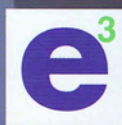


# Time for design ②

*good practice in* **BUILDING, LANDSCAPE**  
*and* **URBAN DESIGN**



**ENGLISH  
PARTNERSHIPS**



# Involving artists and craftspeople

Buildings and public spaces can be enhanced by the commissioning of works of art and craft. It is common practice in other countries in the European Union to insist that works of art are purchased or commissioned for factories and workplaces. The UK has no mandatory legislation for the employment of artists in workplace design in the public sector. The costs of commissioning can be included within overall project costs for any sort of development, including housing, derelict land reclamation, commercial buildings and community projects. As a proportion of the total project costs, including design and construction, these costs are likely to be modest while their visual impact can be great.

English Partnerships regards the use of artists and craftspeople as an important part of its obligation to create an attractive environment and will give due weight in its appraisal process to applicants who make an effort to bring forward imaginative proposals.

As always, such schemes are more likely to succeed when a realistic amount of time for design thinking is allowed, together with the extra time that should be allowed for managing the process. Indeed, the role of the artist will often best be expressed by including them in the design team.

Since the commissioning of artists has become more common in schemes of development in the past ten years, English Partnerships recommends that its officers and partners in its Investment Fund consult specialist agencies in public art.

Once a project has been appraised, and agreement reached for its funding, it is important to ensure that the commissioned works are actually carried out, rather than (as so often) sacrificed in project cost savings later. Provision for this may be made in funding agreements.

English Partnerships encourages contracts with artists and designers which protect their rights to first ownership of copyright and to assert their "moral" rights, which include the right to claim authorship of works and to have their name displayed on the commissioned work of art or craft. There is seldom a good reason for seeking to acquire the artist's copyright outright. Normally, it will be sufficient to negotiate a licence to reproduce designs in brochures or other advertising material.







4