advance of the installation / completion date for their preferred process, and the required design and fabrication period, to be carried out successfully. The recommended processes above require different amounts of time to be factored into the project planning: option 1 requiring the most amount of time, and option 3 the least.</p>				
	<p>It is recommended that any designs or proposals taken as far as the final shortlisting stage of any artist recruitment / appointment process are publicly exhibited in the local area prior to confirmation of the selected artist or design.</p>	*	*	*	*
11. Agreeing Ownership / IP Rights and Maintenance / Future Life Responsibilities	<p>The Commissioning Organisation's contract documentation with the appointed Artist should clearly and unambiguously set out:</p> <ul style="list-style-type: none"> - What is being agreed between the parties in regards to the ownership of and vesting of Intellectual Property rights for the artwork, both for the lifespan of the work and in perpetuity. This should include what is being agreed in regards to reproducing, or giving a third party permission to 	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	<p>reproduce, an image of or merchandise inspired by the artwork</p> <ul style="list-style-type: none"> - What provisions are being made for the maintenance of the artwork for the duration of its lifetime, either by the Commissioning Organisation directly or by agreement with a third party - What is being agreed between the parties in regards to how decisions will be reached about future events that may have an impact on the artwork, for example change of site ownership, redevelopment of the site, or consideration of decommissioning - Provision for how, and in what key circumstances, the Commissioning Organisation will contact the Artist, or the artist's nominated representative(s), over the lifespan of the work and / or in perpetuity. 				
12. PR, Marketing & Advocacy	<p>Commissioning Organisations should give careful consideration to the use of language in any marketing or promotional material related to the artwork.</p> <p>Language should be accessible, anti-racist and inclusive.</p>	*	*	*	*
	<p>The Artist should be given an opportunity to read all draft marketing or promotional material before it is published.</p>	*	*	*	*
13. Launch & Documentation / Interpretation	<p>Any interpretation materials produced to accompany an artwork should contextualise it within a narrative of the site, including any racist or contested heritage within the surrounding built environment.</p>	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	<p>The documentation produced to commemorate the completion of a permanent artwork should include an Appendix recognising the extent of the community input throughout the commissioning process, including details – with their permission – of who contributed to each aspect of community engagement (for example, Community Panel membership, number and frequency of meetings; number and demographic representation of respondents to any surveys, etc.).</p> <p>The documentation of and interpretation materials for an artwork should be produced in a number of accessible formats, including large print and audio description.</p> <p>The Commissioning Organisation should consider transferring the Artist Brief, the shortlisted designs / proposals and the documentation of the finished artwork to the Southwark Council archive.</p> <p>Any launch or celebration event for the artwork should take place in a fully accessible venue or location.</p>	*	*	*	*
14. Decommissioning Planning	<p>Consideration should be given to the potential future decommissioning of the artwork as part of the commissioning process.</p> <p>Where possible an extension of the lifespan of the artwork should be considered as an alternative to decommissioning, especially for artworks created by artists from Black, Asian or Minority Ethnic Communities in order to</p>	*	*	*	*

Public Art Commissioning Process Steps	Recommended Anti-Racist, Inclusive & Environmentally Sustainable Measures to be implemented	Large (£25k+)	Small (<£25k)	Permanent (1yr+)	Temporary (<1yr)
	<p>address the under-representation of artwork by artists from those communities in the public realm in Southwark.</p> <p>Decommissioning plans should include an indication of the Commissioning Organisation's responsibilities and a recognition that sufficient budget and time will be required to carry out appropriate community engagement in advance of a decommissioning decision.</p> <p>Decommissioning plans should also include the documentation of the artwork for posterity, and a record, with local community input, of why the work was originally commissioned, who it was for, and why it was important.</p> <p>Decommissioning plans should include an indicative waste audit and outline how materials from the artwork will be re-used or recycled and how the de-installation and disposal of the artwork, in particular the associated transport and supply chain activity, will be low carbon.</p>				
	<p>Documentation of the decommissioned artwork should be transferred to the Southwark Council archive and consideration should be given to transferring the decommissioned artwork to the Southwark Council heritage collection if it is not required / requested to be transferred back to the Artist or Artist's estate upon decommissioning.</p>	*	*	*	*

Appendices

Appendix 1: Outline of Public Consultation Process

In order to develop this policy, Southwark Council sought the views of as many people as possible who live or work in the borough.

The Council commissioned Improbable Theatre to facilitate two community conversation days in September 2021, one of which took place online and one of which took place at The Africa Centre. These community conversation days explored the question: How can we make sure that public art in Southwark reflects the borough’s diversity and makes everyone feel welcome?

Around 40 people attended these in-depth sessions, contributing between 3 – 6 hours per person.

Topics raised by people who attended the conversations included: What is “good” or “successful” public art?; How can we highlight the youth of Southwark through public art?; How can we make commissioning and procurement pro-active and transparent?; Who holds the power in public art spaces and how does that impact who feels “welcome”?

These sessions were also attended by three student and graduate designers from the London College of Communication, whom the council commissioned to create a series of artworks inspired by the community conversations. These artworks were turned into posters for bus-stops, designed to encourage the general public to take part in a wide-ranging survey on public art in Southwark. The artworks were also featured on a digi-van, which toured the borough, and in a social media campaign.



The Public Art Survey opened on the council's online consultation hub on 11th October 2021 and closed on 14th November 2021. The survey explained that the council wanted to hear people's views on public art and on how decisions on public art in Southwark should be made so that our public spaces can better celebrate our diverse communities. 912 people responded to the survey, and the findings are included as Appendix 2.

A paid Community Task & Finish Group was appointed, comprising 10 people from the borough's community. This group included two artists, three young people, two cultural consultants, two local residents / community representatives and a public art commissioner. The group was mixed in terms of age, gender and ethnic background. The group worked closely with council officers in two workshop sessions to develop the Anti-racist and Inclusive Recommended Measures for Public Art Commissioning Processes outlined in the Public Art Policy.

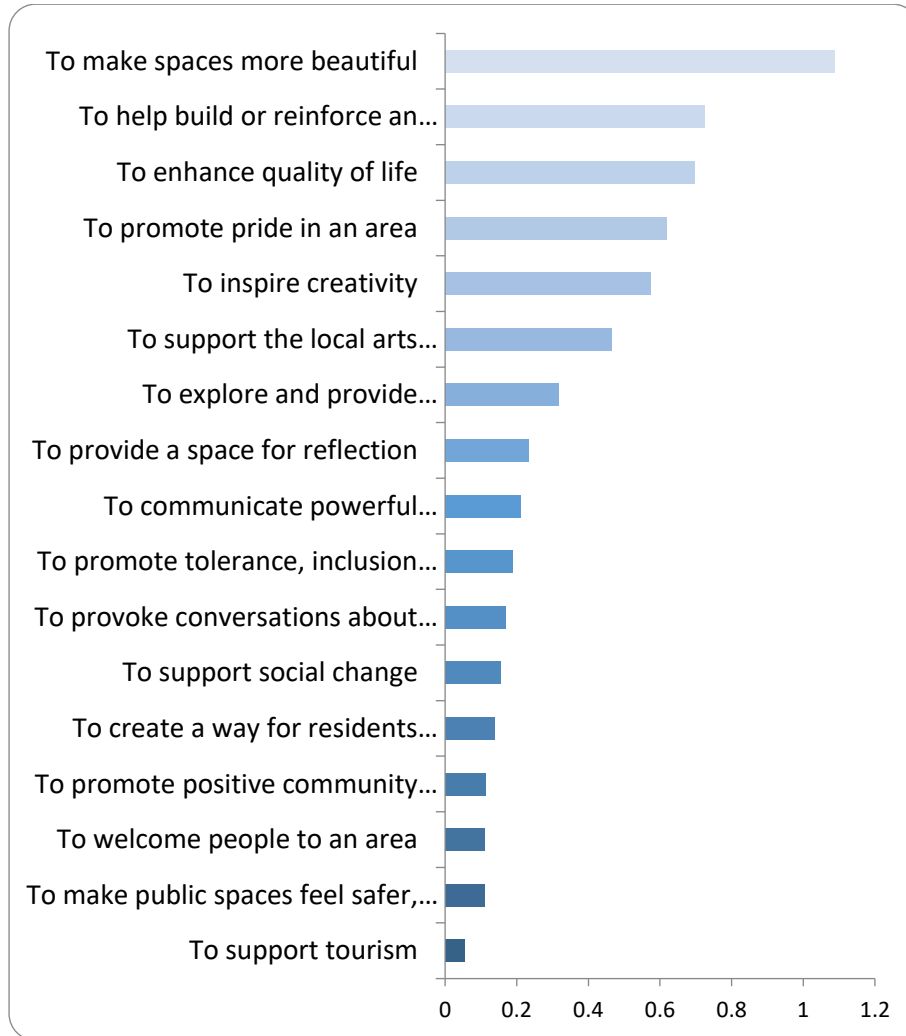
Thank You

The council would like to thank everyone who took part in the development of this policy, including the staff at Improbable Theatre and the London College of Communication, the members of the Community Task & Finish group, the designers who created the poster artwork, and, most importantly, everyone who participated in the conversation days and responded to the survey.

Thank you for your enthusiasm for public art, for your care for your community and Southwark's public spaces, and your challenge to us to live up to our shared ambition that the borough's public realm celebrates the rich diversity of our communities.

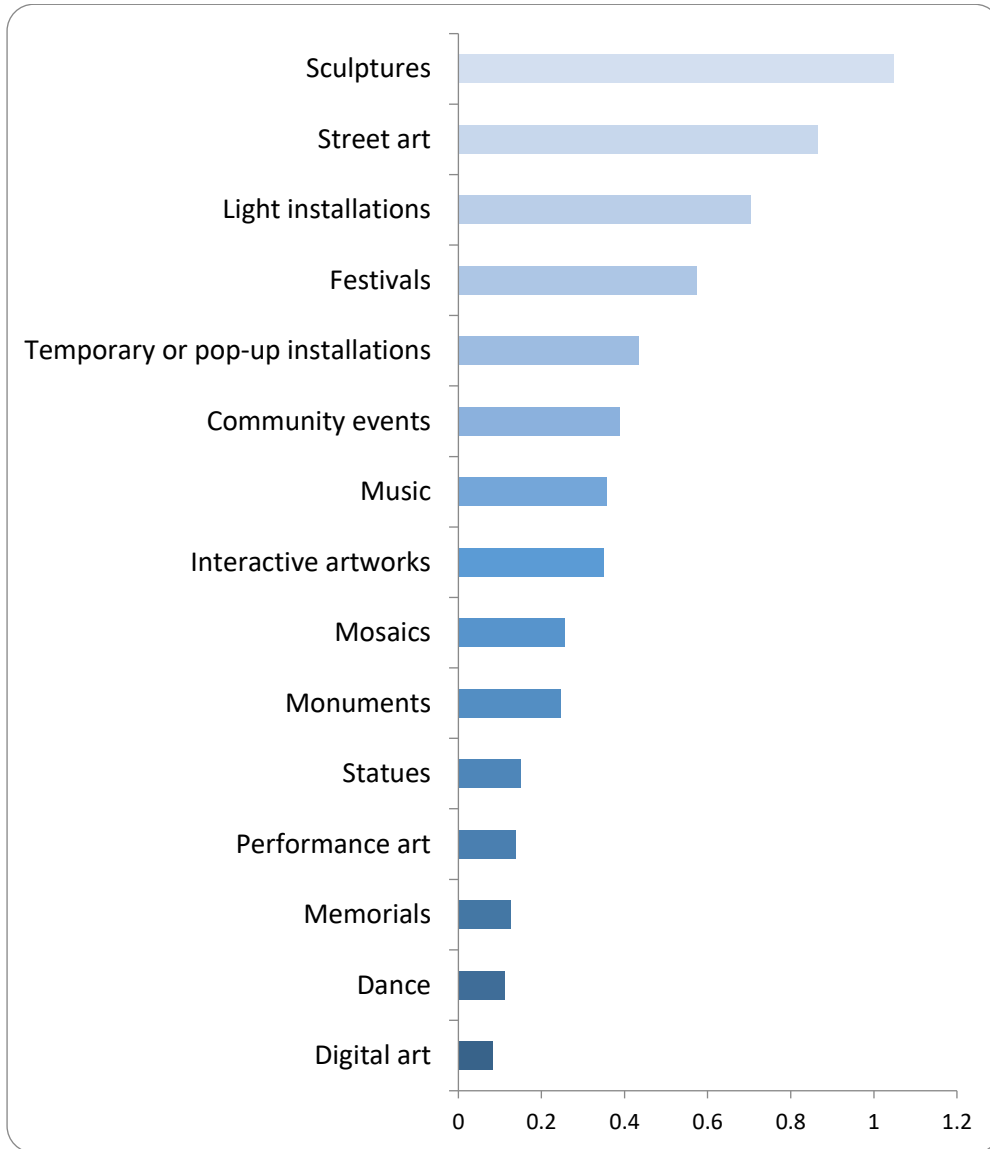
Appendix 2: Public Art Survey Findings

1. What do you think the role of public art is?



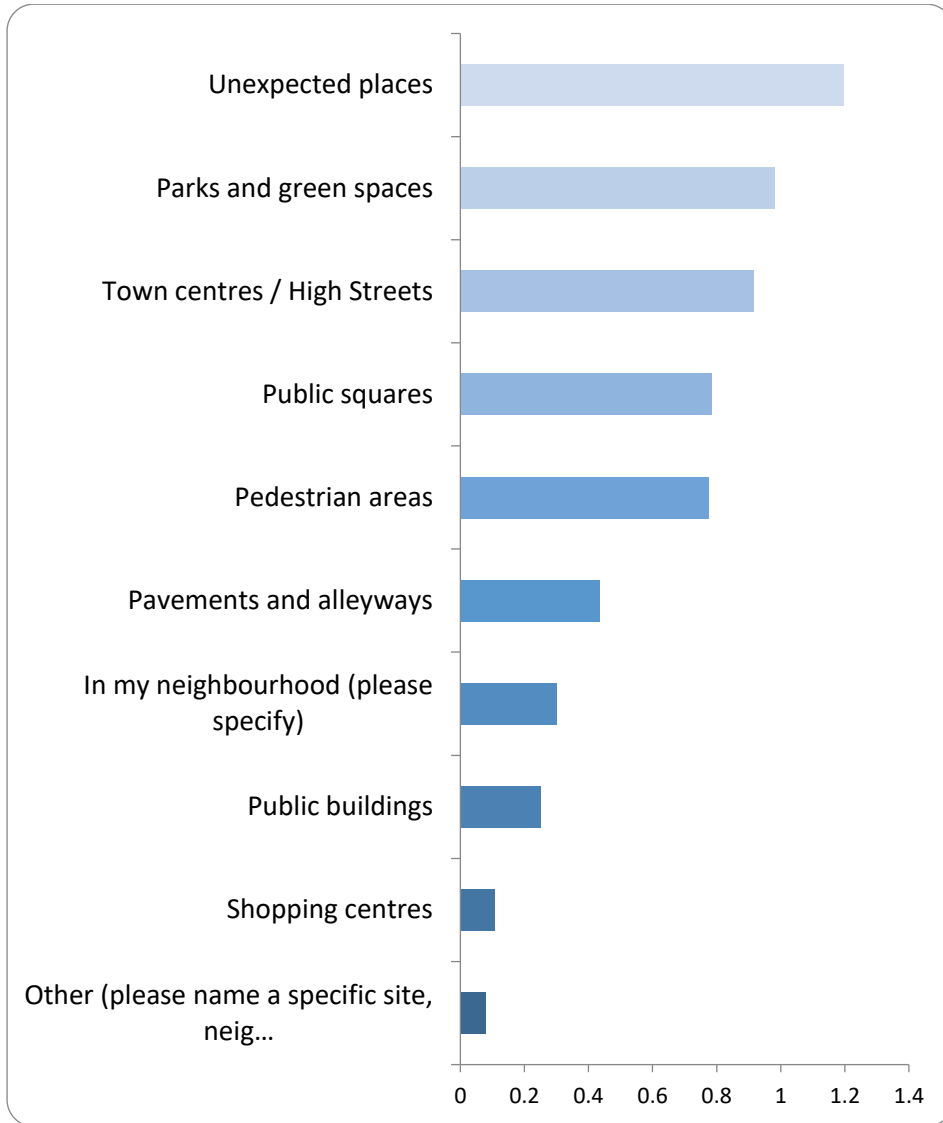
Item	Ranking
To make spaces more beautiful	1.09
To help build or reinforce an area's identity	0.72
To enhance quality of life	0.70
To promote pride in an area	0.62
To inspire creativity	0.57
To support the local arts community	0.46
To explore and provide information about the history of a place	0.32
To provide a space for reflection	0.23
To communicate powerful messages	0.21
To promote tolerance, inclusion and understanding of each other	0.19
To provoke conversations about issues important to the local community	0.17
To support social change	0.15
To create a way for residents and businesses to take part in the arts	0.14
To promote positive community relations	0.11
To welcome people to an area	0.11
To make public spaces feel safer, for example at night	0.11
To support tourism	0.05

2. What public art do you most enjoy?



Item	Ranking
Sculptures	1.05
Street art	0.87
Light installations	0.71
Festivals	0.57
Temporary or pop-up installations	0.43
Community events	0.39
Music	0.36
Interactive artworks	0.35
Mosaics	0.26
Monuments	0.25
Statues	0.15
Performance art	0.14
Memorials	0.13
Dance	0.11
Digital art	0.08

3. Where would you like to see more public art?



Item	Ranking
Unexpected places	1.20
Parks and green spaces	0.98
Town centres / High Streets	0.92
Public squares	0.79
Pedestrian areas	0.78
Pavements and alleyways	0.43
In my neighbourhood (please specify)	0.30
Public buildings	0.25
Shopping centres	0.11
Other (please name a specific site, neighbourhood, or type of place)	0.08

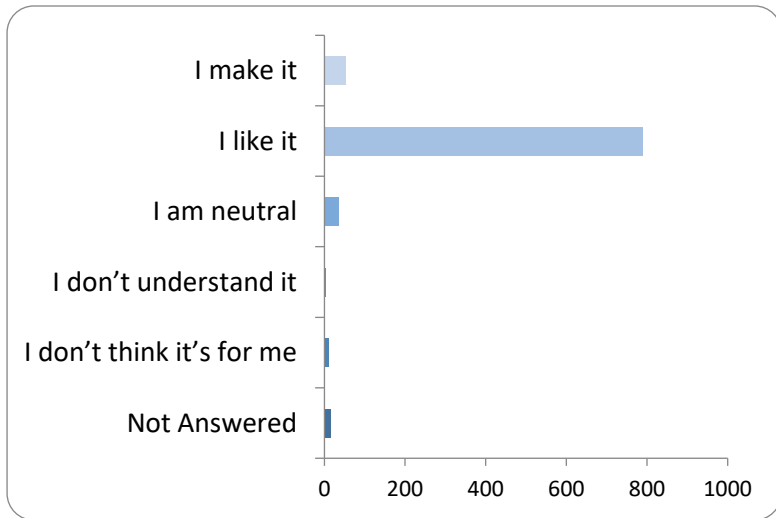
4. Can you describe a piece of public art in Southwark that you like?

There were 596 responses to this question.

- 36 people mentioned Denmark Hill station
- 30 people said East Dulwich murals
- 24 people said Henry Moore sculpture
- 18 people said the Salter statues
- 14 people said Camberwell Butterfly
- 11 people said Antony Gormley bollards
- 10 people said Ian Davenport's 'Poured Line'
- 8 people said Conor Harrington
- 81 people mentioned sculptures
- 98 people mentioned murals



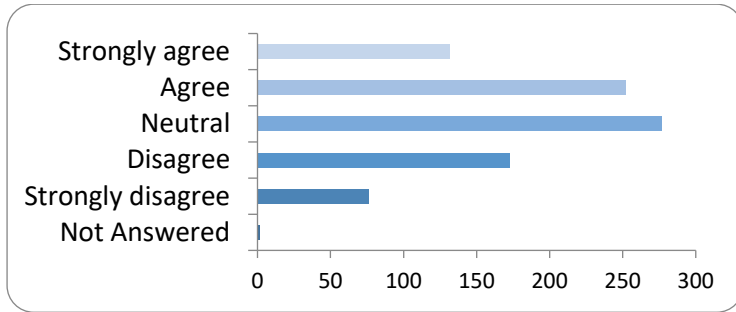
5. Which of the following best describes your relationship to public art?



Option	Total	Percent
I make it	54	5.92%
I like it	791	86.73%
I am neutral	37	4.06%
I don't understand it	3	0.33%
I don't think it's for me	11	1.21%
Not Answered	16	1.75%

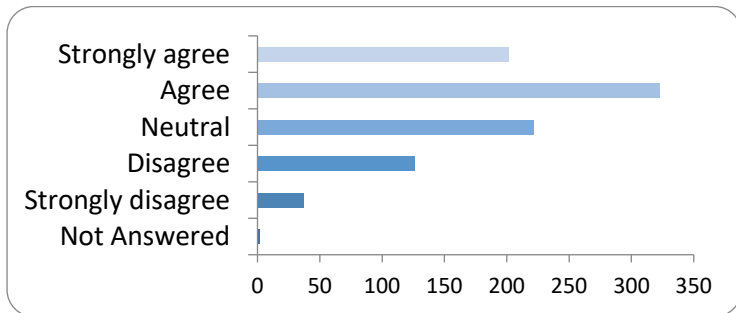
6. Do you agree or disagree with the following statements:

All new public art in Southwark should be made by artists who live in or have a strong connection to the borough.



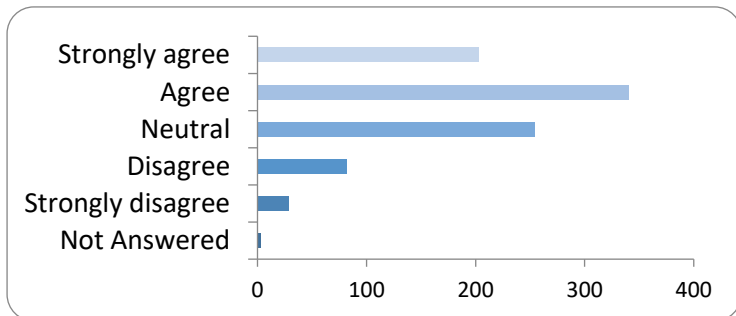
Option	Total	Percent
Strongly agree	132	14.47%
Agree	252	27.63%
Neutral	277	30.37%
Disagree	173	18.97%
Strongly disagree	76	8.33%
Not Answered	2	0.22%

All new public art in Southwark should be made in collaboration with the local community.



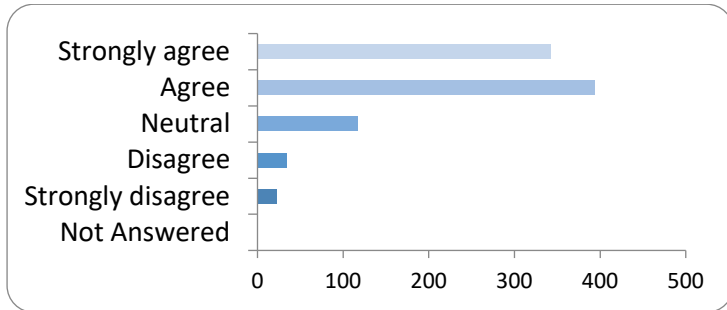
Option	Total	Percent
Strongly agree	202	22.15%
Agree	323	35.42%
Neutral	222	24.34%
Disagree	126	13.82%
Strongly disagree	37	4.06%
Not Answered	2	0.22%

Well-known artists with an international profile should be invited to make public art in Southwark.



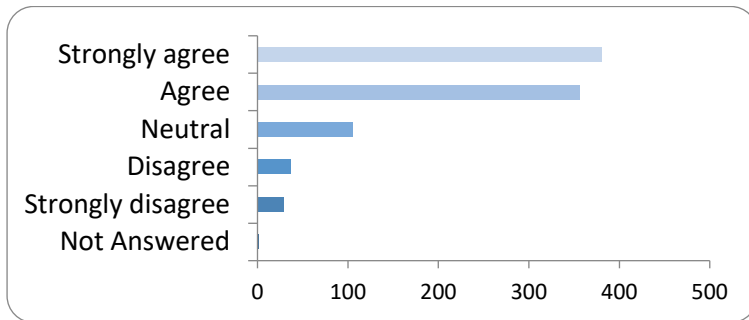
Option	Total	Percent
Strongly agree	203	22.26%
Agree	341	37.39%
Neutral	254	27.85%
Disagree	82	8.99%
Strongly disagree	29	3.18%
Not Answered	3	0.33%

There should be opportunities for local residents to make public art.



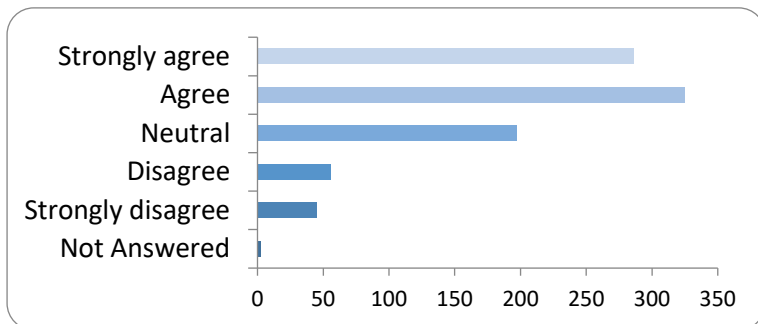
Option	Total	Percent
Strongly agree	343	37.61%
Agree	394	43.20%
Neutral	117	12.83%
Disagree	34	3.73%
Strongly disagree	23	2.52%
Not Answered	1	0.11%

There should be opportunities for local young people to make public art.



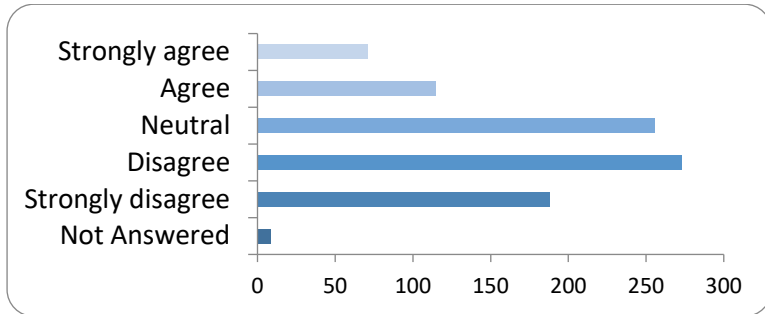
Option	Total	Percent
Strongly agree	381	41.78%
Agree	357	39.14%
Neutral	106	11.62%
Disagree	37	4.06%
Strongly disagree	29	3.18%
Not Answered	2	0.22%

Future opportunities to make public art should be given to artists from under-represented communities.



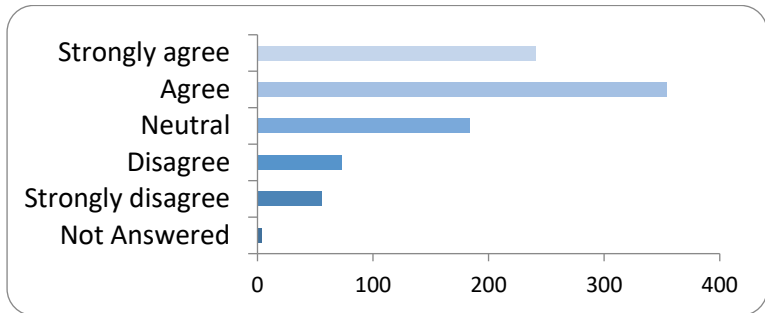
Option	Total	Percent
Strongly agree	286	31.36%
Agree	325	35.64%
Neutral	197	21.60%
Disagree	56	6.14%
Strongly disagree	45	4.93%
Not Answered	3	0.33%

All future opportunities to make public art should be given to artists from under-represented communities.



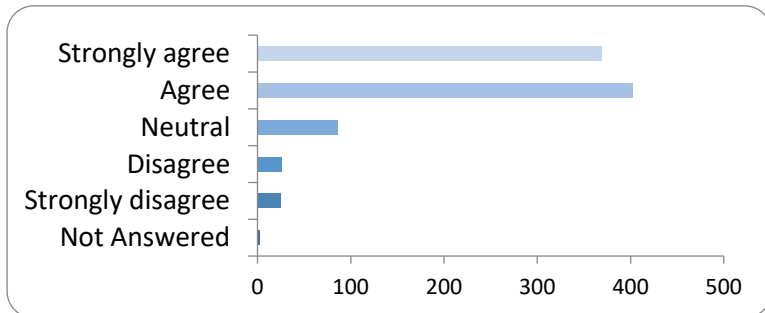
Option	Total	Percent
Strongly agree	71	7.79%
Agree	115	12.61%
Neutral	256	28.07%
Disagree	273	29.93%
Strongly disagree	188	20.61%
Not Answered	9	0.99%

The promotion of positive community relations, fairness and inclusion should be a consideration for all new pieces of public art.



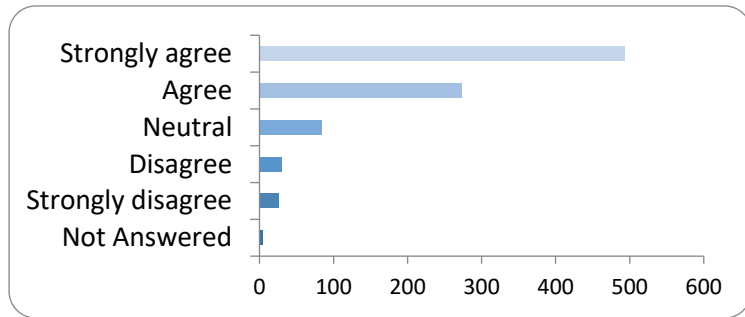
Option	Total	Percent
Strongly agree	241	26.43%
Agree	354	38.82%
Neutral	184	20.18%
Disagree	73	8.00%
Strongly disagree	56	6.14%
Not Answered	4	0.44%

The council's investment in making and maintaining public art is a good use of public money.



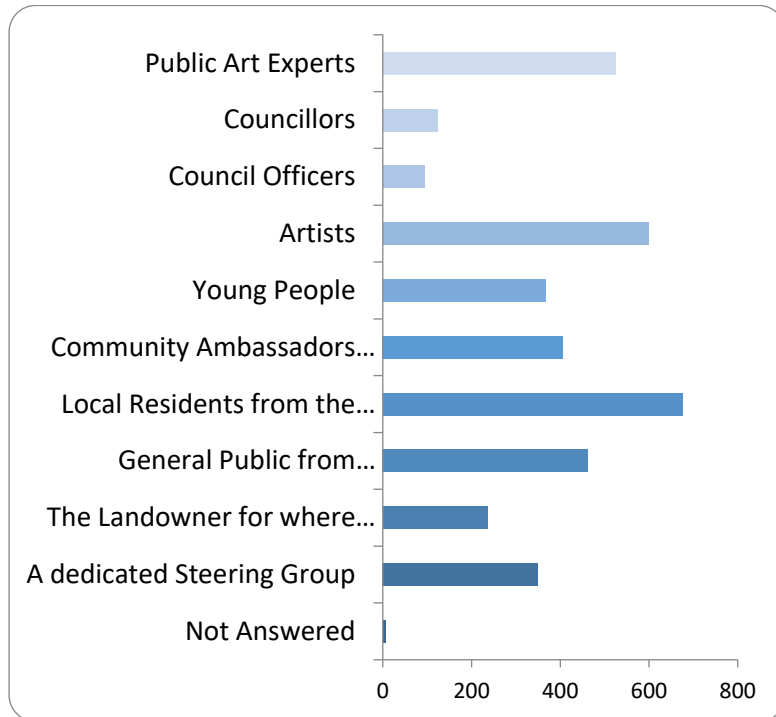
Option	Total	Percent
Strongly agree	369	40.46%
Agree	403	44.19%
Neutral	86	9.43%
Disagree	26	2.85%
Strongly disagree	25	2.74%
Not Answered	3	0.33%

The council's requirement that private landowners invest in public art as part of their developments is a good use of council influence.



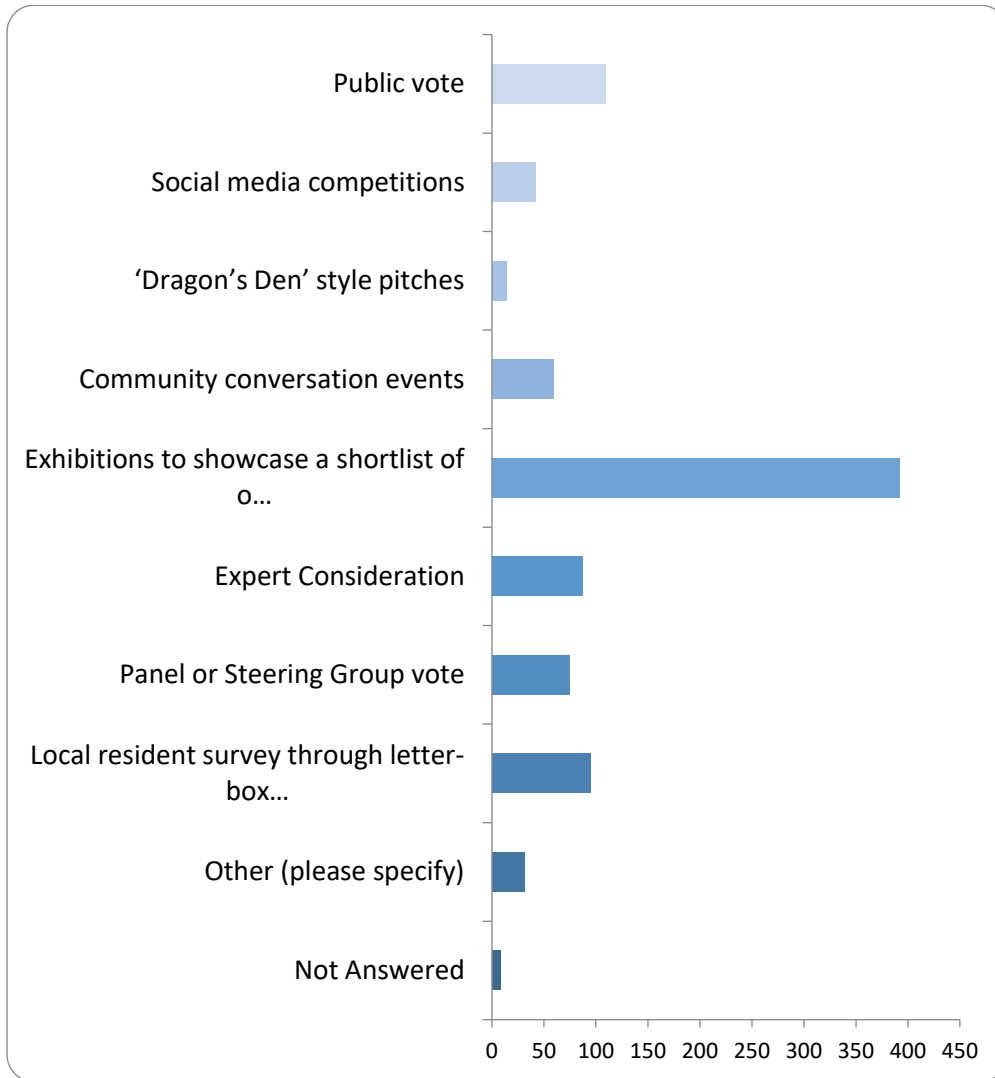
Option	Total	Percent
Strongly agree	493	54.06%
Agree	274	30.04%
Neutral	84	9.21%
Disagree	30	3.29%
Strongly disagree	26	2.85%
Not Answered	5	0.55%

7. Who should decide what public art gets made?



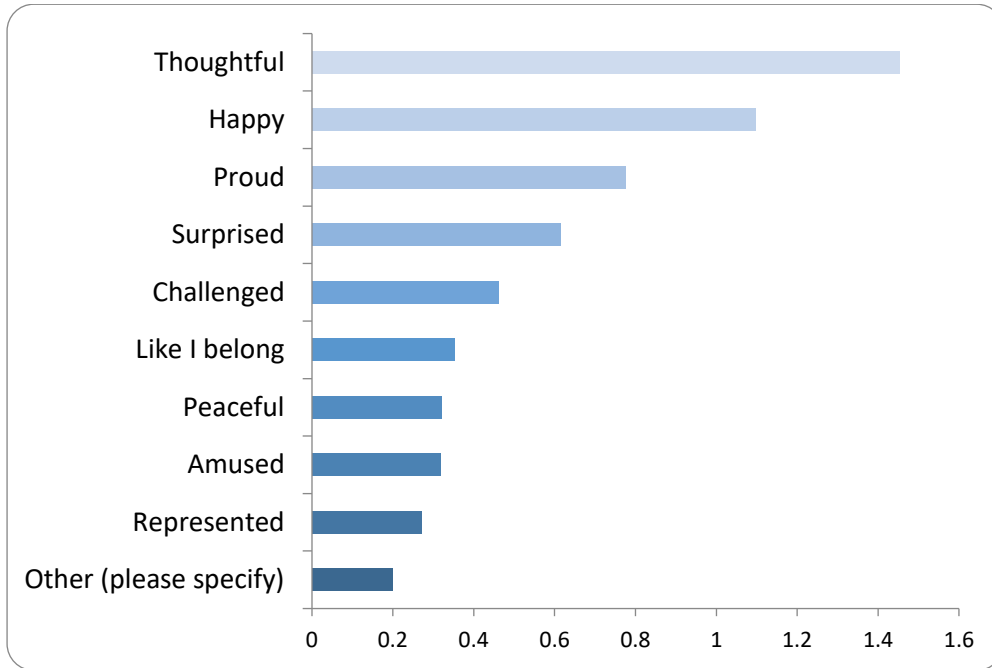
Option	Total	Percent
Public Art Experts	526	57.68%
Councillors	124	13.60%
Council Officers	94	10.31%
Artists	599	65.68%
Young People	367	40.24%
Community Ambassadors or Representatives	406	44.52%
Local Residents from the neighbourhood where the artwork will be	676	74.12%
General Public from around the borough	462	50.66%
The Landowner for where the artwork will be	236	25.88%
A dedicated Steering Group	350	38.38%
Not Answered	6	0.66%

8. How would you like to see decisions about public art made in Southwark?



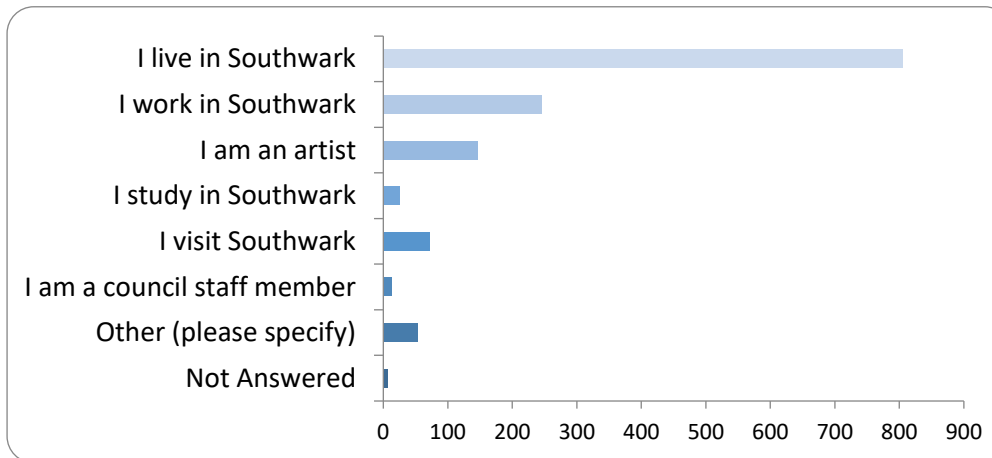
Option	Total	Percent
Public vote	109	11.95%
Social media competitions	42	4.61%
'Dragon's Den' style pitches	14	1.54%
Community conversation events	59	6.47%
Exhibitions to showcase a shortlist of options	392	42.98%
Expert Consideration	87	9.54%
Panel or Steering Group vote	75	8.22%
Local resident survey through letter-boxes	95	10.42%
Other (please specify)	31	3.40%
Not Answered	8	0.88%

9. What 3 words best describe how you would like public art to make you feel?



Item	Ranking
Thoughtful	1.45
Happy	1.10
Proud	0.78
Surprised	0.61
Challenged	0.46
Like I belong	0.35
Peaceful	0.32
Amused	0.32
Represented	0.27
Other (please specify)	0.20

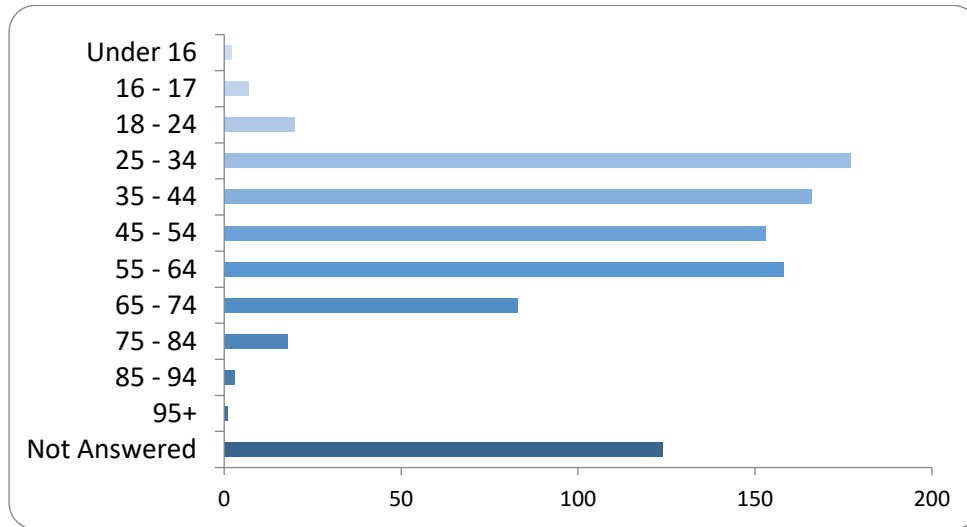
10. In what capacity are you responding to this questionnaire?



Option	Total	Percent
I live in Southwark	805	88.27%
I work in Southwark	246	26.97%
I am an artist	147	16.12%
I study in Southwark	26	2.85%
I visit Southwark	72	7.89%
I am a council staff member	13	1.43%
Other (please specify)	53	5.81%
Not Answered	7	0.77%

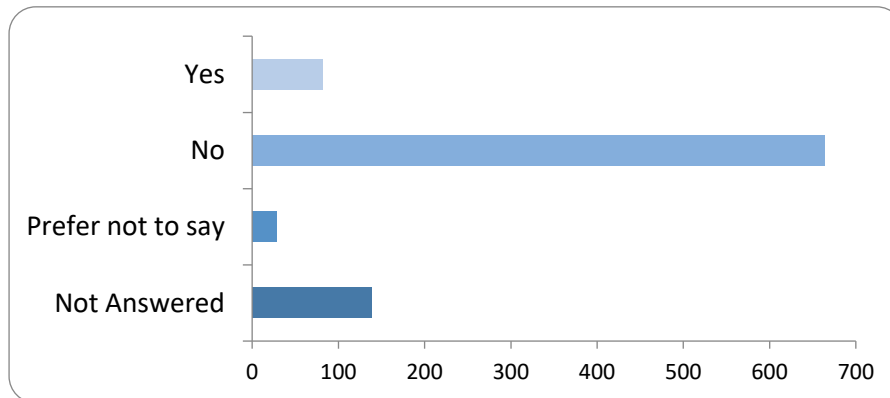
11. Equalities Monitoring of Respondents (optional)

Age



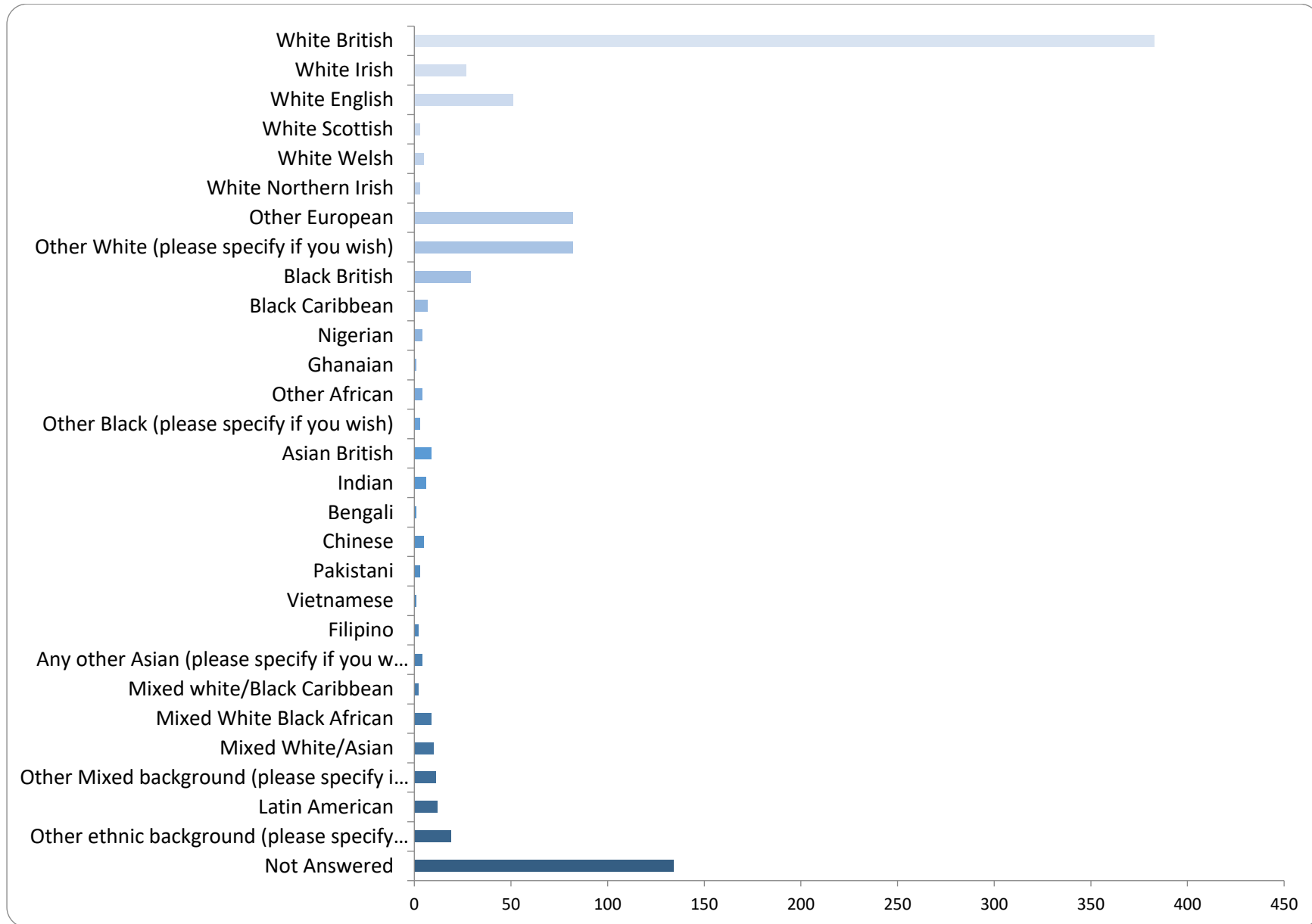
Option	Total	Percent
Under 16	2	0.22%
16 - 17	7	0.77%
18 - 24	20	2.19%
25 - 34	177	19.41%
35 - 44	166	18.20%
45 - 54	153	16.78%
55 - 64	158	17.32%
65 - 74	83	9.10%
75 - 84	18	1.97%
85 - 94	3	0.33%
95+	1	0.11%
Not Answered	124	13.60%

Disability



Option	Total	Percent
Yes	82	8.99%
No	664	72.81%
Prefer not to say	28	3.07%
Not Answered	138	15.13%

Ethnic background



Option	Total	Percent
White British	383	42.00%
White Irish	27	2.96%
White English	51	5.59%
White Scottish	3	0.33%
White Welsh	5	0.55%
White Northern Irish	3	0.33%
Other European	82	8.99%
Other White (please specify if you wish)	82	8.99%
Black British	29	3.18%
Black Caribbean	7	0.77%
Nigerian	4	0.44%
Ghanaian	1	0.11%
Sierra Leonean	0	0.00%
Somali	0	0.00%
Other African	4	0.44%
Other Black (please specify if you wish)	3	0.33%
Asian British	9	0.99%
Indian	6	0.66%
Bengali	1	0.11%
Chinese	5	0.55%
Pakistani	3	0.33%
Vietnamese	1	0.11%
Filipino	2	0.22%
Any other Asian (please specify if you wish)	4	0.44%
Mixed white/Black Caribbean	2	0.22%
Mixed White Black African	9	0.99%
Mixed White/Asian	10	1.10%
Other Mixed background (please specify if you wish)	11	1.21%
Latin American	12	1.32%
Gypsy, Roma or Irish Traveller	0	0.00%
Other ethnic background (please specify if you wish)	19	2.08%
Not Answered	134	14.69%

Appendix 3: Resources, Toolkits & Inspiration

You may find the following useful to refer to when planning your public art commissioning process.

The Seven Principles for an Inclusive Recovery: [7 Principles to ensure an inclusive recovery | Arts Council England](#)

The Seven Inclusive Principles aim to help give cultural organisations and individuals the tools to approach Covid-19 recovery and delivery through the lens of Disability and relevant Equality Legislation. The seven clear principles will support the industry to make decisions inclusively, to go beyond compliance and celebrate diversity.

Gallery Climate Coalition's Carbon Calculator: [Carbon Calculator | Gallery Climate Coalition](#)

This free online tool is designed to help estimate the carbon footprint of art galleries. While not all of it will be relevant to a one-off public art commissioning process, it aims to be as easy-to-use as possible and provide a quick breakdown of the main sources of greenhouse gas emissions used in art production.

GCC research into the environmental impact of packaging used in the art sector: [Gallery Climate Coalition](#)

Free-to-download step-by-step guides to minimising the use of waste and materials and energy in art production: [Ki Books - Ki Culture](#)

The New Rules of Public Art, by Situations: [TNROPA_A4 \(situations.org.uk\)](#)