

THE PLYMOUTH PRINCIPLES

In 2016, Plymouth redefined how it will go about supporting, commissioning, exploring and looking after public art in the future.

Reflecting its pioneering history to go beyond the horizon, the city commits to supporting new kinds of cultural experience in the public realm and across unconventional spaces, to nurture its producing talent, and to create opportunities for both resident and visiting artists to respond and contribute to Plymouth's built and natural environment, living culture and heritage.

This small book of principles is offered as a pocket-sized conversation starter, a reminder and a promise of how the city 'pledges to realise the ambition of the new public art plan.



Parkour across the rooftops of Plymouth, 2015

1.

BROADEN HORIZONS

Plymouth will commission ambitious projects that capture the public's imagination and open up the potential for personal development by tackling the most pressing issues of contemporary life, and will do so by identifying key opportunities for the city to commission landmark projects over the next five years.



Kara Walker's *A Subtlety or the Marvellous Sugar Baby* dominates the former Domino Sugar factory in Williamsburg, Brooklyn, 2014

2.

SHAKE UP PERMANENCE

Plymouth will support and advocate for a reconsideration of the lifespan of public artworks, advocating for de-accessioning where necessary, investing in maintenance where appropriate and supporting works and projects that unfold over time, investing in deeper engagement, and appreciating that fleeting, one-off projects can also offer significant impact.



People gather at Bull Point Rugby Field, Plymouth, for an outdoor film screening of *The Dividing Line* by Mark Vernon, as part of the River Tamar Project's *It's All About the River* film festival, 2014

3.

GIVE TIME

Plymouth will invite artists and community stakeholders to the table as often and as early in development discussions as possible, allowing enough time for false starts, valuing slow processes as a means to build relationships and knowledge, so that an exchange of expertise might take place. The artist's process of working and developing ideas will be as valued as the final outcome.



An architectural workshop within Heather and Ivan Morison's *The Black Cloud* in Victoria Park, Bristol, 2009

4.

AVOID FIELDS AND JUMP FENCES

Plymouth will embrace cross-art form commissioning in public art, moving beyond an emphasis on permanent sculpture or architectural embellishment to promote the possibilities for different types, forms and timespans for the arts in the public realm.



Theaster Gates' *Sanctum* rises within the ruins of Temple Church, Bristol, 2015

5.

LISTEN TO YOUNG VOICES

Plymouth will create opportunities for children and young people to contribute to the city's living culture, built and natural environment through their involvement with the making, shaping and commissioning of public art and the public realm.



Young contributors to Alex Hartley's
NowhereIsland constitution, 2012

6.

TEST AND STRETCH THE POSSIBILITIES OF THE DIGITAL

Plymouth will test out new artistic approaches to digital media to capture, extend, enhance and enrich the experience of place, supporting new collaborations between creative agencies, designers and researchers, and artists, participants and companies across the city.



A young participant documents her journey through Manchester as part of Blast Theory's *My Neck of the Woods*, 2013

7.

GROW PRODUCING, AS WELL AS ARTISTIC, TALENT

Plymouth will invest in its producing and curatorial talent across the city to bring ambitious new public art projects to fruition and to ensure that local knowledge is sustained, with the added benefit of creating new income streams for local arts organisations and initiatives.



As part of Plymouth's largest participation project with young people, *The World at Your Feet* performance at Royal William Yard formed part of the wider Cultural Olympiad programme, 2012

8.

INVEST WISELY

Plymouth will pioneer a new policy for public art funding, pooling public art funds for use in the commissioning of public artworks and activities across the city, and supporting training opportunities and emerging artists and producers, whilst maintaining a set of existing public art assets, as well as supporting more ambitious and sensitive proposals for projects through Section 106 planning conditions.



BC System offer their services as public art providers through the creation of a cumulative series of public art proposals for Bristol, 2013

9.

PROMOTE GENEROUSLY, OWN CAUTIOUSLY

Plymouth will support a culture of co-production and collaboration through work in the public realm, fostering a culture of generosity between organisations and sharing of data and skills, whilst being careful about maintaining quality and integrity.



Tombstone [let's get over this] by Keith Harrison at Prime Skatepark, Plymouth. Part of the *Acts of Making* Festival, 2015

10.

PASS ON

Plymouth pledges to pass on information, evaluation outcomes and data to other cities so that the city acts as a test-site as well as a pioneer in the exchange of learning and skills in the support of progressive public art.



Edson Burton takes visitors to Theaster Gates' *Sanctum* on a storytelling journey through time during one early morning in Bristol, 2015

11.

MAKE MAKING VISIBLE

Plymouth will take pride in opening up the working process of artists, where appropriate, to create a greater understanding and ownership for arts in the public realm, and where appropriate allowing participatory processes to be evident in the presentation of the work.



A member of *Crazy Glue* gets to grips with hot forge work as part of a sculptural project with artists Thrusell and Thrusell. Saltram, Plymouth, 2014



Tim Etchells' neon text work *Revolution* lights up Plymouth Arts Centre as part of his solo exhibition *For Now*, which extends beyond the galleries, 2015

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