

# Unit 83: Public Art

<b>Unit code:</b>	<b>M/502/5351</b>
<b>QCF Level 3:</b>	<b>BTEC National</b>
<b>Credit value:</b>	<b>10</b>
<b>Guided learning hours:</b>	<b>60</b>

## ● Aim and purpose

This unit introduces learners to the field of public art, and will involve them in designing and developing their own piece of public art. Learners will develop an awareness of the different reasons for producing public art and the factors which need to be taken into account to produce effective work.

## ● Unit introduction

Public art is commissioned or sponsored art that will be placed in a public setting, accessible by all. Operating outside of the mainstream gallery and curator system it covers a range of temporary and permanent works including murals, mosaics, lighting, installations, projections, architectural features, monuments, reliefs and sculptures.

One of the main purposes of interior and exterior public art in the natural and urban environment is to enrich and inform our daily lives. Themes in current practice can often engage the viewer with social and environmental issues; celebrating regeneration and conservation.

In towns and cities across the UK there are many examples of public art pieces past and present; these include religious monuments, sculptures commemorating historical events and war memorials for example.

In this unit learners are required to carry out research on both traditional and contemporary public art practice, to inform preparatory design work for site-specific projects. Practical work will be integrated with the business and professional practice associated with commissions.

Learners will need to identify a location to meet the needs of the brief and using knowledge acquired from completed research develop appropriate ideas taking into account materials techniques and processes suitable for a public setting, along with an awareness of health and safety requirements.

## ● Learning outcomes

**On completion of this unit a learner should:**

- 1 Know about the development of historical and contemporary practice in public art
- 2 Be able to generate ideas for a site-specific piece
- 3 Understand professional practices associated with public art commissions
- 4 Understand the issues that influence the development of a public art piece.

## Unit content

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### 1 Know about the development of historical and contemporary practices in public art

*Development:* clients; locations; materials; purpose; funding, tribute, memorial, symbol, propaganda, icon, site specific statement

*Historical and contemporary public artwork:* eg murals, mosaics, lighting installations, projections, architectural features, monuments, reliefs, sculpture

### 2 Be able to generate ideas for a site-specific piece

*Proposal:* aims, objectives; benefits to customer, community; physical and contextual information eg artwork, medium, size, subject; timescales, health and safety, planning regulations, structural considerations, site-surveys

*Designs:* site and scale drawings: 2D and 3D visual material eg models, maquettes, design work in sketchbooks, visual plans, scale models, mock ups, photographic records, heritage materials, archived imagery, 3D computer models, presentation techniques

*Health and safety:* eg fire resistance, trip hazards, dangerous surfaces, obstructions, structure, integrity, construction methods, tests, research data, materials data

### 3 Understand professional practices associated with public art commissions

*Research:* eg business and professional practice, commissions, contracts, funding, collaboration projects, regeneration projects, redevelopment schemes, matched funding

*Planning:* eg costing, fees, project timetable, delivery installation, planning constraints, local authority regulations

*Constraints:* eg budget, scale, environment, materials, deadline, ownership, copyright, insurance, planning restrictions

### 4 Understand the issues that influence the development of a site-specific project

*Evaluation:* research, design and business stages, planning, fitness for purpose, client or customer feedback

*Analyse effects of:* commission constraints; budget; materials; health and safety issues, advantages and disadvantages, application of ideas; modifications; presentations

*Presentation:* eg to tutors, peer groups, tutorials, group critiques, seminars, interviews, audience, clients

## Assessment and grading criteria

In order to pass this unit, the evidence that the learner presents for assessment needs to demonstrate that they can meet all the learning outcomes for the unit. The assessment criteria for a pass grade describe the level of achievement required to pass this unit.

Assessment and grading criteria		
To achieve a pass grade the evidence must show that the learner is able to:	To achieve a merit grade the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction grade the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
<b>P1</b> outline the developments of historical and contemporary practice in public art [IE]	<b>M1</b> effectively investigate and describe historical and contemporary practices in public art	<b>D1</b> use comprehensive investigation and understanding to produce sophisticated and exciting proposals for public art work.
<b>P2</b> produce ideas for a site-specific public art piece [CT]	<b>M2</b> demonstrate an effective understanding of issues that affect the development of public art work	
<b>P3</b> demonstrate the professional practices associated with public art commissions [IE, EP]	<b>M3</b> use their understanding of professional practices to produce considered and effective ideas for proposed public art work.	
<b>P4</b> explain how recent issues can affect the development of a public art piece. [EP, RL]		

**PLTS:** This summary references where applicable, in the square brackets, the elements of the personal, learning and thinking skills applicable in the pass criteria. It identifies opportunities for learners to demonstrate effective application of the referenced elements of the skills.

<b>Key</b>	IE – independent enquirers CT – creative thinkers	RL – reflective learners TW – team workers	SM – self-managers EP – effective participators
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# Essential guidance for tutors

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## Delivery

For this unit learners should have access to a range of resources and materials that will allow for them to successfully achieve the unit outcomes. These facilities will include studios, specialist staff and workshops. Introduction to the work of historical and contemporary artists and designers responsible for public art pieces through lectures and visits will also support the delivery of this unit.

Delivery of this unit will provide learners with the opportunity to develop knowledge and understanding of public art practices from past to present day; informing the development of ideas for a public art piece. Learners will need to develop an awareness of issues such as business and professional practices, funding and limitations.

Tutors delivering this unit will need to provide specialist historical information on public art.

Learners must access appropriate subject material from learning resource centres, internet and specialist magazines to support research.

The following is a list of public art pieces past and present:

- Eduardo Paolozzi – Tottenham Court Road Station Mosaics, London Forecourt sculpture, The British Library, London
- Anthony Gormley – The Angel of the North sculpture Gateshead, Iron Man sculpture Birmingham
- Rachel Whiteread – House sculpture, London
- Eric Gill – Prospero and Ariel sculpture, BBC Broadcasting House, London
- Jacob Epstein – Bowater House group sculpture London
- Henry Moore – King and Queen sculpture Dumfriesshire Scotland.

It is essential for tutors to have a good understanding of materials, techniques and processes suitable for the development of public art pieces.

Learners need to be encouraged to develop 2D and 3D development techniques using appropriate materials.

It is essential that learners analyse and discuss their practical and theoretical investigations relevant to the proposed public art commission.

Wherever possible, contact with 'live' ongoing public art projects and commissioned artists with experience in this work should be encouraged.

This unit needs to be delivered in appropriate studios and workshops; learners need to have access to resources and materials suitable for maquettes and model making.

The unit will be delivered using a variety of teaching and learning methods including: lectures, demonstrations, group tutorials and one to one support and guidance.

2D and 3D ideas must be presented by learners; this will need to include site and scale drawings, research, development, scale models and mock-ups.

Learning Outcome One should be delivered primarily through lectures, seminars and discussions. Consideration should be made towards the methods of delivery with a view to making the sessions stimulating and interesting to learners.

Learners should have access to books, magazines and internet; trips and visits to locations with existing public art pieces and access to practitioners' work supporting the delivery of this outcome.

Learning outcome 2 is likely to take place in studios and workshops as appropriate. Learners will produce development sheets and models relevant to their chosen site.

Discussion between learners and the tutor regarding the location for the piece must take place; it is important that the location is familiar and accessible.

Learning outcome 3, professional practice, can be integrated to most of the work for outcomes 1 and 2. The public art proposal can be combined with sketchbooks, development sheets and other material provided by learners. It is important that budget is also considered with the development. If possible, delivery of outcomes 3 and 4 may be supported through a visit or off-site workshop exploring an example of a locally produced and sited piece of contemporary public art. It would be a real benefit to the learners if the practitioner/s responsible for the piece would agree to provide a workshop or facilitate a seminar. In this situation learners could record first hand the constraints and professional practice employed in this case by asking the artist or artists directly.

In presenting work covered in learning outcome 4, delivery will take place in a room (studio, lecture theatre), where the learner has access to appropriate resources enabling them to professionally present their findings.

## Outline learning plan

The outline learning plan has been included in this unit as guidance and can be used in conjunction with the programme of suggested assignments.

The outline learning plan demonstrates one way in planning the delivery and assessment of this unit.

Topic and suggested assignments/activities and/assessment
Introduction of unit – whole class. Lecture/class discussion.
Outline of programme, activities and events to achieve the outcomes of this unit. Lecture/class discussion.
Lecture: What is 'Public Art'? Examples of past and present pieces eg: Lighting, Murals, Sculpture, Reliefs, Installations: <ul style="list-style-type: none"><li>• Materials</li><li>• Locations</li><li>• Purpose</li><li>• Funding.</li></ul> Class discussion. Questions and answers. Whole class.

## Topic and suggested assignments/activities and/assessment

### Assignment 1: 'Discovering Public Art'

Learners are required to select three 'Public Art' pieces and put together a report that includes the following:

- Name of artist/designer
- Year the pieces was made
- Location
- Materials ... etc.

Learners are required to visit the location of the piece to collect visual evidence.

Consideration must be made towards the way the piece is presented.

Lecture:

Factors that determine/influence the development of a public art piece:

- Location
- Cost
- Time.

Class discussion.

Questions and answers.

Whole class.

### Assignment 2: 'Public Art Proposal'

Part 1:

Using information gathered from lectures, class discussions and research, learners are required to put together a proposal for a public art piece; taking into account the information gathered from the lecture series 1 and 2.

As well as written documentation learners are required to give a five minute presentation to the group using appropriate techniques, for example: presentation sheets and power point.

For the proposal and presentation, learners are required to include information such as:

- The site (where, size, inside, outside)
- What the piece shall be eg: memorial, centenary, decorative etc
- Cost
- Materials
- Timescale
- Photographs
- Measured drawings
- Sketches
- Visits.

Presentation to the group:

- Public Art Proposal.

## Topic and suggested assignments/activities and/assessment

Part 2:

Develop ideas for a public art proposal.

Ideas should be developed using the most appropriate materials, techniques and processes:

- Two dimensional development (design sheets)
- Sketch models
- Scale models
- Experiments with materials
- Samples.

Part 3:

Written report to include:

Analysis of:

- Completed piece
- Budget
- Materials
- Health and safety
- Advantages and disadvantages of design ideas.

Evaluation of:

- Research
- Development
- Final design ideas.

Part 4:

Presentation of all completed work to the group using appropriate presentation techniques.

## Assessment

For P1, learners are expected to investigate a number of issues relating to public art both past and present. Evidence will be generated in the form of visual and written notes on artists and materials. The level of investigation will be basic; primarily tutor driven.

For P2, learners will produce a design proposal for a public art piece located at a selected interior or exterior site. This will include written reports, research, design ideas, sketch/scale models and a work schedule. Development of ideas will be limited at this stage.

For P3, a stimulating contract for a commission will need to be completed taking into account physical constraints and budget. Understanding of timescales, costs, health and safety issues, materials and techniques will be demonstrated at a basic level.

For P4, Learners will produce a presentation and evaluation of the proposed ideas. Understanding of issues that affect the development of ideas will be limited.

For M1, learners will demonstrate that they can effectively investigate and record information on public art practices. Their research will be used to explain the ways in which public art has existed and is used today. The range of examples considered may be wider than examples assessed at P1.

For M2, learners will demonstrate an imaginative and creative approach to design ideas, using the appropriate methods such as design sheets, models and written notes. There will be a sense of purpose and understanding of the role of their public art ideas and proposal. Their ideas will be developed with a clearer understanding of fitness for purpose than in work assessed at P2.

For M3 a detailed response to budget and possible constraint to the design proposal will be explored in the learner's proposal. Evaluation and presentation of evidence must be developed to allow for a clear and informed explanation of working methods and techniques.

For D1, learners will independently research and develop ideas to produce an imaginative and exciting public art piece. Learners will produce an extensive range of design sheets, clearly presented using the most appropriate techniques; costs, materials, processes, time and health and safety must also be clearly documented and presented. The evaluation and presentation of evidence must be presented comprehensively and professionally.

### Programme of suggested assignments

The table below shows a programme of suggested assignments that cover the pass, merit and distinction criteria in the assessment and grading grid. This is for guidance and it is recommended that centres either write their own assignments or adapt any Edexcel assignments to meet local needs and resources.

Criteria covered	Assignment title	Scenario	Assessment method
P1, M1	<b>Assignment 1:</b> 'Discovering Public Art'	Artist researching public art.	Sketchbook containing recorded information on the chosen pieces: <ul style="list-style-type: none"> <li>• Location</li> <li>• Measurements</li> <li>• Public art piece/s</li> <li>• Annotations</li> <li>• Photographs.</li> </ul> Illustrated report; written and visual information presented with the most appropriate format.
P2, P3, M2, M3	<b>Assignment 2:</b> 'Public Art Proposal'	Sculptor to produce proposal for public art piece of work. To include: <ul style="list-style-type: none"> <li>• Location</li> <li>• Reason for design</li> <li>• Cost</li> <li>• Materials</li> <li>• Time scale.</li> </ul>	Presentation to the group. Written design proposal.

Criteria covered	Assignment title	Scenario	Assessment method
P2, P3, M2, M3, D1	<b>Assignment 2:</b> Part 2: 'The Public Art Development of Ideas'	Development of ideas: <ul style="list-style-type: none"> <li>• Design sheets</li> <li>• Sketch models</li> <li>• Maquettes</li> <li>• Scale models</li> <li>• Samples.</li> </ul>	Portfolio evidence consisting of: <ul style="list-style-type: none"> <li>• Development of ideas – 2D and 3D</li> <li>• Experiments with materials and techniques</li> <li>• Final piece</li> <li>• Presentation sheets.</li> </ul>
P4	<b>Assignment 2:</b> Part 3: 'The Public Art Evaluation and Analysis'	Written report – analysis of work completed: <ul style="list-style-type: none"> <li>• Finished piece</li> <li>• Budget</li> <li>• Materials</li> <li>• Health and safety</li> <li>• Advantage and disadvantages of design ideas.</li> </ul> Evaluation: <ul style="list-style-type: none"> <li>• All work completed.</li> </ul>	Written report with appropriate visual and written information presented.
D1	<b>Assignment 2:</b> Part 4: 'The Public Art – Final Presentation'	Final presentation of all work completed: <ul style="list-style-type: none"> <li>• Research</li> <li>• Development</li> <li>• Final Piece.</li> </ul>	Portfolio evidence: <ul style="list-style-type: none"> <li>• Research</li> <li>• Development of ideas (2D and 3D)</li> <li>• Final design ideas</li> <li>• Presentation sheets</li> <li>• Report (Analysis and Evaluation).</li> </ul> Presentation to the group using appropriate techniques. (Witness observation).

## Links to National Occupational Standards, other BTEC units, other BTEC qualifications and other relevant units and qualifications

This unit forms part of the BTEC Art and Design sector suite. This unit has particular links with the following unit titles in the BTEC Art and Design suite:

Level 1	Level 2	Level 3
Presenting Work	3D Visual Communication	Materials, Techniques and Processes in Art and Design
		Multi-Disciplinary Work in Fine Art
		Sculpture

## National Occupational Standards

This unit also provides development opportunities for some of the underpinning skills, knowledge and understanding of the following National Occupational Standards:

### CCSkills Sector Skills Council

Design (revisions in draft form June 2009)

- DES1 Apply research on the history and theory of design to your own design activities
- DES2 Apply design industry knowledge to inform your own design work practice and work
- DES3 Use Critical Thinking Techniques in your design work
- DES4 Communicate the importance of the design brief
- DES5 Follow a design process
- DES6 Work effectively with others in a creative environment
- DES7 Contribute to the production of prototypes, models, mock-ups, samples or test pieces.

### Essential resources

For successful delivery of this unit, the following must be considered: access to library resources, books, journals, CD ROMs and internet, allowing learners to gather information on historical and contemporary public art to support the development of work; access into 2D and 3D workshops for model making and experiments with materials, techniques and processes; appropriate room/s (studio, lecture theatre), with equipment to support the presentation of ideas in a professional manner.

### Employer engagement and vocational contexts

Centres should develop links with practising artists, craftspeople and designers, to deliver assignments to learners or to provide work experience.

Links with employers are essential to the delivery of the programme for work experience and future employment.

Vocational learning support resources:

- Learning and Skills Network – [www.vocationallearning.org.uk](http://www.vocationallearning.org.uk)

Business and finance advice:

- local and regional Business Link – [www.businesslink.gov.uk](http://www.businesslink.gov.uk)

Assignments should be vocationally relevant; centres should consider the delivery of 'live projects' for example to support the vocational content of the unit and programme.

Creative and cultural skills ([www.ccskills.org.uk](http://www.ccskills.org.uk)), the sector skills council for arts, crafts and design have launched the web portal Creative Choices ([www.creative-choices.co.uk](http://www.creative-choices.co.uk)). This portal has a range of information about careers in the arts, crafts and design sector, including job descriptions.

## Indicative reading for learners

### Textbooks

Gooding M – *Public, Art, Space* (Merrell Publishers Ltd, 1998) ISBN 978-1858940489

Harding D and Buchler – *Decadent Public Art: Contentious Terms and Contested Practice* (Glasgow: Foulis Press, 1997) ISBN 978-0901904362

Jones S – *Art in Public – What, Why and How* (AN Publications, 1992) ISBN 978-0907730183

Krause C – *Public Art: Theory, Practice and Populism* (WileyBlackwell, 2008) ISBN 987-1405155595

Pearson L F – *Public Art Since 1950* (Shire Publications Ltd, 2006) ISBN 978-0747806424

Roberts M – *Public Art in Private Places: Commercial Benefits and Public Policy* (University of Westminster Press, 1993) ISBN 978-1859190203

### Journal

*An magazine*, The Artists Information Company, 2006 (news/reviews/networking/opportunities in the visual arts)

### Websites

[www.a-n.co.uk](http://www.a-n.co.uk)

includes access to the Code of Practice for the Visual Arts

[www.public-art.shu.ac.uk](http://www.public-art.shu.ac.uk)

Public Art Research Archive (Web Links)

## Delivery of personal, learning and thinking skills

The table below identifies the opportunities for personal, learning and thinking skills (PLTS) that have been included within the pass assessment criteria of this unit.

Skill	When learners are ...
<b>Independent enquirers</b>	planning and carrying out research on selected public art pieces analysing and evaluate information, judging its relevance and value exploring issues, events or problems from different perspectives
<b>Creative thinkers</b>	generating ideas and explore possibilities trying out alternative or new solutions and follow ideas through
<b>Reflective learners</b>	reviewing progress, acting on the outcomes evaluating experiences and learning to inform future progress communicating their learning in relevant ways for different audiences
<b>Effective participators</b>	discussing issues of concern, seeking resolutions where needed.

Although PLTS are identified within this unit as an inherent part of the assessment criteria, there are further opportunities to develop a range of PLTS through various approaches to teaching and learning.

Skill	When learners are ...
<b>Independent enquirers</b>	supporting conclusions, using reasoned arguments and evidence
<b>Creative thinkers</b>	asking questions to extend their thinking
<b>Reflective learners</b>	setting goals with success criteria for their development and work
<b>Team workers</b>	working with stakeholders on a public art project
<b>Self-managers</b>	organising time and resources, prioritising actions.

## ● Functional Skills – Level 2

Skill	When learners are ...
<b>ICT – Use ICT systems</b>	
Select, interact with and use ICT systems independently for a complex task to meet a variety of needs	collecting information on historical and contemporary public art pieces
Manage information storage to enable efficient retrieval	producing a draft proposal for presentation, using the most appropriate software producing a written report: analysis and evaluation
<b>ICT – Find and select information</b>	
Select and use a variety of sources of information independently for a complex task	producing a draft proposal for presentation, using the most appropriate software producing a written report: analysis and evaluation
<b>ICT – Develop, present and communicate information</b>	
Enter, develop and format information independently to suit its meaning and purpose including: <ul style="list-style-type: none"> <li>• text and tables</li> <li>• images</li> <li>• numbers</li> <li>• records</li> </ul>	refining and producing the final proposal report and presentation, combining text, image and number in an organised and professional manner writing a final report to include analysis and evaluation
Bring together information to suit content and purpose	
Present information in ways that are fit for purpose and audience	
Select and use ICT to communicate and exchange information safely, responsibly and effectively including storage of messages and contact lists	collecting research: artists/designers/public art pieces using internet, email emailing work to tutor for feedback
<b>Mathematics</b>	
Identify the situation or problem and the mathematical methods needed to tackle it	scaling timing
Select and apply a range of skills to find solutions	measuring perspective design ideas/scale models
Interpret and communicate solutions to practical problems in familiar and unfamiliar routine contexts and situations	processing the data obtained in respect of materials and resources required for the proposal costing of the project, eg materials
Draw conclusions and provide mathematical justifications	

Skill	When learners are ...
<b>English</b>	
Speaking and listening – make a range of contributions to discussions and make effective presentations in a wide range of contexts	discussing ideas for a public art proposal presentation of final design ideas for assessment using appropriate presentation techniques
Reading – compare, select, read and understand texts and use them to gather information, ideas, arguments and opinions	researching historical and contemporary public art projects
Writing – write documents, including extended writing pieces, communicating information, ideas and opinions, effectively and persuasively	producing a project proposal reporting on analysis and evaluating.