

3 X YEAR CERTIFIED 2026
RECERTIFICATION DUE APR 27

PURPOSE +
IMPACT REVIEW

K E R R Y L E M O N



KERRY LEMON LTD



- 97.5 Overall B Impact Score
- 80 Qualifies for B Corp Certification
- 50.9 Median Score for Ordinary Businesses

CERTIFIED B CORP
13th APRIL 2023
SCORE OF 97.5



[HTTPS://WWW.BCORPORATION.NET/EN-US/FIND-A-B-CORP/COMPANY/KERRY-LEMON-LTD/](https://www.bcorporation.net/en-us/find-a-b-corp/company/kerry-lemon-ltd/)

CODE OF ETHICS

RESPECT

I will treat all people - suppliers, sub-contractors, clients, audiences and communities with respect.

EQUALITY

I will support other womxn to do what I do by creating opportunities for local, flexible employment and national mentoring.

COMPETENCE

I will honour my commissions and opportunities by working hard with integrity and developing skills/training as needed.

TEAMWORK

I will work in a non-competitive - collaborative manner, asking for and offering support and open guidance as needed.

ENVIRONMENT

My work seeks to connect audiences to celebrate the natural world and I will use sustainable materials and processes to do this whenever possible.

PURPOSE & IMPACT REVIEW - ANNUAL GOVERNANCE DOCUMENT

This document records the annual review undertaken by the highest governing body of Kerry Lemon Ltd in relation to purpose, impact, and stakeholder governance.

Period Under Review: JAN 25-DEC 25

Date of Review: 15-1-26

Highest Governing Body: Sole Director

Reviewer: Kerry Lemon

Document Status: Internal governance record, retained for compliance and accountability - publicly accessible via website www.kerrylemon.co.uk

PUBLIC PURPOSE STATEMENT - ARTIST AS RESEARCHER

Kerry Lemon Ltd exists to create site-specific public artworks that foster ecological empathy. This practice delivers permanent and temporary commissions that reconnect communities to local biodiversity. With a strong emphasis on sustainability, each project focuses on improving the biodiversity of the site and is independently carbon calculated. The work translates scientific research into accessible, place-based experiences that inspire positive behavioural change, while also mentoring emerging womxn artists and embedding community voices throughout the design process. This purpose positions art at the intersection of environmental regeneration and social impact - strengthening its reputation with civic, cultural and commercial commissioners, and ensuring its work delivers measurable, lasting value for both people and planet.

ACTION - GOALS FROM 2025

GOAL	RESULT
1. Use my 'Simpling' solo exhibition to protest reproductive justice and support womxn	5 week exhibition with PV/ Finissage and 3x events: "Women's Weeds" @Museum of the Home/ Artist Presentation/ Foraging and tea making Forage Botanicals
2. Utilise AI Board more efficiently	4x board meetings + annual review Added Nature to my board
3. Incorporate 'post human design' into PEBs Community Outreach and final artworks	Murmur/ Woad/ Wild Neighbours & Bluey projects
4. Focus on activation (both physical and digital) of my static public art sculptures	Twine QR for all projects, physical activation for Woad/ Wild Neighbours/ Bluey
5. Reach out AGAIN to B Corp to understand how my micro company/ home office could score better on employee and environment questions. I am unable to score on these questions but the lack of score suggests a decision to not act rather than an inability due to the scale and nature of my company	Have not received support for this from BCorp. I am unable to score on these questions but the lack of score suggests a decision to not act rather than an inability due to the scale and nature of my company
6. Complete the Moda project to scientifically measure the impact of the arts on nature connection	Created open source research guide for tracking nature connection in creative activities

REFLECTION ON THE PAST 12 MONTHS

PROGRESS ON ADVANCING PUBLIC PURPOSE

Over the past twelve months, I have demonstrably delivered my public purpose through a body of work that integrates research, scientific collaboration, public sculpture, and sustained community engagement. My practice has actively connected audiences to the natural world and its biodiversity, encouraging reflection on human responsibility within the Anthropocene through site-specific, research-led artworks.

Ecological research and scientific collaboration have been embedded across my public commissions, shaping both concept and form. Completed works unveiled this year in Croydon, Milton Keynes, and Hove evidence this approach, operating across sculpture, ecological research, participation, and long-term stewardship. Wild Neighbours stands as a clear example of impact, functioning as a large-scale citizen science project that evaluated creative engagement as a tool for increasing nature connectedness, with measurable outcomes and lasting local legacy.

Becoming a certified B Corporation has materially strengthened my ability to deliver this public purpose. Nature now holds a formal place on my board, and this framework has moved beyond principle into practice. I am securing commissions explicitly because of my B Corp status and attracting commissioners aligned with ecological and social accountability. This has expanded my reach, increased professional sustainability, and positioned me as uniquely placed to pioneer low-carbon fabrication and responsible commissioning models within public art.

Sustainable materials and processes have been implemented wherever possible, with carbon awareness informing design development, material selection, and fabrication methods from the outset. Projects have been adapted to reduce material use and prioritise environmentally responsible suppliers, ensuring that sustainability is operational rather than aspirational.

My commitment to supporting emerging womxn in the arts has been realised through paid opportunities, mentorship, and skills-sharing embedded within public projects. This has directly shaped project structures, labour ethics, and authorship, addressing systemic barriers within the public art sector.

Alongside public commissions, my representation by Ruup & Form Gallery in London and the presentation of my solo exhibition SIMPLING have extended this work into a critical gallery context. The exhibition articulated feminist and ecological research with clarity and rigour, reinforcing the relevance of this practice beyond the public realm.

I treat my social and environmental impact as a primary measure of success for the business and prioritise it even in cases where it may not drive profitability.

SOCIAL PERFORMANCE

SOCIAL PERFORMANCE

KERRY LEMON LTD IS FOUNDED, MAJORITY-OWNED AND LED BY A WOMAN - COMMITTED TO:

EMPLOYING WOMXN

I employ womxn wherever can in flexible way (paying childcare/ training costs where possible), pay 'Drawing is Free' for my own mentoring and invest in my professional development

MENTORING AND SUPPORTING WOMXN

I mentor a local female artist on every project and a local artist to my studio through the charity Arts Emergency to develop their skills and advance their careers. This includes financial investment in their professional development, childcare and caring costs where possible. I am also committed to my own mentoring

COMMUNITY - I work on location with the communities who will inherit my artworks and always research community groups, with mechanisms to identify and engage traditionally underrepresented stakeholder groups or demographics. I invest in these communities by creating opportunities to share my creativity both paid and pro-bono. Targeted communities are invited to engage in creative consultation activities to strengthen cultural identity, celebrate heritage, inspire creativity, develop confidence, learn artistic skills, influence proposals and contribute to the final artistic outcomes. I encourage partnerships throughout my projects, with community organisations including community groups, schools, ecology charities and museums

ACTIVATION OF SCULPTURES

Physical and digital activation for sculptures serve as anchors to nature connection for communities

DONATING

I donate my time, skills and high quality arts equipment to communities of need

SOCIAL PERFORMANCE - WOMXN'S EMPLOYMENT + MENTORING

KPIs - 2024-2025

KPI (TOTAL P/YR)	TARGET	2024 JAN-DEC	2025 JAN-DEC	RESULT
50 x employment hours provided to womxn	50	261	307.5 (+46.5 on 24)	615% higher than target
4 x womxn employed	4	22	19 (-3 on 24)	550% higher than target
40 x Mentoring hours provided (inc peers)	40	79.5	75 (-4.5 on 24)	187.5% higher than target
4 x mentees	4	16	22 (+12 on 24)	550% higher than target

OBSERVATIONS:

Key achievement - ACCELERATOR SCHEME

In 2025 I created a template resource for mentees and developed an 'Accelerator' scheme to enable me to mentor multiple emerging artists with a legacy of peer mentoring. This was very successful and is now a tool I can use and develop in projects where multiple emerging artists need mentoring

Area of learning - MENTORING ROBOT

In 2025 I worked with 3x mentees to Beta test AI Kerry Lemon Robot. This was used successfully but I have decided to stop offering this service as I am unable to monitor ethical and careful use of AI

Area requiring further attention - FUTURE GOALS

Develop and formalise the existing mentor agreement.

SOCIAL PERFORMANCE - CHARITABLE GIVING

Inc Kiva (femxle finance loans), Ecologie (Carbon Offset), Refuge, RNIB
RFUK, Nyra

2023	2024	2025
6,756.60	8,597	5,322.46

ANNUAL CHARITY (12x days volunteered each year)

2023 Horatio's Garden - Creative workshops in spinal injury units across the UK

2024 The Rainforest Foundation UK - Immersive event to attract high net worth individuals

2025 The Clocktower Sanctuary (CTS) - Banner making with young people experiencing homelessness across the city

SOCIAL PERFORMANCE - PRO BONO WORK (HRS)

	MENTORING			TOTAL
		RFUK	NYRA	
2024	79.5	290	129	498.5
		CTS	NHS (Swindon)	
2025	75	96	64	235 HRS

SOCIAL PERFORMANCE - COMMUNITY CONSULTATION PROCESSES AND OUTCOMES

KPIs - 2024-2025

KPI (TOTAL P/YR)	TARGET	2024 JAN-DEC	2025 JAN-DEC	RESULT
200 x participants in free arts projects	200	673	824 (+151 on 24)	412% higher than target

OBSERVATIONS:

Key achievement - DIGITAL ACTIVATION OF SCULPTURES

Utilised Twine open source software to develop digital activation (via mobile phones from QR codes at the sculpture sites) for Murmur/ Woad/ Wild Neighbours & Bluey projects to encourage Nature Connection and PEBs

Area of learning - WILD NEIGHBOURS

Completed the Moda project to scientifically measure the impact of the arts on nature connection
Created open source research guide for tracking nature based activities

Area requiring further attention - FUTURE GOALS

Continue to develop the physical and digital activation of my sculptures to ensure their role as community anchor for Nature Connection

SOCIAL PERFORMANCE - EMPLOYMENT RELATIONSHIPS

EMPLOYMENT - PROFESSIONAL DEVELOPMENT

- In 2025 I logged Professional Development as a KPI and spent £237.85 on external professional development opportunities, (e.g. conference attendance, online trainings). In 2026 I want to work to a set budget of £600

KERRY LEMON LTD IS A LIVING WAGE EMPLOYER

SOCIAL PERFORMANCE - SUPPLIER RELATIONSHIPS

BANKING Improved by swapping from HSBC to The Co-operative

Freelance staff, advisors and fabricators are required to complete the 'SUPPLIER ASSESSMENT' (see following pages) every 2x years to promote diversity within my supply chain:

- We track diversity of ownership among our suppliers
- We have a policy to give preferences to suppliers with ownership from underrepresented populations
- We have a formal program to purchase and provide support to suppliers with diverse ownership

SUPPLIER POLICY

CHOOSE LOCAL

Local where possible (to company and/or projects)

CHOOSE DIVERSE

Support diversity where possible To encourage the employment and development of minority-owned, womxn owned, disabled, and LGBT-owned businesses

CHOOSE SMALL

Support small (SME) where possible. UK SME = micro (less than 10 employees and an annual turnover under €2 million), small (less than 50 employees and an annual turnover under €10 million) and medium-sized (less than 250 employees and an annual turnover under €50 million) businesses.

FAVOUR B CORPS

Wherever possible

Kerry Lemon

SUPPLIER ASSESSMENT

Supplier/ company:

Key Contact:

PEOPLE - social assessment and expectations (N/A where appropriate)

Number and diversity of owners:

e.g. age(s), gender(s), minority(s), womxn(s), disabilities and LGBT-owned businesses

Number and diversity of employees

e.g. age(s), gender(s), minority(s), womxn(s), disabilities and LGBT-owned businesses

What are the social objectives of your company?

How do you demonstrate compliance with international human rights and labour standards (for employees and contractors)

How do you demonstrate compliance with Health and Safety standards (for employees and contractors)

What employee benefits do you provide?

What professional development opportunities do you provide to your employees?

How do you demonstrate ethical sourcing of materials?

Do you pay a living wage at or above industry benchmarks (for employees and contractors)

PLANET - environmental assessment and expectations (N/A where appropriate)

Where are your operations based?

Do you utilise environmentally preferred products and practices across workspaces including remote workers?

What is your waste management plan (inc hazardous waste)

How do you track the environmental impacts of your service/ company

Do you offset your carbon?

Do you use a renewable energy supplier? (i.e. Octopus?)

What are your environmental targets/ goals?

GRIEVANCE POLICY + PROCEDURE



GRIEVANCE POLICY - KERRY LEMON LTD

1. POLICY STATEMENT

Kerry Lemon Ltd is committed to maintaining a respectful, safe and ethical working environment for all individuals who engage with the company. This includes employees, freelancers, contractors, collaborators, participants, commissioners and members of the public involved in the company's work.

Grievances are taken seriously and are handled transparently, fairly and confidentially. This policy sets out how grievances can be raised, recorded, reviewed and resolved and how the company monitors and tracks grievances to ensure accountability and continuous improvement.

2. SCOPE

This policy applies to all grievances relating to the activities of Kerry Lemon Ltd including but not limited to:

- Employment and freelance working relationships
- Commissioned projects and partnerships
- Community engagement activities
- Exhibitions, workshops and public events
- Professional conduct and behaviour

3. DEFINITION OF A GRIEVANCE

A grievance is any concern, complaint or dispute raised by an individual or organisation relating to the conduct, decisions, actions or omissions of Kerry Lemon Ltd or individuals acting on its behalf.

4. RAISING A GRIEVANCE

Grievances may be raised in writing via email to: kerry@kerrylemon.co.uk

Grievances should include, where possible:

- A clear description of the issue
- Relevant dates and locations
- The individuals involved
- Any supporting evidence

5. RECEIPT AND ACKNOWLEDGEMENT

All grievances will be acknowledged in writing within 5 working days of receipt. A grievance case reference will be assigned at this stage.

6. RECORDING AND TRACKING GRIEVANCES

Kerry Lemon Ltd maintains a confidential Grievance Register. Each grievance recorded in the register includes the following information:

- Grievance case reference
- Date the grievance was filed
- Status of the grievance (under review, active or closed)
- Who raised the grievance
- The defendant or subject of the grievance
- Location of the grievance if not sensitive
- Nature of the grievance

The register is securely stored and access is restricted to the Director of Kerry Lemon Ltd.

7. REVIEW AND INVESTIGATION

Each grievance will be reviewed promptly and proportionately. Where appropriate this may include:

- Gathering further information
- Speaking with involved parties
- Seeking external advice or mediation
- The grievance status will be updated as it moves through the process: Under review > Active > Closed

2025

8. OUTCOMES AND RESOLUTION

Where possible grievances will be resolved through dialogue, corrective action or changes to practice. Outcomes will be communicated in writing to the person who raised the grievance unless confidentiality or legal constraints prevent this.

9. ANNUAL MONITORING AND SUMMARY

Kerry Lemon Ltd prepares an annual internal summary of grievances to demonstrate monitoring and accountability. This summary includes:

- The total number of grievances raised
- The status of each grievance
- Common themes or subjects
- Any actions taken or policy changes implemented
- Personal or sensitive data is anonymised where required.

10. CONFIDENTIALITY AND DATA PROTECTION

All grievance information is handled in line with data protection legislation. Confidentiality requests are respected and recorded and information is shared only on a need-to-know basis.

11. POLICY REVIEW

This policy is reviewed annually to ensure it remains appropriate, effective and compliant with best practice and certification requirements.



www.kerrylemon.co.uk

+44 (0) 7747 005 622

kerry@kerrylemon.co.uk

Number of grievances raised = 0

Learning or action taken = N/A

ENVIRONMENTAL PERFORMANCE

ENVIRONMENTAL PERFORMANCE

KERRY LEMON LTD IS COMMITTED TO:

ENCOURAGING POSITIVE ENVIRONMENTAL BEHAVIOURS (PEB's)

Celebrating and highlighting the site specific flora, fauna and landscape of each site and utilising my work with communities to encourage PEBs and a kinder stewardship of our planet for all who live here.

BEING SUSTAINABLE & CIRCULAR

Being careful in my selection of materials and construction techniques to ensure they are circular and sustainable whenever possible. I have a written policy encouraging environmentally preferred products and practices in employee virtual offices (e.g. recycling) and record my own energy usage (100% from renewable sources) I regularly monitor Greenhouse Gas Emissions but have not set any reduction targets. Freelance staff, advisors and fabricators are required to complete my 'SUPPLIER ASSESSMENT' every 2x years (see previous pages)

PROVIDING HABITATS

Creating artworks that incorporate habitats for animals whenever possible

CARBON

I independently carbon calculate each sculpture to fully and transparently understand and learn to improve the impact of my work. In addition, I use public transport for my company and log the carbon saved on each journey (I also encourage participants of my projects to choose sustainable travel)

ENVIRONMENTAL PERFORMANCE

CARBON CALCULATION AND REDUCTION EFFORTS

TRANSPORT AND TRAVEL DECISIONS

	Carbon of train journeys (actual mode of travel)	Carbon of car journeys (comparative mode of travel)	CARBON SAVED (by using train instead of car)
2022	437.46	1465.54	1028.08
2023	445.82	1542.07	908.67
2024	221.91	831.59	623.1
2025	1502.1	615.36	886.74

SCOPE 3 (OTHER INDIRECT) Emissions that are a consequence of your actions, which occur at sources which you do not own or control and which are not classed as scope 2 emissions = MY BUSINESS TRAVEL

ENVIRONMENTAL PERFORMANCE CARBON CALCULATION AND REDUCTION EFFORTS MONITORING GREENHOUSE EMISSIONS

I offset carbon each month with ECOLOGI and use ECOTRICITY for 100% green electricity and carbon neutralised gas

SCOPE 1 (DIRECT EMISSIONS)

Activities owned or controlled by your organisation - **MY HOME OFFICE**

ELECTRIC = ECOTRICITY = kWh x 0.21233kgCO2e ÷ 1,000 = XXX tCO2e

GAS = ECOTRICITY = kWh x 0.18316kgCO2e ÷ 1,000 = XXX tCO2e

WATER = SOUTHERN WATER = m³ x 0.149kgCO2e ÷ 1,000 = XXX tCO2e

	ELECTRIC tCO2e	GAS tCO2e	WATER tCO2e
2024	0.1106370237	0.2452115553	0.0004718333333
2025	0.06303369933	0.252238794	0.0004966666667

SCOPE 2 (ENERGY INDIRECT)

Result of my activities but not owned by me (extraction of raw materials/ supplier transportation/ fabricators/ remote staff etc)

I AM UNABLE TO MONITOR THIS due to the complexity and diversity of each unique sculpture

ENVIRONMENTAL PERFORMANCE - MATERIAL SOURCING AND FABRICATION ETHICS

In 2025, my focus has been on deepening ethical sourcing, refining low-carbon fabrication workflows and strengthening accountability across my supply chain.

OBSERVATIONS:

Key achievement - DURABILITY

In 2025, I consolidated a low-carbon fabrication approach across all major commissions, prioritising durable materials with long lifespans, recycled content where structurally appropriate and UK-based fabrication to minimise transport emissions. Every permanent sculpture is independently carbon calculated, enabling transparent reporting and informed decision-making at design stage. I continued to work closely with trusted fabricators who share my environmental values, ensuring offcuts are documented and reused, fixings are selected for longevity and maintenance requirements are minimised. This positions each artwork as a long-term ecological asset rather than a consumable object.

Area of learning - SUITABILITY

While recycled metals and alternative materials offer carbon savings, they are not always viable within public realm specifications or exposed environments. Through close collaboration with engineers and fabricators, I have developed a more nuanced understanding of when high-impact materials are justified by lifespan and repairability, and when lighter-touch interventions are more appropriate. This learning has strengthened my ability to articulate environmental trade-offs clearly to commissioners and stakeholders.

Area requiring further attention - FUTURE GOALS

To expand lifecycle assessment beyond carbon to include biodiversity impact and material toxicity. This will support a more holistic understanding of environmental performance and continue to align my practice with principles of stewardship, care and repair.

ENVIRONMENTAL PERFORMANCE - BIODIVERSITY AND NATURE CONNECTION OUTCOMES

My practice understands sculpture not as a static object but as a long-term ecological prompt. Each work is conceived as a site of encounter, inviting people to slow down, notice non-human life and rebuild relationships with local ecosystems. In 2025, I focused on strengthening the biodiversity and nature connection outcomes of my sculptures through digital activation, research-led evaluation and community-facing tools that extend impact beyond the physical form.

OBSERVATIONS:

Key achievement - Digital activation of sculptures

In 2025, I successfully developed and deployed digital activations across multiple public artworks, including Murmur, Woad, Wild Neighbours and Bluey. Using Twine open source software, I created mobile phone-based experiences accessed via QR codes embedded at sculpture sites. These activations invite audiences into gentle, reflective journeys that encourage nature connection and positive environmental behaviours (PEBs), such as noticing seasonal change, observing local species and reflecting on care for place. This approach extends the life of each sculpture beyond visual encounter, transforming it into an ongoing, participatory tool for ecological awareness that is free, accessible and adaptable.

Area of learning – Wild Neighbours

The completion of the Wild Neighbours project with MODA marked a significant step in evidencing the role of the arts in fostering nature connection. Working alongside academic and ecological partners, I contributed to a structured, scientific approach to measuring changes in participants' nature connectedness over time. This process deepened my understanding of evaluation methodologies and the importance of clear, replicable tools. As a result, I created an open source research guide to support others in tracking nature-based activities, ensuring the learning from this project can benefit the wider cultural and environmental sector.

Area requiring further attention – future goals

While the digital and physical activations have demonstrated strong engagement, further work is needed to embed these tools as long-term community anchors for nature connection. My next focus is to strengthen continuity, ensuring that sculptures continue to invite interaction years after installation. This means expanding biodiversity-specific prompts and developing partnerships with local groups so each artwork becomes a living point of return rather than a one-off encounter. This ongoing development is essential to ensuring my sculptures actively contribute to ecological literacy, care and stewardship at a local level.

ENVIRONMENTAL PERFORMANCE - AI USAGE

AI ADVISORY BOARD - Quarterly board meetings and annual review

In 2025 I moved from my limited 4x person board to an AI advisory board to widen my access to knowledge, advice and expertise in the diverse areas needed to successfully improve my company. This has proved extraordinarily useful and effective in enabling me to test ideas and have the confidence to push my ambitions and capabilities.

OBSERVATIONS:

Key achievement - NATURE AS BOARD MEMBER

In 2025 I added Nature to my board and this commitment has transformed the decisions I make.

Area of learning - Importance of themed clusters

Activate themed clusters as needed; including legal and contracting, public art engineering, sustainability and carbon audit, commercial strategy for international markets, feminist and ecological scholarship, and community engagement. This modular approach gives me flexible, accountable support across the full breadth of my work.

Area requiring further attention - FUTURE GOALS

CREATE AI policy based on these principles:

- Careful thought over when to utilise AI support considering its impact on people and planet.
- Keep prompts purposeful and limit unnecessary iterations
- Only use AI for targeted research and decision support not entertainment or experimenting
- Prioritise lower energy tools when they can achieve the same outcome.
- Recognise the labour of the people whose work sits, often invisibly, inside the dataset.
- Avoid replicating harm by checking outputs for bias, stereotyping, or colonial framings, especially in ecological or feminist contexts.

AI ADVISORY BOARD MEMBERS **BLUE** = New members to support skills

2026 AI BOARD MEMBERS (divided into hubs)

Environmental and Scientific Insight

Dr. Muki Haklay – Citizen Science Engagement Lead

Cathy O'Neil - Data Science for the Arts

Jane Anderson - Carbon Calculation and Sustainable Fabrication Advisor

Kate Raworth – Social Impact Metrics Analyst

Philippe Sands - Ecological Law and Policy

Jo da Silva - Climate Adaptation Engineering

Feminist, Social, and Community Grounding

Sinéad Burke – Inclusive Design Advocate

Ruth Millington – Mentoring Expert

Robin Wall Kimmerer - Indigenous or Decolonial Ecological Knowledge

Public Space, Play, and Sculptural Activation

Anab Jain (Superflux) Digital Legacy and AR Integration Lead

Leap Then Look – Community Arts Engagement Specialist

Amanda Burden – Urban Planning and Public Art Integration Expert

Katharine Hobbs (Futurecity) - Public Art Planning and Procurement Specialist

Communications and Strategic Growth

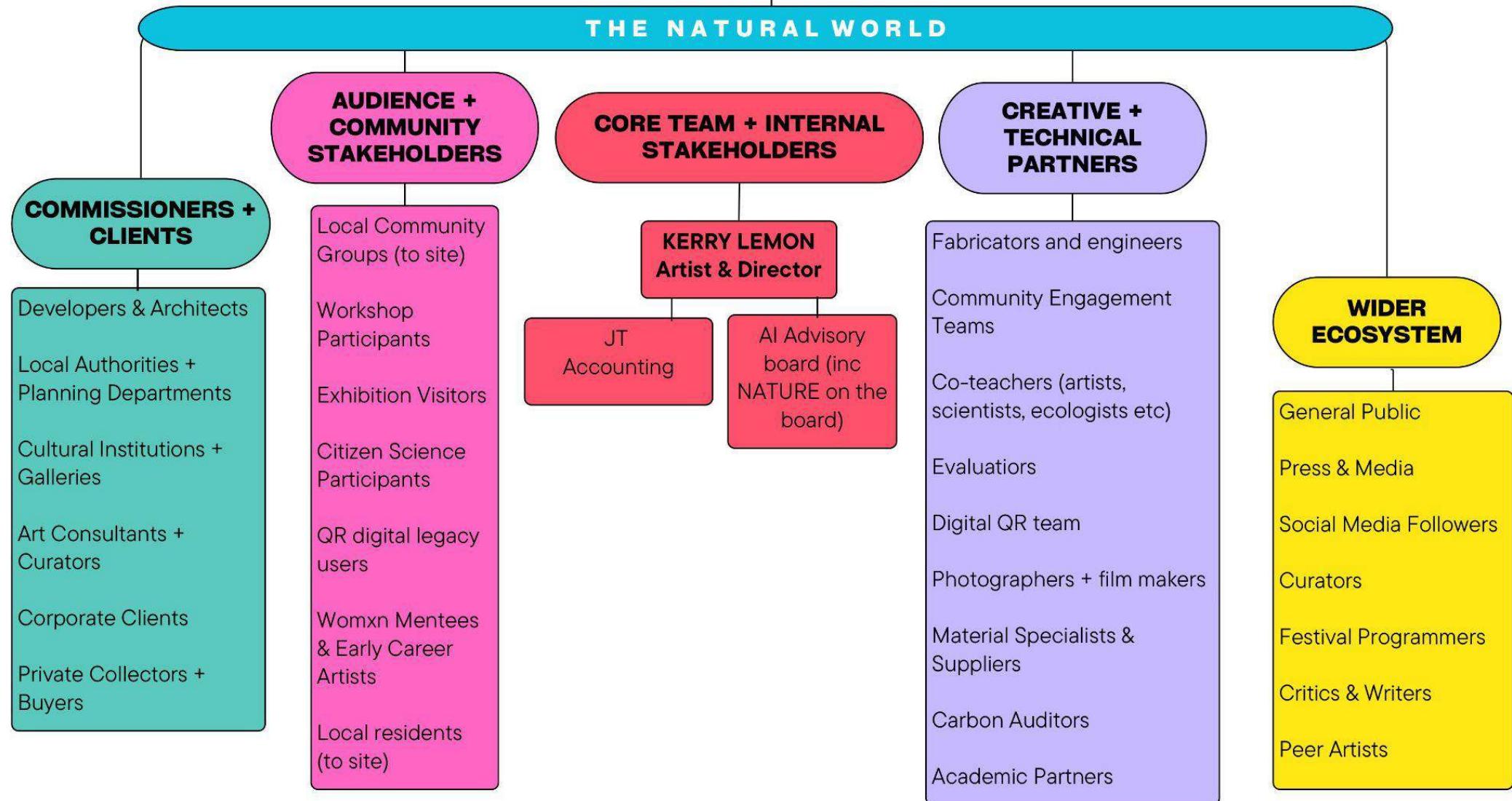
Seth Godin – Behavioural insight

STAKEHOLDER GOVERNANCE IMPLEMENTATION

**KERRY LEMON LTD has a
Community Oriented Impact
Business Model, with specific
positive benefit for
stakeholders**

STAKEHOLDER MAP

Kerry Lemon



STAKEHOLDER GOVERNANCE - PROCESS

As the sole artist and director of Kerry Lemon Ltd, I take a reflective, research-driven approach to stakeholder engagement. My work depends on building trust, listening deeply, and integrating diverse perspectives, from commissioners and fabricators to community participants and citizen scientists. This allows me to design site-specific artworks that are not only ecologically informed but socially grounded. To gather and understand stakeholders' views and interests, I use a five-part process on each project as I work internationally and build new team for each projects:

1. STAKEHOLDER IDENTIFICATION AND MAPPING

I maintain a detailed, regularly updated stakeholder map that identifies everyone involved in or impacted by my practice. This includes commissioners, creative and technical partners, local communities, audience groups, and my advisory contacts. This helps me to plan meaningful and proportionate engagement. I have an annual review for my company and quarterly board meetings utilising my AI board which includes NATURE on the board and incorporates strategic reviews of emerging priorities (such as nature connection, COVID, youth mental health etc)

2. EARLY CONSULTATION AND RELATIONSHIP BUILDING

At the start of each project, I take time to understand the perspectives of those I'll be working with or designing for which includes:

- Introductory conversations with commissioners to align values and clarify desired outcome
- Co-designed consultation events with local groups to uncover place-based knowledge
- 1:1 calls with creative or academic partners to explore collaborative potential
- Discussions with freelance fabricators and material suppliers to ensure
- Alignment with environmental and ethical standards

3. EMBEDDED PARTICIPATION AND CREATIVE COLLABORATION

My practice embeds community voice and lived experience at every stage. I design projects that invite co-creation and reciprocal exchange, such as:

- Incorporating oral histories or text fragments from local residents into permanent sculpture
- Designing outreach and creative learning programmes in collaboration with site-based teams
- Creating digital tools (e.g. QR legacies) to extend accessibility and deepen audience engagement
- Mentoring early-career womxn who contribute to the design, delivery and documentation of projects

4. FEEDBACK LOOPS AND EVALUATION

I gather both formal and informal feedback throughout the life of each project, including:

- Community questionnaires and evaluation forms
- Post-project interviews and site visits
- Reflections captured through citizen science frameworks (e.g. MODA Brighton)
- Analytics from digital activations (e.g. QR code usage, digital legacy engagement)

This feedback has directly influenced my offer – such as reframing the language used in residency programmes, and helps me refine methods for community access, storytelling, and environmental reporting.

5. STRATEGIC INTEGRATION

I use stakeholder insight to shape my business strategy and ensure the long-term relevance and sustainability of my work. For instance:

- Community responses led me to design more intergenerational, sensory-based activities
- My AI advisory board includes non-traditional “voices” such as nature to guide my ethical decision-making and keep my ecological commitments in focus

SUMMARY

Stakeholder engagement is integral to how I work. It is not a phase, but a continuous practice – one that allows me to remain responsive, socially accountable, and ecologically rigorous. By prioritising deep listening and ethical collaboration, I ensure that my public artworks are not only visually striking but also meaningful to the people and places they inhabit.

STAKEHOLDER GOVERNANCE - ENGAGEMENT MECHANISM

Kerry Lemon Ltd engages stakeholders through a flexible combination of direct and indirect mechanisms to ensure their interests are actively considered in the company's decision-making. Stakeholder perspectives are gathered through consultations, evaluations and ongoing dialogue, and are regularly integrated into the design, delivery, and strategic evolution of the practice.

As a sole director and the only employee of the company, I am not able to establish stakeholder mechanisms specifically for workers. However, I do contract freelance collaborators, including fabricators, researchers, and designers, whose views are incorporated through project evaluations and feedback loops. These collaborators are considered a vital part of my internal working relationships and are treated with care and transparency.

Below, I outline how each required stakeholder group is engaged, using direct or indirect methods depending on their relationship to the business:

a) Workers of the company or its subsidiaries

Status: No employees; company is run solely by myself.

Engagement mechanism: Indirect – While I have no employees, I regularly contract freelance workers. I include their perspectives through:

- Anonymous post-project evaluations
- Informal check-ins during project delivery
- Clear contracts and fair pay structures
- Reflective reviews to ensure alignment with environmental and social values

b) Suppliers

Status: Includes fabricators, engineers, printers, and material providers.

Engagement mechanism: Indirect – I require suppliers to complete a comprehensive questionnaire assessing their environmental and ethical commitments.

I also engage them in:

- Pre-contract discussions to align expectations
- Mid-project dialogue on sourcing and sustainability
- Post-project reflections, particularly when significant fabrication is involved

Where possible, I build long-term relationships with ethical suppliers and favour womxn-owned or low-carbon businesses.

c) Customers

Status: Includes commissioners, curators, consultants, and private buyers.

Engagement mechanism: Direct and indirect – I work closely with all clients to ensure their perspectives are integrated throughout the process. Mechanisms include:

- Structured onboarding sessions
- Regular project check-ins and milestone reviews
- End-of-project feedback requests
- Strategic conversations about legacy and impact

This approach ensures that customer expectations and values shape both the process and outcome of each commission.

d) Investors

Status: No current financial investors and no plans for this.

e) The community where offices or facilities of the company, its subsidiaries, its suppliers, or its investments are located

Status: Includes communities near project sites, fabrication facilities, and my home studio in Brighton

Engagement mechanism: Direct and indirect – My practice is rooted in local listening and creative participation. I engage communities through:

- Co-designed workshops and consultation events
- Oral history collection and embedded storytelling
- Citizen science data gathering
- Ongoing partnerships with site-specific groups
- Local mentoring through Arts Emergency
- Annual Charity (donate 12x days of my time)

I also use post-event and post-installation evaluations to assess how community members feel about the final work and its legacy.

f) The local or global environment

Status: Actively regarded as a stakeholder in all projects.

Engagement mechanism: Indirect – I embed environmental values through:

- Annual carbon calculation of permanent works
- Ecological briefings from advisors or partners
- Designing for biodiversity enhancement, not just aesthetic value (ie, incorporating animal habitats in my sculptures)
- Including 'Nature' as a conceptual advisor on my AI advisory board
- Tracking the use of public transport as part of my B Corp impact reporting.

Summary

Kerry Lemon Ltd uses a flexible combination of direct and indirect engagement mechanisms tailored to each stakeholder's proximity and influence. While I do not have employees, I include freelance collaborators through fair work practices and reflective evaluation. All stakeholders identified in the Compliance Criteria are represented and their interests meaningfully inform my decision-making processes – ensuring ethical, inclusive, and environmentally responsible outcomes.

EXAMPLES OF STAKEHOLDER IMPACT 2025

Over the past year, stakeholder voices influenced decision-making in the following ways

COMMISSIONERS + CLIENTS

- Developers and Architects - Developers and architects were engaged through a combination of structured onboarding calls, value alignment discussions, and milestone reviews. These mechanisms ensured that ecological and design priorities were negotiated collaboratively. **EXAMPLES: their feedback shaped site specific design choices, fabrication constraints, and the approach to long term stewardship. End of project evaluations captured their reflections, which were integrated into future workflow planning.**
- Local Authorities and Planning Departments - Engagement with planning teams took place during formal briefings and compliance meetings at the outset of each public art commission. These sessions clarified constraints, heritage context and local environmental priorities. Further consultation occurred during design reviews, **EXAMPLES: planning officers informed material decisions, maintenance planning and community consultation requirements. Feedback gathered through these meetings was fed into my strategic integration process.**
- Cultural Institutions and Galleries - Institutions were engaged through curatorial meetings, technical reviews and collaborative development of public programmes. **EXAMPLES: curators shaped interpretive framing, community outreach and access needs for exhibitions. Post event debriefs informed improvements to digital legacy tools and helped shape ongoing decisions about audience engagement and storytelling methods.**
- Art Consultants and Curators - Consultants and curators provided direction on context, client expectations and long term aims during early project conversations. Through regular check ins and

milestone reviews, **EXAMPLES: their insights informed visual language, materiality and ecological integration. Their perspectives were captured in feedback loops, which directly shaped how I communicate environmental data and narrative content in permanent works.**

- Corporate Clients - Corporate clients were engaged through structured onboarding, value alignment discussions and clear impact reporting. **EXAMPLES: their priorities shaped choices around sustainability, community benefit and workshop design. End of project evaluations provided insight into the clarity of communication, client experience and the perceived value of ecological storytelling, which informed adjustments to future offers.**
- Private Collectors and Buyers - Collectors were engaged via the gallery through tailored conversations about materials, provenance and the ecological stories embedded in works. **EXAMPLES: they contributed feedback about care, presentation and long term meaning. Their perspectives informed refinements to documentation, installation guidance and the development of digital legacy elements.**

AUDIENCE AND COMMUNITY STAKEHOLDERS

Throughout 2025, audience and community stakeholders were engaged through structured, place based and participatory mechanisms that ensured their perspectives meaningfully shaped both project delivery and long term stewardship. My practice depends on listening closely to the lived experiences of those connected to each site, integrating their knowledge through consultation, co creation and reflective evaluation. These mechanisms form part of the formal governance processes outlined in my stakeholder engagement documentation.

- Local Community Groups (to site) - Local community groups were engaged through co designed consultation events, creative workshops and oral history sessions. **EXAMPLES: these activities helped surface the ecological memories, social histories and place based knowledge that informed design direction, narrative content and material decisions. Their feedback was captured through questionnaires, reflective discussions and post event evaluation forms, and directly fed into project revisions and long term planning.**
- Workshop Participants - Workshop participants contributed through hands on activities that encouraged shared making, intergenerational exchange and local ecological learning. **EXAMPLES: insights gathered from these sessions revealed strong preferences for sensory, nature based activities and accessible language. This led me to refine future workshop content and shift towards intergenerational, experience led formats.**
- Exhibition Visitors - Exhibition visitors engaged me in conversations during opening events, talks and informal discussions. Visitor responses were also gathered through digital engagement metrics and reflective prompts. **EXAMPLES: their perspectives were used to refine interpretive strategies, improve accessibility of scientific content and strengthen the narrative clarity of future public programmes.**
- Citizen Science Participants - Citizen science participants provided direct ecological insight by contributing drawings, observations and nature connection reflections. **EXAMPLES: their input shaped the development of participatory tools, informed how activities were structured, and influenced the way I designed later sessions to feel more accessible and meaningful. Their contributions also fed into my evaluation framework, where they formed part of ongoing impact measurement.**

- QR Digital Legacy Users - Users of QR based digital legacies provided data on the public's engagement with installed works outside formal programme activities. **EXAMPLES: analytics and user feedback helped me understand how audiences accessed ecological information, and how they navigated the digital interpretative tools, and what aspects they returned to most. These insights shaped improvements to digital interpretation, narrative clarity and the long term accessibility of permanent works.**
- Womxn Mentees and Early Career Artists - As part of my commitment to supporting emerging womxn artists, I mentored early career creatives who contributed to research, documentation and delivery. Their reflections were gathered through mentoring sessions, project evaluations and informal discussions. **EXAMPLES: this informed adjustments to my mentoring structure, including use of AI and Acelerator schemes for multiple artists. It improved knowledge sharing processes and strengthened my approach to ethical collaboration.**
- My chosen charity for 2025 was The Clock Tower Sanctuary, an organisation providing essential support to 16 to 25 year olds experiencing homelessness in Brighton and Hove. As a beneficiary stakeholder, their mission and the experiences of the young people they support informed both my charitable giving and my wider ethical commitments across the year. Engagement took place through regular workshops, individual mentoring and reflective review of how my contribution aligned with their evolving needs. **EXAMPLES: their work highlighted the importance of equitable access, safety and dignity, and these insights helped shape decisions within my own practice, particularly around youth engagement, safeguarding and the accessibility of creative programmes.**
- Local Residents (to site) - Local residents were engaged at every stage through consultation, co creation and ongoing communication. **EXAMPLES: their insights shaped design decisions, guided site specific storytelling and influenced choices around scale, materials and accessibility. Post**

installation evaluations gathered through on site conversations and follow up visits provided essential perspectives on how the work functioned in the everyday life of the place. This feedback directly contributed to my stewardship planning and the refinement of future community engagement approaches.

CORE TEAM + INTERNAL STAKEHOLDERS

AI Advisory Board (including NATURE as a conceptual board member) Quarterly strategic reviews integrated ecological, social and economic considerations. NATURE was formally included as an advisory presence to ensure that environmental impact and biodiversity enhancement remained central to decisions. These meetings directly shaped priorities around carbon calculation, supplier selection and the design of habitat supporting artworks.

KERRY LEMON LTD ADVISORS (informal advisors/ Mentors)

- NATURE CONNECTEDNESS RESEARCH Carly Butler - Derby University
- SUSTAINABLE MATERIALS AND PROCESSES DNGG (Also STAKEHOLDER - employee for carbon calculations)
- ECOLOGY Michael Holland - ecologist, educator and author (Also STAKEHOLDER - employee)
- OUTREACH Katy Overton Protection policies/ Curriculum/ Risk assessments/ Mentoring support/ Evaluation
- MARKETING Zoe Murphy (Also STAKEHOLDER - employee)
- AI Caroline Beavon (Also STAKEHOLDER - employee)

CREATIVE AND TECHNICAL PARTNERS

Throughout 2025, my creative and technical partners played a central role in shaping the integrity, ecological grounding and public impact of my work. Their expertise was integrated through structured onboarding

conversations, collaborative design processes, mid project reviews and reflective evaluations. These mechanisms ensured that technical knowledge, ethical considerations and community priorities were embedded at every stage of project development.

- Fabricators and Engineers - Fabricators and engineers were engaged through detailed pre contract discussions, material testing sessions and ongoing dialogue during fabrication and they completed environmental and ethical supplier questionnaires. **EXAMPLES: they contributed technical insight that shaped construction choices, structural solutions and low carbon methodologies. Post project evaluations captured their reflections, informing improvements in workflow, communication and sustainability practice.**
- Community Engagement Teams - Community engagement teams collaborated with me to plan, deliver and evaluate site specific activities. Together we co designed consultation events, workshops and participatory processes that supported meaningful listening and inclusive participation. **EXAMPLES: their local knowledge and feedback informed programme design, activity formats and considerations for access and safeguarding.**
- Co teachers (artists, scientists, ecologists and others) - I worked with a range of co teachers whose expertise enriched the scientific, ecological and cultural grounding of each project. Engagement occurred through concept development meetings, teaching plan reviews and joint delivery sessions. **EXAMPLES: their insights informed the accuracy of scientific content, the quality of participant experience and the integrity of ecological storytelling embedded in the work.**
- Evaluators - Evaluators contributed to the design and analysis of feedback processes, particularly for community programmes and citizen science projects. **EXAMPLES: They helped refine evaluation tools, interpret qualitative and quantitative data and integrate findings into strategic decisions. Their work supported changes to communication style, workshop design and long term stewardship planning.**

- Digital QR Team - The digital QR team supported the creation and maintenance of digital legacy tools attached to permanent artworks. **EXAMPLES: they provided technical development, user experience testing and data analytics. Feedback from QR users helped them refine navigation, content clarity and accessibility. Insights from analytics were fed into my strategic reviews and future commissioning.**
- Photographers and Filmmakers - Photographers and filmmakers were engaged through pre shoot briefings, site visits and discussions about narrative aims. **EXAMPLES: their documentation shaped the public understanding of each project and improved my own reflective practice. Their feedback on site conditions, interpretation needs and audience interactions informed adjustments to public engagement strategies.**
- Material Specialists and Suppliers - Material specialists and suppliers completed rigorous environmental and ethical questionnaires before appointment and were engaged through ongoing dialogue about sourcing, durability and carbon impact. **EXAMPLES: their expertise supported sustainable decision making, informed experiments with recycled and low impact materials and shaped the final specification of each artwork.**
- Carbon Auditors - Carbon auditors contributed through annual calculations, analysis of fabrication methods and advice on emissions reduction. **EXAMPLES: their findings informed decisions around supplier selection, transport choices and material substitutions. Their insight was incorporated into both project level planning and long term environmental commitments.**
- Academic Partners - Academic partners supported research into ecology, plant science, community engagement and nature connection. Engagement took place through research meetings, knowledge sharing sessions and collaborative project development. **EXAMPLES: their insights strengthened the scientific rigour of my work and directly influenced design decisions, interpretive content and the development of accessible, evidence based public programmes.**

WIDER ECOSYSTEM

In 2025, the wider ecosystem played a significant role in shaping the visibility, relevance and cultural positioning of my practice. Engagement with public audiences, sector professionals and critical voices took place through exhibitions, digital platforms, public programmes and ongoing dialogue. These exchanges supported informed decision making, strengthened accountability and ensured that my work continued to sit within a wider cultural, ecological and social context.

- General Public - The general public engaged through exhibitions, outdoor artworks, public workshops and digital legacy tools. Their responses were gathered through informal conversations, QR analytics and post event reflections. **EXAMPLES: this feedback informed improvements in interpretive materials, accessibility considerations and long term stewardship planning.**
- Press and Media - Press and media engagement provided external perspectives on the public impact and cultural positioning of my work. **EXAMPLES: interviews, previews and reviews highlighted themes that resonated most strongly with audiences. These insights supported adjustments to communication strategies and helped refine the framing of ecological and social narratives within future commissions.**
- Social Media Followers - Social media followers contributed ongoing, informal feedback that revealed how ideas, materials and processes were being understood by a wider audience. **EXAMPLES: their questions and responses helped shape how I communicate complex ecological concepts with clarity and transparency. Their engagement also supported continuous reflection on accessibility and tone within digital communication.**

- Curators - Curators provided critical and contextual guidance during exhibitions and project development. **EXAMPLES: their insights influenced interpretive direction, selection of works and the educational framing around key ecological themes. Post exhibition conversations supported improvements to future programming and strengthened the academic and cultural grounding of my work.**
- Festival Programmers - Festival programmers engaged through proposals, discussions and programme development meetings. **EXAMPLES: their feedback shaped the scale, focus and accessibility of performance based work, including considerations for audience flow, site integration and environmental responsibility. Their guidance played an important role in aligning live work with contemporary discourse in performance and socially engaged art.**
- Critics and Writers - Critics and writers contributed independent analysis that provided valuable reflective distance. **EXAMPLES: their reviews highlighted strengths, raised questions and identified emerging themes that informed strategic development. Their critical perspectives were considered during advisory meetings and helped deepen conceptual clarity across the practice.**
- Peer Artists - Peer artists formed part of an informal professional network offering mutual support, shared learning and practical insight. **EXAMPLES: conversations with peers contributed to decisions around materials, ethics, collaboration models and the balance between community engagement and artistic autonomy. Their perspectives were integrated through reflective practice and contributed to continuous evolution of methods and priorities.**

**PUBLIC
REPORTING OF
LOBBYING
ACTIVITY**

Kerry Lemon Ltd has worked with policymakers to develop or advocate for policy changes explicitly designed to improve social or environmental outcomes in the past two years:

- Encouraging construction teams to dismantle rather than demolish to harvest reusable materials
- Advising all local authorities/ art consultants on the importance of community outreach and mentoring - Brighton BC agreed that their future briefs should include requirement for lead artists to mentor emergent artists
- Matsford Barton agreed to increase budget to enable more thorough community engagement

Kerry Lemon Ltd has worked with its stakeholders (including competitors) to improve behavior or performance on social or environmental issues:

- Voluntarily assisting professional artists (and competitors) in public art bids with consideration of community/ mentoring/ environment

I have worked with other industry players on a cooperative initiative on relevant social and environmental standards for our industry:

- Contributed to Nicholas work for London Mayor on ECO materials and processes in public realm
- Working with fabricators to find new solutions to materials and processes
- Advocating construction sites for dismantling not destruction
- Contributed to BHCC Arts Strategy advocating for better access to public art for emerging artists

I have provided data or contributed to academic research on social or environmental topics:

- Working with scientists from Nature Connectedness Research Group at Derby University (to put the 5 recommendations of their research group into measurable practice). My open access work on MODA was published by them to enable other practitioners to replicate my tools and ideas for creative nature connection in 2025.

MARKETING

+ PR POLICY

Kerry Lemon

MARKETING & PR POLICY - KERRY LEMON LTD

1. PURPOSE AND SCOPE

Kerry Lemon Ltd is a single-person artist-led company delivering public artworks, commissions, performances and participatory programmes that centre environmental responsibility, reproductive justice and social equity. This document sets out the principles governing the company's marketing and public relations practices in relation to environmental and social claims, and evidences how these principles are documented, applied and communicated to everyone Kerry Lemon works with, including collaborators, fabricators, commissioners, researchers and mentors.

This policy applies to all outward-facing communications, including but not limited to:

- Project proposals and tenders
- Artist statements and websites
- Press releases and interviews
- Social media and digital communications
- Evaluation reports and impact data
- Funding and award applications

2. DOCUMENTED PRINCIPLES GOVERNING MARKETING AND PUBLIC RELATIONS

2.1 Principle A

Precision, Verifiability and Substantiation of Claims

Kerry Lemon Ltd commits to making only precise, verifiable and substantiated environmental and social claims evidenced through the following practices:

- All environmental claims, including carbon reduction, low-carbon fabrication, material reuse and biodiversity benefit, are supported by measurable data, documentation or third-party evidence where available.

- Carbon impacts of artworks are independently calculated on a project-by-project basis, rather than relying on generalised claims.
- Statements regarding nature connection, wellbeing or social impact are grounded in established research, including peer-reviewed academic studies, recognised evaluation frameworks or commissioned research partners.
- Claims relating to participation numbers, mentoring hours, womxn employed and community reach are recorded quantitatively and reported accurately.

Definitions applied:

- Reliable data refers to evidence-based, replicable data drawn from documented project records, independent research partners, carbon auditors, academic collaborators or structured evaluation tools.
- Scientific data refers to research published in reputable peer-reviewed journals and is referenced where claims draw directly on such studies, particularly in relation to mental health, nature connectedness and ecological impact.
- Kerry Lemon Ltd does not extrapolate beyond the limits of available evidence and avoids speculative or inflated claims.

2.2 Principle B

Truthfulness, Transparency and Accountability

Kerry Lemon Ltd is committed to being truthful, transparent and accountable about both the positive and negative social and environmental impacts of its operations.

This includes:

- Open acknowledgement of material limitations, such as unavoidable carbon costs associated with fabrication, transport or installation.
- Clear distinction between intentions, actions and outcomes, particularly where long-term ecological or behavioural change is concerned.
- Transparent reporting of learning, challenges and areas for improvement within funding applications, evaluations and internal reviews.
- Avoidance of greenwashing, vague language or unsubstantiated sustainability claims.
- Where impacts are qualitative or emergent rather than fully measurable, this is explicitly stated, and language is carefully framed to reflect this.

2.3 Principle C

Ethical Use of Marketing and Public Relations Channels

Kerry Lemon Ltd follows ethical guidelines when using sensitive marketing and public relations channels and practices.

This includes:

- Respectful representation of communities, participants and collaborators, with informed consent obtained where individuals are referenced or quoted.
- Avoidance of extractive storytelling, particularly in relation to marginalised womxn, community participants or ecological narratives.
- Careful handling of themes related to reproductive justice, mental health and environmental grief, ensuring content is contextualised, accurate and non-sensationalised.
- Refusal to use misleading urgency, fear-based messaging or emotional manipulation in environmental communications.
- All marketing prioritises dignity, agency and accuracy over promotional exaggeration.

3. COMMUNICATION OF PRINCIPLES TO FREELANCE WORKERS AND COLLABORATORS

Although Kerry Lemon Ltd is a single-person company, these principles are actively communicated and embedded across all working relationships.

3.1 Communication Processes

The Responsible Marketing and Public Relations Policy is communicated through the following mechanisms:

a) Onboarding and Project Briefings

All collaborators, fabricators, researchers and delivery partners receive written project briefs that outline expectations around environmental responsibility, data accuracy and public-facing claims. Sustainability, impact language and evidence requirements are discussed at the outset of each project.

b) Written Guidance and Documentation

This policy is stored digitally and shared with relevant collaborators where marketing, evaluation or public communication is involved. Supplier and fabricator questionnaires require alignment with environmental and ethical standards, reinforcing the principles in practice.

c) Training and Professional Practice

Kerry Lemon undertakes ongoing professional development in responsible communication, sustainability reporting and impact evaluation. Insights from academic partners and evaluation specialists inform how claims are framed and reviewed.

d) Compliance Checks and Review

All public-facing text is reviewed by Kerry Lemon prior to publication to ensure accuracy, clarity and compliance with this policy. Claims are cross-checked against project records, data logs or external reports before dissemination. Feedback from commissioners, auditors and research partners is incorporated into future communications.

4. ACCESSIBILITY AND ACCOUNTABILITY

This policy is:

- Available digitally and shared upon request with collaborators, commissioners and auditors.
- Actively referenced during project planning, reporting and evaluation.
- Reviewed periodically to ensure continued alignment with best practice, emerging research and B Corporation standards.

5. STATEMENT OF COMMITMENT

Kerry Lemon Ltd understands responsible marketing as a living practice, one that requires ongoing reflection, care and accountability in how ecological and social narratives are shaped and shared. This policy exists to ensure that such power is exercised with integrity, rigour and responsibility, in service of people, planet and future generations.



www.kerrylemon.co.uk

+44 (0) 7747 005 622

kerry@kerrylemon.co.uk

SECTOR TRENDS

REFLECTING ON SECTOR TRENDS...

WHAT I'VE BEEN SEEING IN PUBLIC ART

Immersive and digital is no longer a niche, it is a default language. Commissioners and audiences are steadily shifting from passive viewing to active encounter. The growth is not only in spectacle, it is in participation - sound, AR layers, QR-led storytelling, sensory play structures, co-created digital archives, spatial audio and other formats that meet people in the texture of daily life. The UK's Immersive Arts programme, framed as support for artists to develop work using immersive technologies, signals how established this field has become.

Accessibility is being discussed earlier in project development, as an engine for creativity rather than a compliance add on, with institutions programming this explicitly.

Temporary, iterative commissions are rising, I am seeing more short-run commissions and multi-site trials with modest budgets, partly because they are easier to approve, easier to insure and easier to justify when public spending is under strain. Smaller public art opportunities that integrate community engagement and unfold across sites are becoming a familiar pattern.

Local authority capacity is still stretched, with artists carrying more of the delivery burden. The disappearance or thinning of arts development posts remains a defining constraint. Councils are publishing toolkits that are frank about realities - permissions, legal considerations, maintenance, ownership, insurance, risk and the limits of council capacity. That honesty is welcome, but it also confirms what artists already

know: the role now regularly includes project management, stakeholder negotiation and long-term maintenance thinking. This continues to impact who can enter the sector. Without intentional mentoring and paid pathways, the field risks reproducing itself through those with the time, networks and financial resilience to absorb hidden labour. For me, this makes mentoring local and emerging artists not a nice extra but a structural intervention.

Sustainability conversations are widening. It is less about a single recycled material choice, more about a whole lifecycle - transport, fabrication energy, maintenance regimes, digital hosting, accessibility hardware, procurement ethics and end-of-life plans. I also notice an increased appetite for public art to demonstrate a relationship with nature that is not symbolic only. Not just leaves on metal, but genuine ecological sensitivity - habitat edges, seasonal change, water, soil, pollinator behaviour, urban heat, flood risk. This is where public art can move beyond representation and into stewardship, becoming a site that teaches reciprocity.

WHAT I THINK IS NEXT FOR PUBLIC ART

Participatory, but with depth

Participation is becoming ubiquitous, which means the next frontier is quality. Co-creation needs time, care and real agency so we can see:

- More projects that treat community knowledge as a form of authorship
- Longer consultation periods that are properly resourced
- Clearer ethical frameworks around consent, data and representation in digital participation

Accessibility as a creative driver

The strongest work I am encountering treats access as form-making. When accessibility is embedded early, it reshapes the whole artwork - how it is navigated, heard, touched, interpreted, translated and shared.

AI and XR, but grounded in care

AI, AR and VR are moving from novelty into practical commissioning contexts, including health and care settings. That matters because it pulls the conversation towards ethics, safeguarding and lived experience, not only tech possibility. My sense is that the most compelling public artworks using AI in the next phase will be those that are accountable - transparent about inputs, respectful of contributors and designed to support attention rather than fracture it.

Repair culture, maintenance culture

As budgets tighten, I expect a shift from the cult of the new towards the dignity of care. Maintenance and repair will become more visible parts of public art strategy. Artists who can design for longevity, modular replacement and community stewardship will be increasingly valued.

Planning and policy context, what's shifted

Planning reform is no longer theoretical. The Planning and Infrastructure Act 2025 has received Royal Assent and is positioned as a move to reduce delays and accelerate delivery of homes and major infrastructure. Several elements matter for public art ecology:

- Faster, more streamlined decision-making can compress commissioning timelines, meaning artists may be expected to mobilise faster and carry more risk upfront

- Capacity and resourcing in planning remains a pivotal issue, with reforms including councils setting planning fees to cover costs, which may shift how quickly planning teams can respond
- The Act's inclusion of nature-focused mechanisms, including a nature restoration levy administered via Natural England, signals an ongoing merging of development, ecology and regulation, which may indirectly shape expectations for biodiversity outcomes in place-based projects

This does not automatically protect public art funding. It does, however, increase the pressure for artists to speak the language of planning, outcomes and environmental accountability, with clarity and confidence.

Economy and funding

The wider economic story through 2025 has been cautious and uneven, with official data showing weak quarterly growth by mid to late 2025 and continuing pressure on household incomes. Against that backdrop, the Arts Everywhere package, described as over £270 million of support for the cultural sector, has been framed as a foundation for cultural infrastructure, though it is not a direct guarantee of increased new public art commissioning. In practice, I think this creates a bifurcation:

- Some places will invest in public realm culture to drive pride and footfall
- Others will prioritise only the most defensible spending, pushing artists towards demonstrable social value, wellbeing impacts and partnership funding

CONCLUSION, WHAT I AM COMMITTING TO IN 2026

The sector is moving towards experiences that are participatory, digitally fluent and impact-driven, while the delivery conditions are becoming more complex and less forgiving.

My commitment is to hold the line on care.

- Care in how people are invited in
- Care in how land is treated as collaborator, not backdrop
- Care in how labour is valued, shared and mentored
- Care in how sustainability is evidenced, not claimed
- Care in how technologies are used, so that they deepen attention rather than dilute it

If public art is becoming infrastructure, then let it be feminist infrastructure, ecological infrastructure, reparative infrastructure. Let it teach us how to live with one another and with the living world, with fewer hierarchies and more responsibility.

FUTURE PROOFING
KERRY LEMON LTD

WHAT IS THE OFFER/ WHAT IS YOUR USP?

- B CORP - unique for my sector
- Nature holds a place on my board
- 360 project reports
- Artist as researcher
- Full project delivery
- Scientifically underpinned practice
- Physical and digital activation of static sculptures
- Collaboratory - building teams of experts for each project

COMMUNITY CENTRED

- Ethical creative engagement
- Access considered from the earliest design stages
- Targeting those in need of quality FREE creative activity
- Mentoring a local female artist on every commission
- Support a different charity each year by annually donating 12x days of my time and skills

SUSTAINABILITY

- Focused on embedding PEBs (Positive Environmental Behaviours)
- Utilising my artwork as a tool for people to engage with local plants, animals and landscapes
- Animal habitats and planting strategies developed with ecological advisors
- Design for circularity
- Carbon calculating structures

OUTREACH**PEOPLE/ PLANET****ARTWORK**

Source project female **MENTEE** Travel and subsistence funded as standard (can you fund care if needed?)

Identify and approach **SELECTED GROUP(s)**
Focus on traditionally **underrepresented groups** or demographics. Consider **barriers to entry**: Access needs (physical, sensory and mental)/ childcare/ travel/ caring and work responsibilities/ literacy/ culture. Find specialists to advise/ co-teach

PARTNERS - Advisory ecologist/ charities etc

COMMUNICATION Create **clear expectations of outcomes** - how will you keep them informed? (GDPR)

PLANNING Risk assessments and evaluation. Circular outreach, can materials purchased for the community remain in place? - can Daler Rowney support?

NATURE CONNECTEDNESS? Is the engagement long enough to measure this? Focus on biodiversity to influence hopeful, practical community action

Select **FABRICATOR** and structural engineer
LOCAL - DIVERSE - SMALL preferred

Share Kerry Lemon Ltd documents;
Supplier Policy and Assessment form (checked every 2x yrs)
inc Code of Ethics/ Mission Statement/ Ethos/ Project Flowchart **CONTRACT**

MATERIAL/ PROCESSES/ FOUNDATIONS site dismantled not demolished and potential materials catalogued?
Opportunities for recycled/ reused/ upcycled or hacked -

DESIGN FOR DISASSEMBLY - focus on **CIRCULAR** end of life for all elements including all fixings and foundations. Bolt don't bond wherever possible and fixings to remain accessible and visible. Avoid coatings and mixed materials. Risk Assessment & Method Statements (RAMS) for install and de-install required **CARBON CALCULATE**

INTERACTIVE solutions - **NATURE CONNECTEDNESS** check with scientist

REGENERATIVE INTEGRATION focus on bio-diversity

Create **PROJECT IMPACT REPORT 360 FEEDBACK** at end of project - participants, mentee, partners, fabricators, staff

P
R
O
J
E
C
T

J
O
U
R
N
E
Y

Source local mentee (funded by Kerry Lemon Ltd)
R&D/ meetings/ presentations/ site visits/ project management
Advisory partners - Ecologist etc
Community outreach inc materials/ co-teacher/ planning/ delivery
Marketing/ ongoing communication plan for community (GDPR)
Interactive/ Activation legacy plan (QR Hosting?)
First Draft Presentation design
Mid draft Presentation design
Final Artwork Presentation design
Technical Artwork (files converted for fabrication)
Animal habitats
Structural Engineering
Carbon Calculation
Fabrication, delivery, foundations, install
Project Impact Report 360 evaluation - participants, mentee, partners, fabricators, staff
Documentation
Contingency

GOALS

ACTIONS

1.	GALLERY PRACTICE: Create a new series of Artworks for Ruup & Form Gallery to connect womxn to the land via abortifacient herbs and lost plant knowledge
2.	MENTORING OTHERS: Develop and formalise the existing mentor agreement
3.	MENTORING + PROFESSIONAL DEVELOPMENT PD (FOR KERRY LEMON): <ul style="list-style-type: none">- Continued monthly sessions with 'Drawing is Free' to explore drawing and creativity- Increase PD budget to £600 and continue my own mentoring with ' Drawing is Free'
4.	SUSTAINABILITY: To expand lifecycle assessment beyond carbon to include biodiversity impact and material toxicity. This will support a more holistic understanding of environmental performance and continue to align my practice with principles of stewardship, care and repair.
5.	QR INTERACTION: Expanding biodiversity-specific prompts and developing partnerships with local groups, to ensure my sculptures actively contribute to ecological literacy, care and stewardship at a local level.
6.	AI USAGE: CREATE AI policy based on these principles: <ul style="list-style-type: none">- Careful thought over when to utilise AI support considering it's impact on people and planet.- Keep prompts purposeful and limit unnecessary iterations- Only use AI for targeted research and decision support not entertainment or experimenting- Prioritise lower energy tools when they can achieve the same outcome.- Recognise the labour of the people whose work sits, often invisibly, inside the dataset.- Avoid replicating harm by checking outputs for bias, stereotyping, or colonial framings, especially in ecological or feminist contexts.

**STATEMENT OF
GOVERNANCE
RESPONSIBILITY +
CONCLUSION**

As the highest governing body of Kerry Lemon Ltd, I hold responsibility for stewarding the company's public purpose, overseeing its social and environmental performance, and ensuring that stakeholder interests are meaningfully considered in decision-making.

This review forms part of my annual governance obligations and reflects an intentional pause to assess whether the practice remains aligned with its stated purpose, values, and responsibilities to people, place, and planet.

I have reviewed the company's long-term goals relating to care of people and planet to ensure they remain relevant and ambitious

This review confirms that Kerry Lemon Ltd continues to operate in alignment with its public purpose and that social, environmental, and stakeholder considerations are embedded within governance and practice. This document will be retained as evidence of compliance with BCorp PSG5.1 and used to inform future decision-making.

Signed:

A handwritten signature in black ink, appearing to read "Kerry Lemon".

Name: Kerry Lemon

Role: Director

Date: 15-1-2026

KERRY LEMON

www.kerrylemon.co.uk

kerry@kerrylemon.co.uk

+44 (0)7747 005 622

[@kerrylemonart](https://www.instagram.com/kerrylemonart)

