



*Revised draft for consultation:
supplementary planning guidance*

Percent for Art

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About supplementary planning guidance

The Minister for the Environment may publish supplementary planning guidance in the form of guidelines and policies in respect of development generally; any class of development; the development of any area of land; or the development of a specified site¹. Supplementary planning guidance is designed to operate under the Island Plan and is complementary but subordinate to it.

Supplementary planning guidance may cover a range of issues, both thematic and site specific, and provides further detail about either policies and proposals in the Island Plan, or other issues relevant to the planning process.

Where relevant, supplementary planning guidance will be taken into account as a material consideration when making planning decisions.

The current supplementary planning guidance is listed and can be viewed [online](#).

¹ Article 6 of the Planning and Building (Jersey) Law 2002

1. Introduction

Public art is a vital element of high-quality place-making. Its role within development is to:

- Enhance the public realm and reinforce the identity, character, and distinctiveness of place.
- Encourage community engagement and participation in cultural and artistic experiences.
- Deliver cultural, social, and artistic value proportionate to the scale and impact of the development.
- Support Jersey's arts strategy by integrating arts practice into everyday public spaces and the built environment.

Public art should be considered early in the design process and integrated thoughtfully with architecture, landscape, and infrastructure to ensure coherence, accessibility, and long-term impact.

This supplementary planning guidance (SPG) updates and replaces the 2008 Percentage for Art SPG. It reflects current Island Plan Policy GD10: Percent for art and aligns with *Theme 3 (Arts, Environment and Placemaking)* of *The Creative Island: An Arts Strategy for Jersey 2022–27*² (Art Strategy). Issued under the Planning and Building (Jersey) Law 2002, this SPG provides practical guidance on interpreting and applying the policy, including what constitutes public art, how it should be integrated into development, and what information is expected through the planning process.

2. Interpretation and scope

For the purposes of this SPG, public art means:

Public art is artist-led creative work enabled through development and secured through the planning process. It must be publicly accessible and provided within the development site. Where this is not reasonably achievable, applicants may justify off-site provision within the vicinity of the development on publicly accessible land, with the agreement of the landowner. In exceptional circumstances, and where an area-specific public art framework is in place, a financial contribution may be made to support public art delivery in the vicinity. In all cases, the work must be conceived, authored and led by professional artists and provide cultural, social or aesthetic value to the community.

For the purposes of this SPG, a professional artist (hereinafter referred to as "artist") is an individual or collective able to demonstrate an established artistic practice and a track record of producing recognised artistic work. Evidence may include a portfolio of realised projects, relevant qualifications, public exhibitions or commissions, professional references, or membership of recognised arts or cultural organisations.

² See [Arts Strategy](#)

Public art may include, but is not limited to:

2.1 Physical and spatial artworks

- Sculptures, monuments, memorials, fountains, installations
- Murals, wall mosaics, photographic or digital wall pieces
- Floorworks, surface inlays, artist-designed paving
- Artist-designed street furniture
- Landscape or environmental artworks, including sculptural planting as an artistic intervention

2.2 Digital, media and light-based art

- Projection, light, and sound art
- Film or video-based installations
- Interactive, digital, or emerging technology works

2.3 Participatory and community art

- Artist-facilitated co-created artworks
- Artist residencies with public outcomes
- Creative educational or environmental projects

2.4 Temporary or event-based works

- Festivals, performances, or site-specific interventions in public space
- Rotating exhibitions or programmed installations

2.5 Public art infrastructure

- Spaces, platforms, or facilities provided specifically to host public art

2.6 Out of scope

For clarity, the following activities fall outside planning control and are not addressed in this SPG:

- The operation of arts programmes, grants, or funding, including development of cultural policy or delivery of arts projects unrelated to planning approvals.
- Detailed artistic or curatorial guidance, such as specifying style, technique, materials, or artistic methods. The responsibility for artistic quality and creative direction lies with the commissioned artists or cultural organisations.
- The establishment or management of arts advisory or governance bodies, which is a matter for cultural policy rather than the planning process.

PUBLIC ART	COUNTS	DOES NOT COUNT
Artist-designed sculptures, installations, monuments	Three-dimensional works conceived, designed, and authored by an artist, permanently or semi-permanently installed in the public realm with demonstrable artistic intent.	Standard engineering, raised planters, architectural detailing, or decorative features without artistic authorship or an artist's concept.
Murals, mosaics, glassworks, photographic or digital wall pieces	Artist-created visual artworks integrated into walls or façades, produced through an artistic process (e.g., mural painting, digital composition, hand-crafted mosaic) and conceived as standalone artworks.	Logos, promotional graphics, interpretive signage, or directional systems intended for marketing or place-branding rather than artistic expression.
Floorworks, tile inlays, paving artworks	Artist-designed ground plane artworks using specialist fabrication or bespoke patterning, where the design is created by an artist and not a standard architectural finish.	Routine paving, architectural finishes, or standard materials without bespoke artist involvement or creative authorship.
Light, sound, projection, or digital artworks	Time-based or media artworks authored by an artist, using technology (light, sound, projection, digital media) to create an intentional artistic experience in the public realm.	Generic lighting, illuminated fittings, augmented reality projects, or digital signage for commercial messaging not created as artistic works.
Artist-designed street furniture	Functional items (e.g., benches, shelters, railings) designed or co-designed by an artist as part of an artwork brief, with bespoke features that distinguish them from catalogue items.	Mass-produced or catalogue street furniture, even if visually distinctive, without artist authorship or artistic commissioning.
<i>Examples:</i> • benches and seating – sculptural or uniquely shaped seating with artistic motifs or materials; • lighting – artist-designed streetlamps or interactive light installations; • railings and fencing – decorative or sculptural railings and handrails; • gates and entrances – functional gates with artistic design or sculptural qualities; • bins and functional objects – artistically designed bins, bollards, cycle racks, or everyday objects; or • integrated play/interaction – play features that function as play elements only when sculptural, artist-designed, or conceptually integrated into artwork.		

Table 1: What counts as public art

PUBLIC ART	COUNTS	DOES NOT COUNT
Environmental or horticultural artworks	Artist-led interventions using plants, landforms, ecology or environmental processes to create a site-specific artwork with clear artistic authorship.	Standard landscaping, horticulture, SuDS features, or environmental works without artistic authorship.
Community co-created artworks with artist oversight	Collaborative artworks made with community input but facilitated, curated, and quality-controlled by an artist, resulting in a public-facing artwork.	Internal staff art, private/resident-only areas, or non-curated drawings.
Artist residencies with public outcomes	Time-limited placements of artists within communities, where the residency culminates in publicly accessible artworks, events, or displays generated through an artistic process.	Private creative activities without public visibility or outcomes.
<i>Examples:</i> • murals painted by residents under an artist’s guidance; • mosaics created by a community group, led by an artist; • temporary sculptures or installations shaped by community input under artist direction; or • artist-hosted studios or performance spaces offering free public workshops or events (subject to a planning obligation agreement).		
Temporary performances or site-specific interventions	Artist-led performances, actions, or activations created specifically in response to the site, publicly accessible, and accompanied by documentation or other public outcomes.	One-off entertainment, live music, festivals, performances, or promotional events not authored by artists or lacking artistic conceptual intent tied to the site.
Curated exhibitions or purpose-built public art infrastructure	Curated displays produced by an artist or organisation, or new infrastructure (plinths, digital screens, niche walls) designed to host rotating public art programmes.	Retail displays, corporate exhibition walls, or spaces not dedicated to public art

Table 1: What counts as public art (continued)

3. Policy context

Public art has been part of Jersey's approach to placemaking for many years. The original percentage for art guidance established a mechanism through which development could contribute to the island's cultural life and to the quality of the built environment.

The Bridging Island Plan (2022) provides a clear and formal basis for securing public art through planning. Policy GD10 – Percent for art requires eligible development to dedicate approximately 1% of the total construction cost to public art. This elevates what was previously good practice into a more consistent requirement. The policy ensures that the benefits of public art are delivered systematically across qualifying development and in a way that reflects Jersey's character and cultural ambitions.

Policy GD10 – Percent for art

A contribution to public art, of approximately 1% of the total construction cost of the development, will be required where the proposed development involves the provision of:

- residential development of five or more homes; or
- non-residential development of 200sqm gross internal floorspace and over.

For smaller development the provision of public art will be encouraged as a means of enhancing the quality of the development.

All public art proposals must be appropriate to the setting and scale of the surrounding area, enhancing the quality of place and contributing to local distinctiveness and cultural identity.

Policy GD10 must be considered alongside the Island Plan's broader placemaking framework. Policy SP3 – Placemaking emphasises that development must strengthen local identity, enhance the character and function of place, and contribute to the creation of attractive, inclusive and enduring environments. Public art is one means through which these placemaking objectives can be achieved, particularly in establishing distinctiveness and supporting wellbeing.

Policy SP3 – Placemaking

All development must reflect and enhance the unique character and function of the place where it is located. New development must contribute to the creation of aesthetically pleasing, safe and durable places that positively influence community health and wellbeing outcomes, and will be supported where:

1. it is responsive to its context to ensure the maintenance and enhancement of identity, character and the sense of place;...
4. it achieves the highest standards of accessible and inclusive design having regard to the needs of those with disabilities; is well connected, and creates successful and comfortable public and private spaces, active frontages, streets and links for all, that work as social spaces, supporting wellbeing and healthy living, and enabling successful integration into a place;...

The contribution of public art to community identity and cohesion is also reflected in Policy SP7 – Planning for community needs, which identifies the importance of cultural and social infrastructure in creating sustainable and healthy communities. Artist-led interventions, whether spatial, participatory or digital, can support these wider objectives where proportionate to the development and integrated appropriately.

Policy SP7 – Planning for community needs

All new development must be able to demonstrate that it is helping to meet the identified needs of our community, both in the short and long-term. In particular:

3. the design of new development should contribute to the sense of place; and support and enable the creation of sustainable communities where people can know their neighbours and have a sense of belonging;...
4. development must make a contribution to physical infrastructure or community facilities where improvements are identified as necessary to meet an impact arising from the development;...

The Creative Island: An Arts Strategy for Jersey 2022–27, provides useful context. It sets the cultural direction of the island and articulates the role of creativity in public life, the environment, wellbeing and placemaking. The aims of the strategy align with the purpose of Policy GD10 and reinforce the value of embedding artistic practice within the built environment.

4. Requirements for public art in development

The requirement for public art applies to:

- residential development of five or more homes; and
- non-residential development providing 200 sqm or more of gross internal floorspace.

For smaller development, public art remains encouraged as a way to enhance design quality and local distinctiveness, though it is not a mandatory requirement.

Public art should normally be provided on-site, in a publicly visible location that contributes meaningfully to character and placemaking. An alternative approach may be considered where on-site provision is not reasonable (see Section 5).

The requirement for public art applies to all qualifying development, including schemes delivered by government departments, public sector development partners and nonprofit organisations. Internal organisational budget decisions or funding priorities do not affect the requirement to meet Policy GD10. Public art is an established Island Plan expectation, approved by the States Assembly, and development delivered by the public sector, government-affiliated development partners, or charitable bodies is expected to meet the same design and placemaking standards as private development. The SPG provides proportionate and flexible routes to compliance, enabling all developers to meet their operational responsibilities while still delivering the cultural and placemaking outcomes required through the planning system. Any claim that the required contribution cannot be met must be evidenced through a full viability assessment, and submission of such evidence does not imply that non-compliance with Policy GD10 will be accepted.

Planning applications must include a Public Art Statement (PAS) proportionate to the type of application. The PAS should outline:

- the overall approach and rationale;
- commissioning method;
- intended delivery and phasing;
- and high-level arrangements for installation, maintenance and, where relevant, decommissioning.

Detailed PAS requirements for pre-application, outline, reserved matters and full applications are set out in Section 7.

Public art will be secured through planning conditions or, where appropriate, a planning obligation agreement (POA).

5. Exemptions

Policy GD10 establishes a presumption of on-site public art provision. Exemptions may be considered where this cannot reasonably be achieved or would not meet policy aims due to factors such as site constraints, access limitations, heritage sensitivities, or where on-site works would offer limited public benefit. In such cases, clear justification is required.

Where on-site provision is not reasonable, alternative approaches may include:

- off-site provision in the vicinity of the development on publicly accessible land, with the agreement of the relevant landowner; or
- in exceptional circumstances, a financial contribution toward public art in the vicinity, where this aligns with an adopted area-specific public art framework.

Any alternative approach must be fully justified in the PAS and discussed with planning officers at the pre-application stage. Where a preliminary PAS is not provided at the pre-application stage, applicants may be advised to seek further consultation advice before applying for planning permission.

For the avoidance of doubt, pooled financial contributions will not be supported. A financial contribution will only be considered where off-site provision cannot be secured as the first alternative and where an adopted area-specific public art framework (whether publicly or privately led) applies in the vicinity of the development site. Any contribution must be clearly linked to delivering public art that provides equivalent or greater public benefit.

6. Commissioning and procurement

Public art should be commissioned in a transparent manner and in a way that reflects the cultural and spatial context of the development. This SPG does not prescribe a particular procurement model or impose specific artist-selection criteria. Applicants may choose the most appropriate commissioning method, provided the approach is clearly explained and capable of delivering high-quality outcomes.

Commissioning should begin early in the design process to allow meaningful integration with architecture, landscape and the public realm. Suitable commissioning routes include direct appointment, limited or open selection, artist residencies, or the inclusion of an artist (or artists) within the design team.

Collaboration with cultural or community partners may also be appropriate depending on the nature of the project. Where relevant, the Arts, Culture and Heritage within Local Economy may offer informal guidance or signposting, such as information on local creative networks or professional registers, to assist applicants in identifying suitably qualified professional artists.

The PAS should set out:

- the commissioning approach and its rationale;
- how cultural context, site character and any community considerations have informed the brief;
- how the commissioning process ensures artistic quality and feasibility; and
- arrangements for delivery, installation and long-term stewardship.

Although the SPG does not prescribe a fixed budget model or artist-selection method, it is expected that applicants demonstrate how their chosen commissioning route will support effective delivery of Island Plan policy objectives.

For proposals involving temporary, time-limited or digital artworks, the PAS should confirm the intended duration, delivery method and any requirements for decommissioning or replacement. The level of supporting detail should be proportionate to the type of work: for example, temporary installations may require less technical or maintenance information than permanent works but must still demonstrate feasibility and clear public benefit.

7. Planning process and decision-making

This section outlines the public-art-specific requirements at each stage of the planning process to support clear and consistent submissions.

Compliance with Policy GD10 is assessed through the planning process, supported by early engagement, clear documentation and proportionate conditions (figure 2). Planning officers are responsible for determining applications and will consult the Arts, Culture and Heritage Sector within Local Economy on public art proposals.

To strengthen transparency and provide robust cultural appraisal, sector officers may also draw on advice from a public art advisory panel³ to assess artistic quality, authorship, contextual relevance, and the proposal's ability to deliver the cultural objectives set out in the Art Strategy. This advice informs cultural assessment within the planning process, while final decisions remain with the planning authority.

Applicants may also find Appendix 1 helpful, as it provides a step-by-step checklist of key actions in the public art delivery process.

³ The public art advisory panel is envisaged in *The Creative Island: An Arts Strategy for Jersey 2022–27* and will provide specialist advice once established.

7.1 Pre-application advice

Where development is likely to fall within the scope of Policy GD10, applicants are encouraged to seek pre-application advice, even where details are indicative or conceptual. Early engagement helps applicants understand opportunities for integrating public art in ways that contribute to the character and community benefits outlined in Policies SP3 and SP7.

Applicants may provide a preliminary PAS setting out the approach and rationale, initial site opportunities or integration concepts, any potential exemptions and justification, intended commissioning method, indicative budget (typically $\pm 1\%$ of construction cost), anticipated siting, phasing or delivery constraints, and emerging principles for long-term ownership and maintenance (Appendix 2).

Where a preliminary statement has not been provided or is insufficient to assess the proposal against Policy GD10, further dialogue may be advised before applying for planning permission. Pre-application advice does not prejudice any future decision but allows issues to be identified and resolved early.

7.2 Planning application stage

For developments within the scope of Policy GD10, a PAS must accompany the planning application to demonstrate how the proposal will deliver public art in line with the policy and wider placemaking and community objectives.

a. Full applications

A full PAS should explain the approach and rationale, intended commissioning method, anticipated delivery and phasing, concept designs or indicative material, budget, and emerging arrangements for maintenance, ownership, and stewardship (Appendix 3).

b. Outline applications and reserved matters (RM)

A full PAS should accompany an outline application unless key reserved matters (i.e. layout, landscaping, appearance) are likely to affect public art delivery. Where this applies, a proportionate PAS would be required at outline stage, with the full PAS required at RM stage.



Figure 1: Outline application decision tree

In all cases, the PAS should clearly justify how the proposed public art contributes to place, character, and community benefit.

7.3 Conditions, triggers and planning obligation agreements

Public art may be secured through planning conditions and/or a POA, depending on the nature of the proposal, its delivery requirements and long-term stewardship needs. These mechanisms can secure final PAS details, installation of artworks, off-site contributions where applicable, responsibilities for maintenance, ownership and

stewardship, and phased triggers to ensure timely and coordinated delivery in line with approved proposals. Together, conditions and POAs provide the robust and enforceable means of securing the delivery and long-term management of public art under Policy GD10.

Applicants are encouraged to apply for a completion certificate under Article 28 of the Planning and Building (Jersey) Law 2002, which can provide formal confirmation that the development, including all public art obligations, has been completed in accordance with the planning permission.

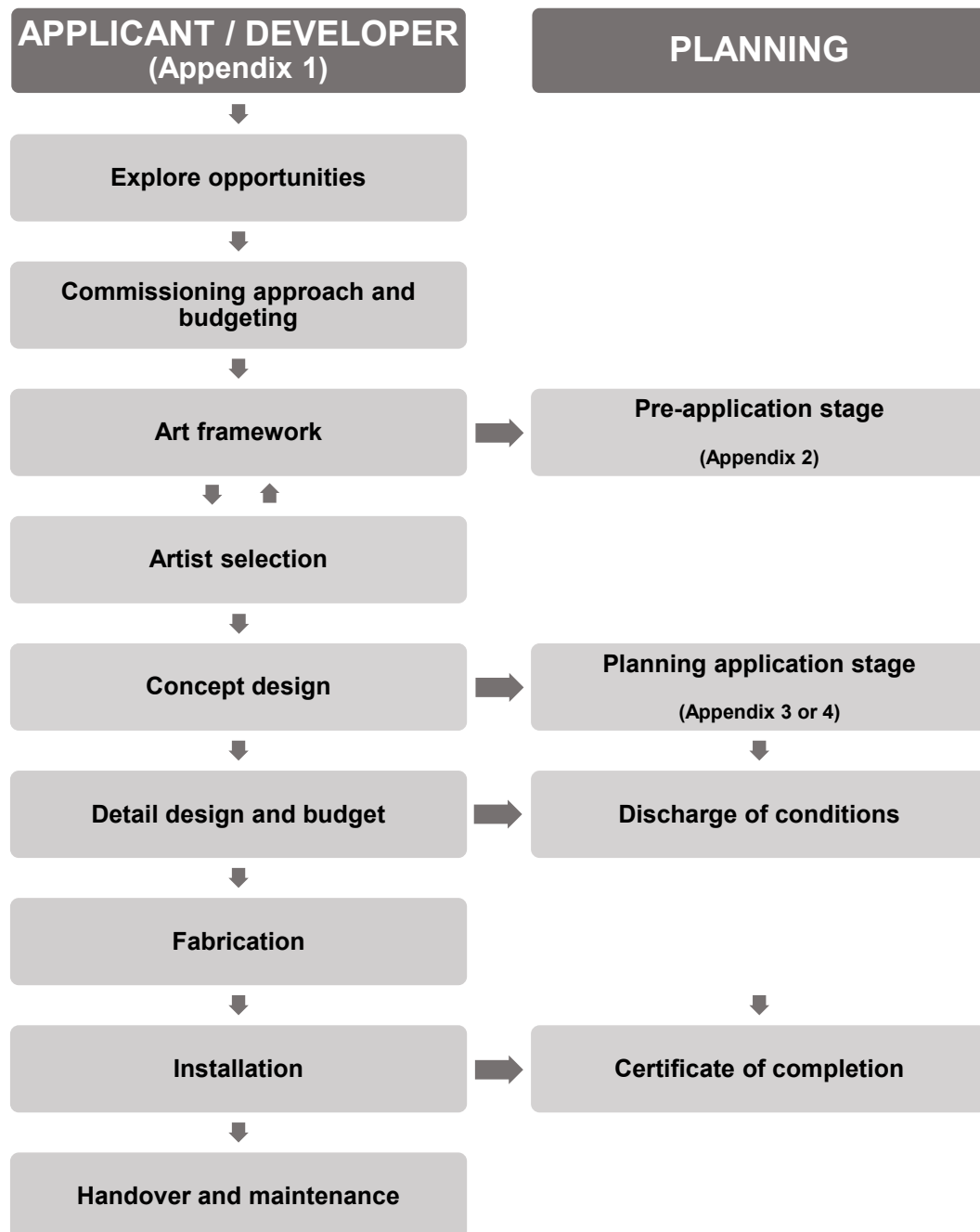


Figure 2: Engaging the planning process

8. Transitional provisions

This SPG applies to all planning applications and pre-application enquiries received and validated on or after the date of publication. Submissions made before this date may not include the level of detail or structure now set out in this guidance. Their validity is not affected.

However, the SPG clarifies the information required to demonstrate compliance with Policy GD10. Where an application or pre-application enquiry already in progress does not contain the information necessary to understand the proposed approach to public art, planning officers may request or invite additional details to ensure that Policy GD10 can be properly considered and secured. These requests will relate to substantive content, such as intended locations, commissioning and procurement approach, stewardship arrangements, or information aligned with the relevant appendices, not to the formatting or templates introduced through this SPG. [pre-app stage removed,

From the date of publication, the expectation is that all qualifying development, including those at pre-application stage, should provide early and proportionate public art information, consistent with the guidance and appendices. This is to support integrated design, avoid delay at validation or determination, and ensure that public art is embedded in the development process from the outset.

Appendix 1:

Public art delivery checklist

STAGE	KEY ACTIONS / CONSIDERATIONS
Explore opportunities	- Identify potential locations, themes, and placemaking opportunities. - Ensure integration with site context and development design.
Commissioning and budgeting	- Decide commissioning approach (i.e. direct, open call, specialist input). - Set indicative budget and responsibilities.
Art framework	Develop high-level framework setting aims and opportunities, leaving creative direction for the appointed artist.
Artist selection	- Select artist/collective. - Agree scope, deliverables, and programme. - Adjust the art framework post-appointment, as needed.
Concept design	Develop concept proposal; include drawings, visuals, or models.
Detail design and budget	- Finalise technical design, materials, engineering, safety, maintenance, and fabrication costs. - Update PAS accordingly.
Fabrication	Produce artwork to agreed specifications with quality control and co-ordination with project/construction programme.
Installation	- Install artwork safely; undertake inspections and approvals. - Coordinate with phasing and contractors.
Handover and maintenance	- Transfer ownership (if applicable). - Provide maintenance plans, manuals, warranties. - Ensure long-term stewardship and inspection.

Notes:

- This checklist is guidance only and should be applied proportionately to the scale and complexity of the development.

Appendix 2:

Preliminary Public Art Statement (Pre-Application Advice)

For completion at pre-application stage.

This summary is intended to support early discussions with planning officers in consultation with Arts, Culture, and Heritage Sector officers. Applicants should note that a full PAS will be required with any subsequent planning application, informed by the considerations outlined here. Information provided at this stage can be indicative or conceptual.

1. Intended public art approach

Provide a concise overview of the type, form, and purpose of the proposed public art contribution.

- *What type of public art is envisaged? (e.g., integrated, standalone, temporary, digital, participatory)*
 - *How will the artwork contribute to placemaking, character, and identity of the site?*
 - *How does the approach respond to Policy GD10?*
-

2. Justification for exemptions (if applicable)

Only complete where off-site delivery is justified or financial contribution to an adopted public art framework is proposed.

- *Why is on-site delivery not possible or appropriate?*
 - *What alternative location or contribution is proposed?*
 - *How will public benefit be secured?*
-

3. Initial design intent and opportunities

Outline early creative and design considerations.

- *What opportunities exist within the site or wider area for public art?*
 - *How might the artwork integrate with architecture, landscape, or public realm?*
 - *What high-level themes, narratives, or local context may inform the work?*
-

4. Proposed commissioning method

Indicate the likely commissioning approach at this stage.

- *Direct commission, open call, invited competition, integrated design team collaboration, or other?*
 - *Why is this method appropriate?*
 - *Early thoughts on artist profile or required expertise.*
-

5. Expected budget range

Provide the anticipated total budget for public art.

Total construction cost (estimated): _____

Proposed public art budget (±1%): _____

- *Indicative budget, generally expected to be about 1% of total construction cost.*
 - *Provide estimated construction cost and corresponding public art budget.*
-

6. Phasing or delivery considerations

Identify potential timing issues related to construction sequencing, access, or programme.

- *Is the artwork tied to a specific phase?*
 - *Are there risks of delayed phases?*
 - *Are alternative or earlier delivery options required?*
-

7. Emerging maintenance and stewardship principles

Outline initial proposals for long-term care of the artwork.

- *Who will own the artwork?*
 - *Who will be responsible for maintenance?*
 - *What type of maintenance may be required?*
 - *How will long-term costs be met?*
-

8. Additional notes (optional)

Any further information, sketches, diagrams, or clarifications.

Notes:

- *This summary is for early-stage discussion only and should be proportionate to the development scale.*
- *Officers may request further information where necessary to assess compliance with Policy GD10.*
- *A full PAS will be required at planning application stage, incorporating detailed designs, budget, commissioning plan, location, phasing, and maintenance arrangements.*

Appendix 3:

Public Art Statement (Planning Application)

For completion by applicants at the planning application stage.

This template supports assessment of proposals under Policy GD10 and ensures that all relevant information is provided to secure high-quality public art delivery.

1. Public art approach summary

Provide a clear statement of the final proposed approach for public art delivery.

- *Explain how the artwork integrates with architecture, landscape, and public realm, and how it responds to local character, context, and policy objectives.*
-

2. Justification for exemptions (if applicable)

Where an applicant seeks exemption, partial exemption, off-site provision, or a financial contribution, robust justification should be provided.

- *Explain why on-site delivery is not feasible or appropriate, detail any alternative locations or approaches, and describe how public benefit will still be secured.*
-

3. Commissioning and selection method

Confirm the commissioning approach and artist selection process.

- *Include information on how artistic quality, relevance, integration with the development, and community benefit will be ensured.*
 - *Applicants may describe direct commissions, competitions, integrated design team collaborations, or other methods as appropriate*
-

4. Proposed artwork concept / design intent

Provide a defined concept and design parameters for the artwork.

- *Include details of themes, materials, form, dimensions, proposed location, and integration with the broader design outputs of the development team.*
-

5. Budget and cost breakdown

Provide a detailed budget including design fees, fabrication, installation, integration works, project management, contingency, and any maintenance provision.

- *Explain how the budget relates to the estimated construction cost and the anticipated public art contribution.*
-

6. Delivery, phasing and programme

Provide a clear programme for delivery aligned with construction phases.

- *Identify any dependencies or potential constraints and describe how delivery will be coordinated to ensure timely completion of the artwork.*
-

7. Ownership, maintenance and long-term care

Confirm ownership of the artwork and set out arrangements for ongoing maintenance, inspection, and stewardship.

- *Include information on funding arrangements for long-term upkeep.*
 - *Decommissioning should be addressed only if unavoidable, but the primary aim is to retain the artwork.*
-

8. Supporting material

Include drawings, visualisations, plans, technical studies, or consultant input to illustrate the proposal.

- *This should support understanding of scale, location, materials, and integration with the development*
-

Notes:

- *This template should be completed in full for all planning applications where public art is required under Policy GD10.*
- *Officers may request further information or clarification if the submission is incomplete or ambiguous.*
- *The completed statement provides the basis for conditions or POAs to secure delivery and long-term stewardship of the artwork.*

Appendix 4:

Outline Public Art Statement (Outline Planning Application)

For completion by applicants at outline planning application stage where key design matters affecting public art delivery are reserved (i.e. appearance, layout, landscaping).

This template ensures Policy GD10 can be assessed at outline stage and signals the information to be provided at Reserved Matters. If reserved matters do not affect public art (i.e. scale, access), the full PAS set out in Appendix 3 must instead be provided.

1. Public art commitment statement

Provide a clear commitment to deliver public art as part of the development in accordance with Policy GD10.

- Broad approach envisaged (e.g., integrated art, standalone intervention, distributed elements, event-based/digital, participatory).*
 - How public art will contribute to placemaking, site character, and the surrounding area.*
-

2. Justification for approach at outline stage

Explain why detailed design cannot yet be provided

- Which reserved matters affect the proposed public art?*
 - How and when full details will be submitted at reserved matters stage.*
-

3. Site opportunities and high-level design principles

Identify opportunities in broad terms:

Identify potential opportunities within the site and surrounding context:

- Potential zones for public art (flexible, indicative).*
 - Relationship to future public realm, landscape framework, or movement routes.*
 - High-level themes, narratives, or local context that may inform later design.*
-

4. Indicative commissioning principles

Provide early guidance on how public art might be commissioned.

- Potential commissioning approach (direct, invited/limited selection, open call, integrated design team).*
 - Principles for ensuring artistic quality, integration, and public benefit.*
 - Early considerations for artist skills or expertise needed.*
-

5. Indicative budget

Provide an initial budget estimate for the public art contribution.

- Minimum expected contribution (typically $\pm 1\%$ of estimated construction cost).*
 - How the budget will be updated or confirmed at reserved matters stage.*
-

6. Phasing or delivery considerations

Identify potential constraints or coordination issues.

- *Whether public art delivery is tied to a specific phase.*
 - *How risks of delayed phases will be managed.*
 - *Early thinking on off-site contribution or alternative delivery if required.*
-

7. Maintenance and ownership (emerging principles)

Provide initial proposals for long-term stewardship.

- *Likely ownership (developer/management company/public body).*
 - *Principles for maintenance responsibility and funding.*
 - *Plans for monitoring or ensuring long-term accessibility.*
-

8. Reserved matters submission

Outline what will be provided at reserved matters stage.

- *Full PAS including confirmed locations, artist brief, and procurement plan.*
 - *Artwork concept, materials, and technical details.*
 - *Installation, phasing, and integration arrangements.*
 - *Full maintenance, ownership, and stewardship plan.*
-

9. Supporting plans (optional at outline stage)

Attach high-level material to illustrate early thinking.

- *Parameter plans showing potential public art zones.*
 - *Illustrative masterplan or landscape framework.*
 - *Extracts from Design and Access Statement relevant to public art.*
-

Notes:

- *This template does not require final designs or confirmed locations if they are affected by reserved matters.*
- *Officers will expect a full PAS at Reserved Matters stage to assess detailed compliance with Policy GD10.*
- *This approach ensures early integration into planning while accommodating the staged nature of outline applications.*