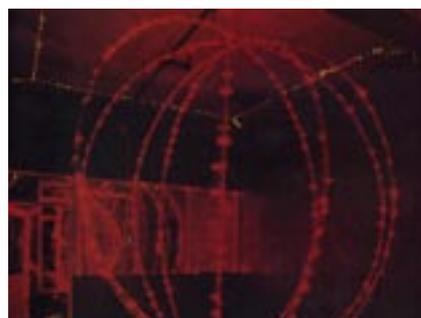


Strategy for the Integration of Artworks in the Public Realm

TECHNICAL APPENDIX

Vale of Glamorgan Council

2005



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TECHNICAL APPENDIX

Foreword

This document is to be read as part of the Strategy for the Integration of Artworks in the Public Realm, and the associated Practice Guide for Barry and the Waterfront. It supports these documents with technical information and definitions, case studies and project examples, mechanisms for procurement based on accepted best practice and advice on maintenance.

Although the information contained in this document is current, authoritative and comprehensive, it should not be taken as a handbook or step by step guide on commissioning Public Art and professional advice should be obtained, initially from the relevant Vale of Glamorgan Officers, before a project is commenced. This not only ensures best practice, it also can potentially expand the scope of any project, either through links with other initiatives, through exploiting supplementary funding opportunities or through a true integration of the work in existing provisions within a development.

ART IN THE PUBLIC REALM: GUIDELINES & DEFINITIONS

1.1 The Public Realm

For the purposes of this Strategy the public realm should be considered to include:

- > Open spaces to which the public has free access at all times:
 - Public roads
 - Squares
 - Footpaths
 - Common Land
 - Waterways
 - Cycle routes

- > Spaces which are managed and have specific access arrangements but which are essentially 'public' by nature:
 - Parks & Gardens
 - Shopping precincts and malls
 - Public and Private Buildings
 - School Playgrounds
 - Libraries
 - Leisure Centres and other amenities

The public realm should also be considered to include:

- Information and media platforms – billboards, buses, bus shelters, digital public information systems etc.
- Print and Broadcast Media and the Internet

Public art cannot be 'programmed' as such, in the way that exhibitions events and galleries might be programmed. Each set of circumstances is unique and will offer opportunities for distinctive projects that address social inclusion, community development and best value in public and private sector infrastructure or other civic works.

1.2 Essential Criteria for Defining Public Art

Given that public art can take such varied forms, there is a temptation to define it loosely and, in doing so, to dilute or avoid entirely the primary purposes of a public art strategy.

It is important for the Vale of Glamorgan Council, for design teams, for artists and for the general public to be clear from the outset about what does or does not constitute public art.

The following are standard essential criteria for the delivery of best European practice in public art:

Criteria:

- The work must be the original work of an appropriate, living, professional artist.
- The work should be site specific (i.e. an original approach / design / work, specific to the needs, limitations, conditions or long term use of the site and its users).
- The work should result from an open procurement process.
- The work should not normally be a mass-produced object, a reproduction of an original artwork or a previously unrealised design.

The definition of artworks in this context does not extend to architectural detail, ornamentation, decoration or functional elements designed by architects, urban designers, landscape architects or interior architects – elements which should be required as a qualitative standard of new development.



Image: The Big Egg, Rachel Joynt, 2002, Cardiff. Image © courtesy of CBAT.

1.3 Forms of Public Art

Artworks in the public realm are diverse in form and function and contemporary practice in the visual arts ensures that trends are rapidly changing.

The sheer diversity of practice has brought about a blurring of boundaries between what may or may not be considered 'art'.

However it is both possible and necessary to arrive at some definitions as to what may be viewed as constituting a piece or scheme of 'public art'.

Public art includes:

Permanent Works

Large scale three-dimensional artworks:

Site Specific Sculpture

Gateway and Water Features

Kinetic Works

Landmarks

Monumental Sculpture, embellishment or articulation

Land Art

Commemorative Works:

Memorials

Inscriptions & Plaques

Installation & Media Works

Street Furniture:

Fencing, Paving, Railings

Security Screening

Tree Grills, Lighting

Seating

Bollards, Markers and Milestones

Integrated two and three-dimensional works:

Architectural Glass
Flooring
Cladding
Door Furniture
Paintings, Mosaic / Ceramic Murals
Trompe l'oeil painting

Temporary, Ephemeral or Time-Based Commissions:

Exhibitions
Photographic, lens and audio visual media
Documentary works
Projected or filmic works
Text based works
Hoardings / screening
Performance
Installation
Street theatre, festival, carnival and event based works
Land art



Image: The Wall, Lilian Roosenboom, NL,
Image: the Artist © courtesy of CBAT.



Image: Philip Chancer, Deconstruct. 1995. Stained Glass.
Image: The artist © courtesy of CBAT.

Interior Commissions:

Fine and applied art and craft
Sculpture
Architectural Glass
Textiles
Photography
Prints
Floor Treatments
Bespoke Furnishings

1.4 Benefits of Public Art

As well as local distinctiveness and national and international profile, a number of significant benefits and policy objectives can be achieved through the adoption of a coherent public art strategy. Experience throughout Europe and in countries such as Australia, Canada and America, provides compelling evidence that a comprehensive and properly managed public art strategy for the Vale of Glamorgan, and the ensuing integration of considered artworks in the public realm, can:

- Support the vision by assisting the climate of social, cultural and economic confidence
- Underline the status of Vale of Glamorgan as a forward looking Local Authority
- Strengthen the infrastructure for the arts, enhancing cultural economy and profile
- Exemplify the ambition and spirit of innovation within the Vale
- Encourage positive changes in external perceptions of the Vale
- Attract cultural tourism
- Support economic regeneration
- Maximise best value in development
- Maximise public benefit from private investment
- Assist in creating high quality built environment
- Deliver competitive advantage through environmental quality
- Assist community development and social inclusion
- Increase a sense of security and encourage greater use of public open space
- Contribute to local identity and distinctiveness
- Support the delivery of Agenda 21 and Objective Two strategies

1.5 Case Studies

1.5.1 Case Study: 'Getekend: de Runde' (Signed: de Runde)

Dutch artist Jeroen van Westen was commissioned to devise a masterplan for the restoration of a peat landscape, including the River Runde in Emmen, in the north east of the Netherlands. The landscape had been blighted by peat extraction and increasingly mechanised agricultural practices for over a century.

He proposed the landscape of the Emmer peat colony as a work of art and suggested that a new watercourse was laid for the river founded on cultural rather than natural principles. The vision for the Emmer peat colony as a work of art, and the outcome of the workshops, are encapsulated in three books. One contains memories, assessments and future prospects in text form; another consists of images of distinctive features; and the third is a draft module of the new Runde.

Van Westen also proposed that along the river a series of land art works would be commissioned from different artists, forming a string of 'rooms' along the new river course. He implemented the first of these at the former site of the 18th Century defence works, with support from the regional Land Reclamation Agency, the Waterways Management Board and the Mondrian Foundation.



Image: Jeroen van Westen, "Getekend: de Runde", (Signed: de Runde). Photo: courtesy of the artist.

1.5.2 Case Study: Llanelli Millennium Coastal Path

Carmarthenshire County Council worked with independent public art consultants on the implementation of an art strategy within the newly restored 21 kilometre stretch of coastline.

Funded through an award from the Millennium Commission, artists were commissioned to develop very different interventions into the stunning landscape.

Influenced by a new conservation site and viewing screens and hides, Mick Petts' work sees a series of giant nests and eggs built into the landscape close to the new visitors centre. Created from sustainable materials, the maintenance of these works will form an on-going educational programme linked to the visitors centre.

Richard Harris has created a large earthwork that is built of a series of spirals, echoing the local landform. Built at the end of a sandy bay, the work can be viewed from numerous angles and is integrated completely within the dramatic coastline.



Image: Richard Harris, Llanelli Millenium Coastal Path. Image: Cywaith Cymru.Arworks Wales

1.5.3 Case Study: ‘Lloyd George Avenue / Bute Street Works’

Cardiff’s Lloyd George Avenue development won for its contractors Norwest Holst, the Arts & Business Cymru Award for Best Sponsor of New Work in 2001. The scheme, a city boulevard, contained five commissioned projects by professional artists.

The Commissioned works are:

	All Hands	£35k
	Water Towers	£120k
	Looking Both Ways	£35k
	Health & Safety Hoardings	£10k
Additional Project:	Bute Street Works	£35k
Total Private Sector Capital Investment Leverage:		£235k

Commissions One to Four resulted in permanent and temporary free-standing artworks. A fifth commission, Bute Street Works comprised a programme of carefully structured workshop based activity, led by eight artists, each from a different creative discipline, practice and approach.

The project, incorporating ‘teams’ of artists, facilitated residents, community groups, local artists, designers and crafts people to explore, record and symbolise their cultural heritage. With the lead artists acting as facilitators, members of the community were able to have a direct influence on their immediate environment.

This example demonstrates how an infrastructure project of 'civic' nature can be expanded to incorporate community centred projects within a private and public sector partnership.

Outcomes:

- The work is manifest as a mile long streetscape along Bute Street, incorporating paving and street furniture
- The project brought together members of the older population as well as young people and diverse elements of the resident multi culture
- The work generated an audio, visual and textual archive, contributing to the local History Archive at Butetown History & Arts Centre
- Work produced by the people involved was exhibited, bringing Cardiff's cultural and historical heritage to a wider audience



Image: Parnell, Mackie and Rowe, 'Bute Street Works',
Photo: Courtesy of CBAT.

Benefits to Cardiff:

The Bute Street Works Project contributed to:

Economic Development & Regeneration

Increased value for money

Culture & Tourism

Heritage

Community Development

Social Inclusion

Strategic Planning

Higher Quality

The physical benefits of the Bute Street Works project are apparent in the urban fabric and demonstrate tangible 'planning gain'. However, with artists acting as facilitators the scheme served to open a dialogue with a community, securing their interest and involvement in the rapid process of change currently affecting their environment.

The main social benefit of the project lay in its role as a conduit for community enfranchisement, resulting in the preservation and enhancement of their immediate environment and a historic part of Cardiff.

1.5.4 Case Study: Newcastle Metro

Nexus is the Tyne and Wear Passenger Transport Executive that administers funds on behalf of the Tyne and Wear Passenger Transport Authority. Its Art on Transport scheme is supported by a percent for art policy for all capital works that requires the provision of 'not less than 1% of all capital development costs' to be diverted into its Public Art in Public Transport programme. Projects include permanent commissions, time-based and temporary commissions, arts provision and resources for artists and crafts people and community and education programmes. With 40 million passenger journeys made annually, the organisation is able to reach an enormous majority of the Tyne and Wear population and has successfully marketed its public art in transport programme nationally and internationally.



Image: Andrew Stonyer, 'Pulse'. Photo: Courtesy of the artist.

Projects include Pulse, (2000) by Andrew Stonyer, an interactive work at Four Lane Ends Station. Pulse is a corten steel and neon work that responds to vibrations from the trains with the neon pulsing rapidly when the trains are approaching or at the station, and remaining static when the station is quiet. Passengers are now able to view the work as an 'early warning system', indicating when their trains are approaching the station, allowing them to respond accordingly.

1.6 Existing works in the Vale

The Vale of Glamorgan has a limited number of public artworks however some works have been commissioned over the years by private sector developers and the Vale of Glamorgan Council. Most of these commissions have been developed through partnerships between the public and private and sector and examples of some of the key projects are given below:

The Belvedere (Solar Pavilion), Mac Adams, Plymouth Park, Penarth Marina,
This is a major environmental work situated in the centre of an elevated grassed area overlooking Penarth Haven. Completed in 1999 the works was commissioned by Cardiff Bay Arts Trust in partnership with Cardiff Bay Development Corporation, Barratt South Wales, McLean Homes and St. David Ltd.

The structure comprises a circular canopy with etched glass inset, supported by two columns set on circular marble and glass mosaic base. A large red footprint made from mosaic is situated in the centre. Etched on glass inset in the canopy is the inscription: Y TIROEDD / OLL / YW FY / NGHORFF (All Lands are my Body)

‘Providing a viewing point across the Bristol Channel from Penarth Haven, the work forms a physical connection between language and landscape. Symbolic of the interconnectedness of people and the land, the piece explores our relationship with our environment and perceptions of ownership and cultural heritage.’ (CBAT)

Sea Sails, Howard Bowcott, Penarth Marina

Again, this work was a private sector commission in association with Cardiff Bay Development Corporation. The works was produced by Cardiff Bay Arts Trust. The agency worked closely with Howard Bowcott on the realisation of the structure, which depicts 2 sail like forms constructed from recycled, welsh slate.

Obelisk, Dan Archer, Penarth Marina, Vale of Glamorgan

This works was commissioned by Barratt and Cardiff Bay Development Corporation and unveiled in 1999. Produced by Cardiff Bay Arts Trust the work forms part of a residential development in Penarth Marina. The sculpture is a wedge shaped obelisk constructed from blocks of polished granite set on a circular cobbled base.

Mermaid, Sebastien Boyesen, Penarth Portway, Vale of Glamorgan

Mermaid is a work by the sculptor Sebastien Boyesen, and was completed in 2000. It is located near the entrance gates to Cardiff barrage. The works was commissioned by Cardiff Bay Development Corporation and the design was the logo of Corporation. It was intended to be a potent symbol of waterfront regeneration, with arms outstretched to an optimistic future.

Transmitter, Ray Smith, Terra-Nova Way, (Roundabout at Tesco)

Commissioned by Tesco Stores with Cardiff Bay Arts Trust and unveiled in 1996 the work comprises a tall steel sculpture in the form of transmitter. The design is based on original drawings of circuit diagrams of the telemetry equipment used by Marconi.

The sculpture was commissioned to celebrate Marconi's first radio transmission from nearby Lavernock Point to Flat Holm Island in 1897. Shoppers at the adjacent Tesco supermarket were consulted about the five artworks short-listed for this site and this was their firm favourite. Guglielmo Marconi laid the foundations of global telecommunication with the first radio transmission in 1897 from nearby Lavernock Point.



Image: Dan Archer, 'Obelisk', Penarth Marina. Photo Kiran Ridley, courtesy of CBAT.

Untitled, Maureen O'Kane, St Donats Arts Centre.

This is a fossil wall mosaic by the artist Maureen O'Kane is located on the exterior wall of St. Donats Arts Centre. The mosaic depicts fossils of different size and shape using small painted tiles. Various colours used including brown, pink and blue. The works design is enclosed by a border. The work dates from 1999.

Land works, Rhoose Point

This is a large landscape project within the Rhoose Point development site. Located a short distance from the shore the work benefits from an ocean backdrop. The sculpture comprises of a large central stone monolith surrounded by smaller standing stones.

Dragons Tails, Cardiff Airport,

This is a well known work within the Vale situated on a roundabout at the entrance to Cardiff International Airport. The work is made from steel forms that resemble arrows or dragons tails and are set within a soft landscaping.

Fallen Leaves, Belle Vue Park, 2002, Penarth, Vale of Glamorgan

Fallen Leaves is an integrated work by artist David Mackie and was commissioned by the Penarth Society Committee and Cywaith Cymru / Artworks Wales. The work comprises of Giant leaves and seed heads of different species which double as seating for park visitors.



Image: David Mackie, Belle Vue Park, Penarth , Photo © courtesy of CBAT.

Play Maze, Shenstone and Butler, Penarth, 1995

Play Maze is a work produced by artist team Shenstone and Butler for a Penarth park and comprises of a small play maze made of concrete blocks with mosaic faces. The images depicted within the mosaic are based on the sea with waves and shell forms in keeping with the parks seaside location in Penarth Marina.

Crazy Golf Course, Shenstone and Butler, Barry, 1990

Crazy golf course is a collaborative artwork by Shenstone and Butler comprising of a series of mosaic works within the landscaping of the golf course. Aspects include mosaic inset Pavements situated around planted areas, a boundary wall, and a lighting scheme.

Barry Island Esplanade, Shenstone and Butler, Barry, 1990

This is an integrated work comprising a paved maze with mosaic centrepiece located within the main square area of Barry Island.

Pocket Park, Shenstone and Butler, Maslin Park, Barry Island

Shenstone and Butler collaborated with Cardiff based artist David Mackie on the public work for Maslin Park, Barry. The work comprises of a floor based image made of ceramic forms with an inlaid mosaic design. The work was commissioned in line with the regeneration of the area and depicts aspect of the areas history such as the railway line.

Dragon's Dance, Culverhouse Cross, Barry.

The piece was commissioned through Cywaith Cymru / Artworks Wales from artist Liliane Lijn and unveiled in 1993. The sculpture is abstract in form and cast in bronze. Situated immediately outside Marks and Spencer, and within the Culverhouse Cross retail development the work is set a landscaped garden area.

1.7 Working with Professional Artists

Artists working in the public realm are just one of a number of professionals whose skills are brought to bear on architectural or other physical infrastructure developments in both urban and rural contexts. These projects are various in nature and range from physical infrastructure (urban or rural), landscape and environmental management, to education and community development.

(The term infrastructure, though denoting fundamental services, roads, transport, etc. is used here in its broadest sense).

- Artists raise challenging questions and in many cases bring about innovative solutions where conventional approaches have failed.
- Artists can ease the process of transition and bridge the often considerable gap between the pace of change and development and the needs or aspirations of residents.
- Artists can contribute to the fresh interpretation of local histories and cultural heritage.
- Artists can provide distinctive features, memorable landmarks contributing to and sometimes creating the particular character of an area.

Securing positive relationships is best achieved through partnerships with professional commissioning organisations. The specialist skills and experience of such agencies are crucial to identifying opportunities for imaginative, innovative projects.

Aside from traditional object or design led public art, there are many examples of world wide innovative projects in which artists have positively affected broader issues such as local eco systems, pollution and other problematic aspects, which often arise in the areas where the effects of modern urban living have taken their toll.

- > Artist Stefan Gec investigated the evidence and effects of radioactive fallout from the melt-down of the Chernobyl nuclear power station on grazing sites for the cattle of Welsh hill farmers.
- > In Cardiff Jenny Savage is working on a Community Radio broadcast to go on air in October 2005. The programmes for Star Radio have been commissioned from a number of artists who are working with large sections of the Splott, Tremorfa, Adamsdown and Roath (STAR) communities.

- > In Rotterdam artist Jeroen van Westen was asked to resolve a problematic section under an urban motorway flyover, including the redesign of a rainwater sewer overflow and a bus station. He used this opportunity to investigate the full length of the 10 km flyover and propose alternative approaches for development of the land made sterile by this transport infrastructure.
- > In New York Merle Laderman Ukeles has worked with the city waste department for over thirty five years making visible the processes of waste production and management and how the department 'keeps New York alive'.

Where appropriate, artists may play a role in design teams, Urban Development Frameworks and other development partnerships, within the local authorities or the private sector, without being required to produce a physical artwork or works. Artists may contribute to site appraisal and assessment, the identification of opportunities, design concepts and solutions and development initiatives.

There is no physical development in the built or rural environment that may not benefit from the skills and approach of the appropriate artist or artists.

It is essential in all such cases that the appropriate artist is identified and established within the team at the earliest possible point.

The following example demonstrates the way in which professional artists were able to work within and to the positive benefit of a project structure.



Above: Lantern Procession, Barry Island (bonfire night), Photo: Tracey Harding.



Above Right: Transit Sheds - Barry Waterfront (Millennium Project), Community Music Wales, ELAN Theatre and VOG Arts Development Team. Photo: Tracey Harding.

1.8 Working with Communities

Every public art project is an opportunity for inclusion, education and audience development. There is no reason why a major infrastructure project or any other such

project cannot be structured to maximise the opportunity for such initiatives.

Communities are best included, facilitated, supported and enhanced through real partnerships and many examples exist where communities have been able to address economic, social, health and environmental issues and have a direct impact on their environment and their quality of life.



Image: 'SWICA - Barry Carnival Procession', Photo: Tracey Harding.

The social and educational benefits of public art projects can be maximised through a variety of temporary participatory projects such as: Artist residencies; Carnivals; Performance workshop and events; Multi-artform workshop activities; Performance and visual arts workshops; Exhibitions and installations.

It is not recommended that “community art projects” are planned in isolation. Properly initiated, structured and managed projects provide a highly effective opportunity for the direct involvement of community members on temporary or permanent public art projects.

POLICY

2.1 Mechanisms for Procurement

In July 2003 the Council adopted a Percent for Art policy, which states:

“The Council will seek to negotiate a minimum of one percent of the costs of all capital developments for public art where development costs exceed £250,000. The Percent for Art fund will be set aside for works of art complementary to or integrated within that development.”

The mechanism for implementing this policy for capital projects other than the Council’s own is inevitably the planning process, where contributions can be secured through Section 106 Agreements and conditions for the provision of Public Art included in Planning Approvals.

The Planning Obligations Paper which supplements the Council’s UDP recommends that planning obligations are sought on Major development and offers the Town and County Planning (General development Procedure) order 1995 definition, which reads:

1. The erection of 10 or more dwellings or where this is unknown, the site area is 0.5 hectares or more;
2. In other cases, where floor space to be created exceeds 1000 square meters or the site area is 1 hectare or more;
3. the winning and working of minerals or the use of land for mineral working deposits;
4. All waste developments, meaning any development designed to be used wholly or mainly for the purposes of treating, storing, processing or disposing of refuse or waste materials.

This definition is perhaps more workable and descriptive of the type of developments where a contribution towards public art can be obtained, rather than the fairly arbitrary value of £250,000. It is also in line with the Council’s policy in relation to other planning matters.

This mechanism should also be applied to the Council’s own capital expenditure and there is an opportunity for the Council to set a clear example by setting aside a budget at the start of each project, to ensure the inclusion of an professional artist on the design team for major schemes.

2.1.1 Public Art and the Planning Process

The Planning Process provides the Local Authority with an effective tool by which to encourage developers to apply high standards of design in their projects.

The Welsh Assembly Government has published Planning Policy Wales which, supported by Technical Advice Notes (TANs) and Circulars, provides the framework for all planning decisions for local authorities in Wales. This is supplemented by Unitary Development Plans (UDPs) at local level, setting out proposals and policies for land use. This local guidance used within the national framework, forms the basis for everyday decision making in the planning application process.

“UDPs should provide clear policies, supported where appropriate by Supplementary Planning Guidance, setting out planning authorities’ design expectations. Planning and development briefs should be used where appropriate. Supplementary Planning Guidance and briefs can usefully be prepared in partnership with stakeholders and should be subject to appropriate consultation. The preparation of audits and appraisals can also assist local planning authorities in the exercise of their planning and development control functions. Design frameworks can also help to revitalise towns and guide development in villages.”

Planning Policy Wales, 3.1.3, March 2002

Whilst TAN 12 “Design” provides some guidance on the benefits and possibilities of including Public Art projects in developments, it is by no means sufficient and will need to be strengthened by policy guidance and effective mechanisms at local level.

The UDP and local Planning Guidance are among the mechanisms by which the Vale of Glamorgan Council can encourage developers to incorporate the skills and practice of a professional artist or artists in the design process. This is most usually done through pre-planning discussions and when conditions are considered.

“Policies likely to provide the basis for determining planning decisions, or for determining conditions to be attached to planning permissions, should be set out in the UDP; policies on non-land use matters should not be included. Plan policies may set out criteria which should be taken into account in the assessment of development proposals.”

Planning Policy Wales, 3.1.3, March 2002

2.1.2 Guidelines for Application

A strategy for public art within the Vale can be applied to a variety of development frameworks and categories of land use and ownership.

Appropriate categories include:

- A Land or buildings owned by Vale of Glamorgan Council (VoGC) and made available for development
- B Land or buildings owned by other public sector bodies and made available to VoGC for development
- C Land or buildings owned either by the private or public sector made available for development within Development Partnerships (PFI, Lease arrangement, joint initiatives)
- D Land constituting the 'public realm' (streets, parks, gardens, squares etc)
- E Land or buildings owned by the private sector when subject to a planning application for development
- F Land lying dormant, not serving any practical or commercial use such as vacant lots, urban open space, settling landfill or other fringe spaces etc
- G Land or lots due for development but lying dormant for some time preceding such development

Categories A to E provide the greatest opportunity for the achievement of planning gain and economic and social benefits, as well as improved urban quality.

Categories F and G provide the strongest opportunities for well structured temporary projects, participatory and festival projects, workshops and studies.

2.1.3 Planning Initiatives

Considerable experience in developing and commissioning artists working in the public realm demonstrates that early involvement of the artist is crucial to the quality and integration of the project and represents best practice. Late involvement and even the commissioning of works after completion of the main development, can at worst be disastrous and at best deliver awkward, incongruous works. Once installed these can be difficult to rectify or, in extreme cases, be removed.

An approach to development through Urban Design Frameworks (UDF), encouraged by the tone of Planning Policy Wales and strengthened by local guidance, is a positive means of achieving collaboration across design and development professions.

Effective Urban Design Frameworks should include assessments, by the relevant experienced professionals of the quality of urban design, travel and transport routes,

long term use, economic and social factors, and potential for the inclusion of artworks or elements, within the site and nature of the planned development. There is precedent in Penarth Haven, Cardiff and Blaenau Gwent for this approach.

2.1.4 Percent for Art

The effective engagement of the private sector in any public strategy is necessary not only because the private sector currently dominates the formation of the public realm within cities, but also it is the most effective way of reducing the call on the public purse and generating the best return for the public on the investment made in the public art infrastructure.

Any effective mechanism must have a financial dimension. Experience in Cardiff Bay, other parts of the UK, Europe, Australia and north America suggests that the “Percent for Art” mechanism is one of the most effective. This is a policy whereby a percentage of the development costs – usually around 1% - is set aside for artworks at the outset.

The mechanism is easily understood by public and private funders, by the visual arts community and by the general public. It is flexible, in that levels of financial support can be negotiated within the basic principle, often depending on the size of the development. It also has a track record of success and acceptability with the commercial development community.

There is some debate about whether local authorities have the legal powers to insist on “Percent for Art” and that resorting to legal compulsion would be the sign of a policy that had failed. It is the enthusiastic commitment of local authorities, their Members and Officers across the range of planning, highway, regeneration and community development disciplines that is the essential pre-condition for success. With that in place “Percent for Art” can be a way to lever private sector investment quickly and simply into public art provision.

The experience in the Cardiff Bay development area over a ten year period has demonstrated the success of the “Percent for art” principle, in that with only £600,000 of public investment in the Trust, more than £5.5m of private sector investment in public art was secured.

It is clear that where developers show some initial reluctance to commit to the principle, it is usually based on insufficient knowledge of the benefits that good quality public art can generate for their own corporate interest.

2.2 Independent or Third Party Projects

With the advent of Lottery funding it is increasingly common to find small community groups applying for and achieving lottery funding for art projects in the public realm.

Independent projects, when carefully considered and properly procured, are part of the vibrant and diverse activity throughout Wales, including the Vale of Glamorgan. However, they must be carefully considered.

The Arts Council of Wales and most professional commissioning agencies strongly recommend that the Commissioning Process as described in this strategy be observed.

In particular, open selection, technical specification and project management are crucial to all works in the public realm not least in recognition of safety and risk assessment.

2.3 Case Study: Essex County Council

Essex County Council adopted its Public Art Strategy that states that:

“Up to 1% of the finance of all Essex County Council capital projects is to be for public art. This will be implemented in relation to the 2004/05 capital programme onwards.”

In relation to private sector development, its 2000 Public Art Policy Statement advocates that:

“Essex County Council will encourage the provision of new works of visual art and craft as an integral part of all building projects and environmental improvement schemes, public or private, within the County.”

Leading by example, Essex County Council (ECC) has actively developed an integrated approach to public art within its own capital programme and following the 2002 Cabinet decision, a new Public Art Development Officer post was formed. ECC's Public Art Development Officer works within the Built Environment Branch and is responsible for ensuring that the policy is adhered to both internally, within ECC's capital programme and externally. The percent for art principle is encouraged by the District and Borough Councils within the County. Since the District and Borough Councils are also responsible for regulatory planning, they are able to secure potential contributions from the public sector through the planning system by including Section 106 agreements in approvals for developments.

The Public Art Strategy includes a Five Point Action Plan to be implemented through the work of the Essex Public Art Strategy Group. The five headings are:

- To widen public art practice across all Essex County Council capital projects
- To embed public art into regeneration and enterprise projects within Essex
- To ensure that there is effective and efficient management of public art projects in line with Best Value:
- To disseminate good practice on a county, regional, national and international basis:
- To attract external funding through grants and business sponsorship thereby maximising on the County's investment in public art:

Essex is one of the UK's largest counties covering 1,400 square miles with a population of just over 1.6m people. The county is well served by strategic transport links that cover road, rail, sea and air and which, together with its proximity to London, make it a prime site for investment

Recognising the value of contributions to public art within infrastructure projects and the impact that the Thames Gateway programme will have on South Essex, ECC commissioned CBAT to develop a Strategy for the Integration of Public Art in the Transportation Systems of Essex. This document covers all Essex transport infrastructure including highways, motorways, trains, public rights of way, ports and Stansted Airport, and complements complement the Essex Local Transport Plan, published in June 2000 and the Essex County Council Public Art Strategy.



Image: Walter Jack, 'Desire Lines Bridge' (A127), Courtesy of Essex County Council.

2.3.1 Example – Desire Lines Bridge – A127, Artist Walter Jack

Following the adoption of Essex County Council's Percent for Art Strategy, artist Walter Jack was engaged to work within the Design Team for a public right of way bridge along the A127. The artist presented a design option based on the notion of "desire lines" in the local landscape. For users, the bridge will be an ever changing, challenging structure. The artist has produced the design of the bridge in a variety of formats including sketches, technical drawings, a 3-D model of the proposal and 3-D walk through graphics. The design was developed with technical support by the full team and has received support from the local community following a series of public exhibitions.

PROCESS AND PROCUREMENT

The process of commissioning artists and managing public art projects is a complex and specialised one.

The Vale of Glamorgan Council will explore the provision of adequate internal and external resources to ensure effective strategy implementation and delivery, at policy and practical levels.

3.1 Officer Level Responsibilities

The successful implementation of any policy is dependent on effective advocacy and clear lines of responsibility. To ensure effective discharge of the Strategy recommendations, overall responsibility for public art should be assigned unambiguously to one designated Council officer.

The role of the Officer would be

- to act as a guardian and champion of the Council's arts policy and public art strategy
- to establish a pro-active consensus for public art across Council departments
- to co-ordinate the work of the Public Art Panel
- to monitor the implementation of policy and adherence to best practice
- to recommend policy changes as needed
- to administer the Public Art Fund
- to develop and maintain relationships with the relevant professional partners
- to manage commissioning and maintenance agreements with external partners
- to co-ordinate a marketing programme for the city's public art collection.

These duties could be combined with a wider responsibility for Section 106 matters, which would place this officer within Regulatory Planning, or within the Arts Development department, in which case close liaison with Planning is required. Either way, the officer will need to work in partnership with other departments, to ensure that the principles of the Strategy and programme of works have a wide reach throughout the Vale of Glamorgan. This implies that the Officer would need the knowledge and the status to work collaboratively with senior Council Members and officers, as well as outside agencies

Individual project development, commissioning, delivery and the planning of maintenance could from time to time be undertaken by professional, external commissioning organisations, working in partnership with the Vale of Glamorgan Council.

We refer to the Essex County Council example in Section 2.3, as a potential model and include below a flow chart of the current staff structure within the Vale.

3.2 Case Study: Rhondda Cynon Taff County Borough Council

Rhondda Cynon Taff County Borough Council is in the process of developing a Public Art Strategy, to include a percent for art policy driven by the Arts Development Unit in conjunction with the Council's Development & Regeneration and Planning Departments.

Currently, the provision and advocacy of Public Art is the shared responsibility of the Senior Arts Development Officer and the Arts & Town Centre Regeneration Officer. The Arts & Town Centre Regeneration Officer is a newly created post (April 2005) with the officer based equally within the Arts Development Unit and the Council's Development & Regeneration Division. This post is part-funded by the Arts Council of Wales under the Local Authorities Investment Fund.

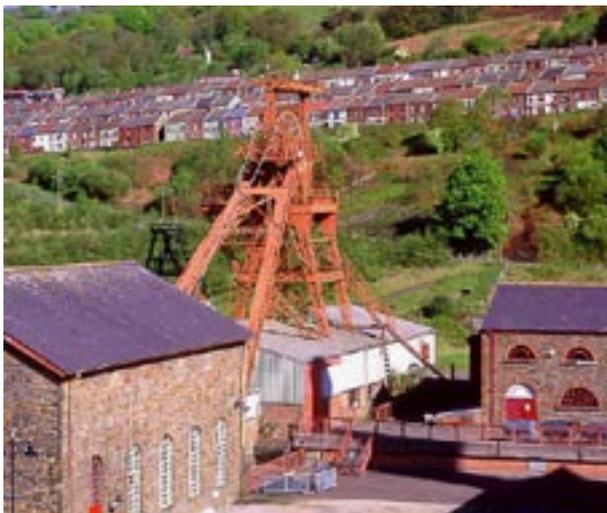


Image: Mining Museum, Trehafod, Rhondda. Photo: Barry Needle

Subject to planned restructuring, the Arts Development Unit currently consists of the following staff posts:

- PO1 Senior Arts Development Officer
- PO1 Arts & Town Centre Regeneration Officer (part-funded by ACW)
- SO1 Arts Development Officer (Learning and Inclusion)
- SO1 Youth Arts Co-ordinator
- SO1 Digital Media Co-ordinator
- SO1 Song Youth Music Industry Co-ordinator
- Sc3 Administrator
- PO2 Marketing Manager (Based within Theatre, part-funded by ACW)
- PO2 Venue Development Manager (Muni Arts Centre, part-funded by ACW)

3.3 The Public Art Panel

The creation of a Public Art Panel would equip Vale of Glamorgan Council with the tools necessary to support and deliver a strategic approach to art in the public realm.

This panel should comprise members and officers from relevant Council portfolios. It is recommended that artists and arts professionals should be included but that it should also draw on architects, engineers, planners, educators, community and business representatives.

It is strongly recommended that some of these professionals are able to draw on experience from outside the Vale and Wales. Panel membership, other than that of Council Members and Officers of the Vale, should be established via an appropriate open selection process and be rotated every two years. These could be supplemented from time to time by relevant partners in the particular project under consideration.



Image: Sculpture, Cardiff International Airport, Photo: Betina Skovbro © courtesy of CBAT.

The Public Art Panel would:

- Develop the ownership, consideration and delivery of the strategy within Vale of Glamorgan Council
- Assist in the development of partnerships in large private and public sector projects
- Assist the planning departments by advising on submitted projects
- Support the brokerage and maintenance of development partnerships

The Panel should work closely with and take advice from the relevant Officers within the Vale and the external agencies as appropriate, in support of collaborative approaches to urban and rural development as well as in the proper planning and procurement of projects within annual and seasonal events and festival programmes.

3.4 External Commissioning Agencies

In order to achieve the maximum benefits of best practice, the Officer and the Public Art Panel should operate in partnership with professional, dedicated public art commissioning agencies, with proven track records. This is common practice to most UK local authorities.

Working with artists in this context is a complex process requiring expertise and experience in the field.

The benefits of working with external agents include:

- Experience
- Expertise
- Knowledge, understanding and experience of contemporary art practice
- Access to and experience of working with professional artists
- Observation and delivery of best practice
- Project Management
- Business Development

Such agencies carry extensive databases holding artists details, often having existing relationships with developers and a detailed understanding of a number of projects.

In selecting such agencies within tender processes or in appointing retained consultants, the Vale of Glamorgan Council will need to ensure that such agencies can demonstrate:

- Substantial knowledge and understanding of contemporary visual arts and contemporary practice in the public realm
- A track record of initiating and implementing visual art projects in the public realm
- A thorough understanding and knowledge of procurement mechanisms within major construction projects, including compliance with CDM regulations
- A track record in project management: contractual, financial and technical
- A practical knowledge of public funding mechanisms of the arts and evidence of raising partnership investment
- The ability to operate on many levels, acting as broker to productive, positive partnerships between artists, architects, engineers, developers, the public sector and both resident and visiting or transient communities

Prospective agencies will need to demonstrate that they carry sufficient Public Liability and Professional Indemnity insurance, operate Health and Safety, Equal Opportunities and Environmental Policies and have the ability to operate and manage dedicated client accounts.

3.5 The Commissioning Process

All external evidence indicates that the best results are achieved by the early integration of artists in the development process.

The aim always should be to secure the inclusion of professional artists well in advance of the submission of detailed planning applications. The process of appointing artists should have begun before the outline planning application stage.

Council officers and applicants for planning permission should seek advice from the Officer regarding the engagement of a suitable, approved, professional consultant or commissioning agency to manage the selection and appointment of artists and the development and implementation of the project to completion.



Image: Approach to Barry Waterfront. Photo: Betina Skovbro © courtesy of CBAT.

3.6 The Selection Process

Open and transparent selection methods are used by all by all reputable commissioning agencies and are comparable to a tender process.

A panel comprising client, local authority, residential and community representatives and other parties is established in open selection processes.

Detailed Project Briefs are issued to all artists with which they must comply, within a contractual structure. Artists make formal submissions are short listed and interviewed.

3.7 Project Management

A well managed commission will include the following phases:

Phase 1

Assessment and recommendations regarding suitability of proposed locations:

- Site visits and meetings with appropriate key figures,
- Detailed briefing meetings with client
- Desk study and assessment of findings
- Drafting of project brief and report
- Presentation of findings

Phase 2

Selection of artists:

- Finalise briefs and research of long-list of artists
- Advertisement of opportunity
- Short-listing
- Management of selection panel and process
- Confirmation of artist appointments and drafting of contracts

Phase 3

- Management of commissioning process to completion of works
- Site meeting and client meeting with artists
- Monitor and assess workshop and design processes
- Administrative support, contractual and financial management
- Final site visits, any snagging, hand over and certified completion

Contracts

Contractual arrangements may vary according to the circumstances of projects but, in general, should adhere to the following pattern:

- Consultancy contract or agreement between Client and Commissioning Agent
- Design agreement with appointed Artist(s) to secure design proposal(s)
- Three way contract between Client, Artist(s) and Commissioning Agent, to secure implementation of the agreed work(s)
- Standard sub-contractual agreements

Contracts should cover the following:

- Responsibilities and obligations of the contracted parties
- Relevant Insurances
- Fees
- Commissioning period (start and completion date)
- Provision of services by the contracted parties
- Copyright and ownership
- Health and Safety Issues
- Maintenance Obligations
- Ownership and Duty of Care
- Duration of location or display of the work in the public domain

3.8 Legal Ownership and Maintenance

Maintenance is a key factor in the long term care and quality of public art works in any civic collection of historical or contemporary nature. Appropriate care and maintenance ensures that the benefits of any Local Authority Policy are enjoyed for generations to come.

3.8.1 Legal Ownership

The identification and confirmation of ownership of individual objects, schemes or programmes is central to appropriate maintenance arrangements.

This may seem obvious. However, the complexities of funding systems and land ownership often obscure ownership issues and circumstances are subject to change over time.

3.8.2 Maintenance

Public artworks are valuable assets assisting visual quality, interest and distinct identity in many areas. Appropriate care is essential to the retention of quality and as part of the recognition of:

- Financial and cultural value
- The artist as professional
- Those that have paid for the work
- Those whose environment it occupies

When public art is commissioned with insufficient thought to long-term maintenance the result is that the effects of general wear and tear, damage, vandalism, dirt and simple deterioration are not prevented or rectified, the asset is devalued, and the reputations of all those involved are placed at risk. Maintenance does not need to be a burden. Careful planning during in the Commissioning Process, appropriate precautions and the effective identification and application of pooled resources are crucial in avoiding the pitfalls.

The purpose of this part of the Policy is therefore to:

- identify those to whom responsibilities fall
- recommend straightforward processes through which necessary action can be taken.

3.8.3 Maintenance Schedules

The Project or Artists Brief should include provision for the Commissioning Agent, artist and client to collaborate on addressing maintenance issues early on in the process. Ideally following technical specification, maintenance needs should be identified and scheduled, and the agreed document amended to the Commissioning Contract to be signed by all relevant parties.

In the case of existing work, recent or older, the information available upon which to base proper maintenance schedules may be scarce. Where the original artist can still be contacted useful information may still be accessible, but in other cases it may be necessary to conduct new research. This may well be the case for the Vale of Glamorgan's historical collection and a detailed condition survey will be necessary and should be carried out by an appropriate specialist conservator.

The maintenance schedule, once the relevant information has been assembled, should include British Standard or Ral reference numbers where appropriate; materials, finishes and processes; design and structural drawings; routine maintenance schedules; clear statements regarding work which may be carried out by the owner or the owner's agents, and work which will require the involvement of the artist or specialist conservator.

3.9 Financial Implications

If due care is taken during the Commissioning Process long-term maintenance costs will be minimised.

In many cases it will be possible to absorb maintenance costs within existing budgets for general public realm maintenance such as street cleaning, street furniture, lighting, parks and garden maintenance. The Public Art Fund will also be utilised as an ongoing revenue

source for newly commissioned works. A public art programme should be viewed as investment in the quality of life of the citizens and visitors as well as in the built fabric of the Vale.

The Welsh Assembly Government's Culture Strategy and the Arts Council of Wales Five Year Strategy all carry specific objectives for the development of public art. The importance of Public Art in the development of architectural and infrastructure projects is recognised in the Welsh Development Agency design Guide.



Image: Sea Sails, Howard Bowcott, Penarth Marina. Photo © courtesy of CBAT.

3.10 Management Implications

Establishing ownership of existing works identifies the focus of responsibility, and the provision of maintenance schedules identifies the work that needs to be done and the programme for its execution. Internally, the Vale of Glamorgan Council's Service Areas have divided day-to-day responsibility, spread over several operational sections.

This Council picture is one that can be found in many authorities around the UK. However, experience elsewhere is beginning to raise questions about its effectiveness as a management framework for the care of objects that often require highly specialised attention.

There are serious specialist aspects attached to the practical management of public art collections, including the use of many different materials and techniques of manufacture and restoration or conservation, as well as the necessary consideration of aesthetic properties. These specialist issues can be difficult, but not impossible to cover in a fragmented service arrangement such as applies here.

There is therefore a need for a co-ordinated standardised approach to maintenance issues. This will also provide the context for early warning of damage or deterioration, likely to be noted if regular checks are carried out. The importance of removing graffiti quickly is well

known, and the same applies for other forms of damage.

A single focal point for the co-ordination of maintenance throughout the Vale is necessary, to assist management of the programme emerging from the maintenance schedules for individual works and from the condition survey of the historical collection, ensuring consistently high standards across the whole Council area.

3.11 De-Commissioning

It has been established that like many other elements in the public realm, artworks require maintenance. It should also be considered that some have a life-span, beyond which their aesthetic, material or mechanical role is exhausted. Artists and clients alike are open to and may suggest or require a work of a set life-span, often in consideration of planned or potential future transformation of the site.

There are also creative and aesthetic concerns attached to de-commissioning and to the setting of a limited life-span for artworks in the public realm. Some works will necessarily be temporary such as hoardings, some video / film projections or performance related works.

Guidelines

De-commissioning may be appropriate for practical or creative reasons in circumstances when:

- The work has reached the end of its determined life-span
- The work does not occupy the site for which it was designed and is compromised
- The structural integrity of a work is such that it poses a danger to public safety
- The site is subject to immediate re-development
- The work proves perpetually problematic or poses a risk to public safety
- The work may be appropriately relocated

All parties and the artist should very carefully consider the relocation of a work. Site specific works by their very nature are not assisted by relocation and some other works may simply have reached a point of deterioration where permanent de-commissioning is appropriate.

The Officer responsible for Public Art, the artists and the original commissioner, agent or owner should assess each potential de-commissioning case on its own particular merits and circumstances. A suitably qualified and experienced individual or agency should in turn assess a full and detailed report.

4

FUNDING

Upon adoption of this Strategy by the Vale of Glamorgan County Council, a number of funding mechanisms should be considered to assist or match fund existing public sector investments.

4.1 The Public Art Fund

A Public Art Fund will be created through the securing of contributions from developments, to finance strategic commissions integrated in community development, public and private sector regeneration programmes or general infrastructure works. It may also be targeted towards partner projects to ensure full potential, add to educational or participatory elements or to finance a publication, exhibition or other event. It can also be used as a seed fund or to match fund particular initiatives. (See Case Study - Bute Street Works)

The fund could be established through tariffs levied by the Percent for Art policy applied to local authority developments, and held in a dedicated, restricted client or fund account, specifically designated for public art projects attached to developments.



Image: 'Keltia', 2004, Steve Hubback, Coed Hills. Photo © courtesy of Steve Hubback.

4.2 Existing Investment

The Vale of Glamorgan comprises areas designated by the European Commission as Objective 2 Transitional Wards and Objective 3 Areas 2000 - 2006. Objective 2 Transitional Wards within the Vale of Glamorgan are as follows:

Alexandra; Baruc; Buttrills; Cadoc; Castleland; Court; Illtyd; Rhose; Sully; Coychurch Lower; St. Bride's Major

To gain the maximum impact from the Structural Funds it is essential that the Objective 2 Transitional Programme is closely linked to the principal regional and local policies designed to strengthen economic development. To gender a 'joined up' approach to policy making, new synergies between European regional programmes and domestic urban and rural policies will be sought wherever possible.

Objective 2 Transitional Areas are predominantly concerned with developing sustainable communities in respect of their economic and environmental development. This programme is also concerned with developing the SME's based in Objective 2 regions, particularly concerning the use of IT and new technologies and the growth of community enterprises. Objective 2, Priority 3 is concerned with community development and regeneration and has been used in other parts of the UK to access funding for public art projects that have a heavy level of community participation. This fund is concentrated in the following wards: Buttrills; Cadoc; Castleland; Court.

Objective 3 is targeted towards both community and workforce training, however this round is now closed.

Funding is still available under Objective 2, Priority 3, however the Vale of Glamorgan Local Partnership and WEFO are keen to commit the remainder funds by Summer 2005.

Within the European Commission there are proposals on the type and levels of funding available post 2006. The EC is undergoing a period of negotiation with member States at present and further information is not yet available.

Further information for applicants is available via the Welsh European Funding Office at www.wefo.wales.gov.uk. Applicants should in the first instance contact the Vale of Glamorgan Local Partnership as follows:

Mike Jones
Policy Officer - European Affairs
The Vale of Glamorgan Council
Chief Executive's Office
Holton Road
BARRY
CF63 4RU
Tel: 01446 709772
Fax: 01446 421479

4.3 Local Authority Policy and Leverage

Many local authorities have now adopted a strategy for public art provision, for cultural tourism and policies related to quality and sustainable development. Local authority policies including Economic Development, Culture, Leisure and Tourism, Education and Community Development, Agenda 21 and other policies addressing social exclusion, all provide supportive frameworks for the commissioning and development of projects.

In the Vale of Glamorgan as elsewhere speculative developments are increasingly subject to Section 106 agreements and this is an effective mechanism for procurement. Another major advantage is that Vale of Glamorgan Council has set a precedent for such procurement over the last decade and the development community is aware of and receptive to the qualitative benefits that can be achieved.

4.4 Percent for Art

Refer to section 2.1.4

4.5 Arts & Business Cymru

In particular circumstances, projects may be eligible to apply for and attract matched private sector funding through Arts & Business Cymru. These additional funds if acquired may be used to enhance the profile of the project. Projects eligible for consideration will be those demonstrating innovation in terms of content or new approaches to sponsorship.

4.6 PROJECT- engaging artists in the built environment

Funding Body:	Public Art South West
Funding Area:	National
Total Fund Value:	£500,000 (2004-06)
Maximum Grant:	£15,000

A new national UK funding scheme supported by the Commission for Architecture and the Built Environment (CABE) and Arts & Business (A&B) with responsibility for management and delivery with Public Art South West (PASW).

The purpose of the scheme is to engage artists, public agencies and the private sector in a range of projects promoting issues around the development of a high quality built environment. The scheme will financially support artists working within design, planning and construction teams in order to influence a shared vision for the public realm at an early stage of its development.

The scheme is intended to:

Facilitate the artist's role as a creative thinker and/or commentator, working within the team appointed to deliver the project. It is not intended to cover the capital costs of implementing any work which may arise from this process.

The scheme will invest £500,000 from 2004-'06 and is able to support the following types of awards:

Exploration Award:

For organisations who wish to work with an artist but need to initially consider the practicalities of doing so. Value £2,000 - £5,000

Visionary Award

For the engagement of an artist within the design team responsible for master-planning, urban design and development and regeneration frameworks. Value £5,000 - £15,000

Team-Building Award

Artists working within multidisciplinary teams on the design and construction of buildings and spaces. Value £5,000 - £15,000

Creative Homes Award

For the engagement of artists in housing market renewal or housing expansion schemes. Value £5,000 - £15,000

Creative Communities Award

For artists working with communities in regeneration, planning or urban design projects. Value £5,000 - £15,000

Talking Artists Award

For the publication of artists' views as verbal commentators on urban conditions and solutions. Value £2,000 - £5,000

4.7 Landfill Tax Credit Scheme

All potential projects must comply with one of the following Landfill Tax Credit Objects:

- a. Projects that involve reclaiming land, the use of which has been prevented by some previous activity
- b. Projects that reduce or prevent pollution on land
- d. Projects that provide or maintain public amenities or parks within 10 miles of a landfill site

- da. Delivery of biodiversity conservation for UK species habitats
 - e. Projects to restore or repair buildings for religious worship, or of architectural or historical interest within 10 miles of a landfill site
 - f. Projects fund the cost of administrative, financial or other similar services, supplied to other enrolled environmental bodies (EB's)
- nb. Objects C and Cc were removed 1st April 2003.

Public art projects will generally fall within object d, however if this is the case, the project will be restricted to taking place within 10 miles of a landfill site.

It would be advisable for VOGC to work with an Environmental Body to apply to the LTCS, as local authorities aren't eligible to apply directly for funding. Environmental Body's will need to register with ENTRUST, who will then register the proposed project. A second route for application would be for VOGC to approach a Distributive Environmental Body (D-EB). These organisations are established to assist project partners to access LTCS and are able to act as agents to their Clients.

Further, detailed information on the Landfill Tax Credit Scheme is available via the web site at www.ltcs.org.uk

4.8 Arts & Heritage Lottery Schemes

Funding may be available through the National Lottery Scheme and specifically through Arts or Heritage Lottery Funds. Carefully structured projects could fit well with the strategic aims of the Lottery to provide greater access to culture in all its forms and to enhance sustainable community development partnerships.

The lottery application process is complex and the Arts Lottery in Wales, in particular, for both capital and revenue funding, is heavily over subscribed. However, Vale of Glamorgan has already been successful in achieving Heritage Lottery support for Phase One of its planned restoration and partial redevelopment of Dyffryn Gardens. It is recommended that appropriate public art projects be accounted for in funding applications for subsequent phases.

4.9 Charitable Trusts and Foundations

The Foundation for Sports and the Arts, the Henry Moore Foundation, The Esmée Fairbairn Foundation and others hold trust funds for specific cultural and arts centred projects in the public realm. In most cases a partnership approach is central to projects attracting such support.

Research into suitable trusts and foundations is recommended via the Directory of Social Change, an independent organisation that provides training and information to the voluntary sector. Other information can be found via the Arts Council of Wales and the Wales Council for Voluntary Action (WCVA).

Many financial institutions and private companies often operate grant funding programmes although these are very specific to particular projects. Good examples are the Lloyds TSB Foundation, Baring Foundation, Getty Foundation, Principality Building Society community grants and many others.

The process of application can be a lengthy one and projects will need to demonstrate long term material and social sustainability.

Advance detailed planning is essential and the advice of specialist agencies or fundraisers is usually required. In many cases funding will not be granted if a project has already begun or if match funding from other sources cannot be secured.

Reliance on such funding or the assumption that applications will be immediately successful is not advisable. Demand is high and applications are subject to considerable competition and for limited awards.

In many cases funding will only be granted where specialist, commissioning organisations are a key partner.

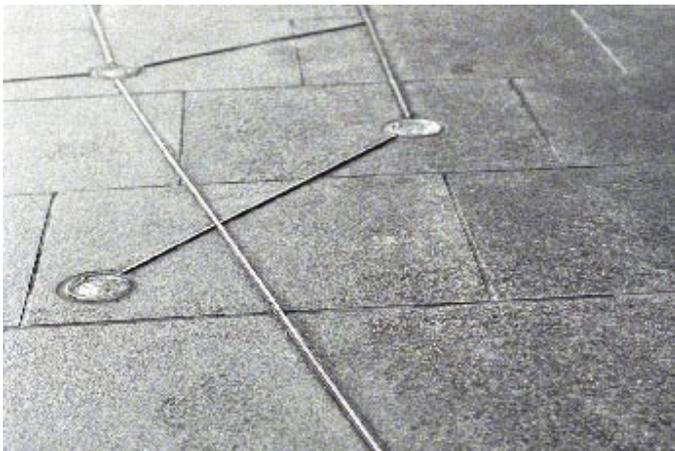


Image: The Tide of Black Diamonds, Cardiff, 2002, Lilian Roosenboom.

Photo Kieran Ridley © courtesy of CBAT.

CONSULTATION PROCESS

In preparation of this report and the main public art strategy for the Vale (vale wide) CBAT completed a range of consultations with various parties to ensure that public and private concerns were reflected.

This included a range of public exhibitions touring throughout various locations in the Vale, comprising exhibition boards with extensive information relating to the project and partners. Consultation documents and questionnaires were also made available for the public to fill in.

In addition to this CBAT met with companies and individuals in Barry, including the voluntary sector, community organisations, youth groups, and art and history associations.

The key partners WDA / ABP and officers from the Vale of Glamorgan Council and were consulted throughout.

From these meetings and events, and the information that was returned, a group of main issues presented themselves, namely:

- Heritage
- Environmental improvements
- Quality of design
- Division (Barry/Waterfront)
- Opportunities



Image: Consultation exhibition visitors, Cowbridge Old Hall. Photo: courtesy of CBAT.

A full list of consultees is given at 6.1.

5.1 Consultation Exhibition Boards



Barry Docks office approach
Photo: Betina Skovbro



Cardiff International Airport
Photo: Betina Skovbro



Lighthouse, Llântwit Major
Photo: Betina Skovbro



Beachhuts, Southerndown
Photo: Betina Skovbro

INTRODUCTION

In March 2004, Vale of Glamorgan Council appointed CBAT The Arts & Regeneration Agency to develop a public art strategy for the Vale.

The Council and CBAT are also working closely with the Welsh Development Agency and Associated British Ports to establish a detailed framework for a public art programme for Barry and its wards.

Vale of Glamorgan Council has already shown its commitment to the provision of public art by approving a Percent for Art policy, enabling the authority to negotiate contributions to public art as part of any new developments.

CBAT will provide guidance on the implementation of the policy to ensure that, in respecting the individuality of local communities and enhancing the range of opportunities for cultural development, the highest standards of design are achieved.

Outcomes

CBAT will produce:

- An overarching Public Art Strategy for the Vale of Glamorgan
- Supplementary Planning Guidance for the implementation of the Vale's Percent for Art policy
- Practice Guide for Public Art & Cultural Development in Barry, examining opportunities for cultural events linked to industrial heritage and new developments as well as providing a framework for public art in the area
- Public Art Information Leaflet

Your views are an important part of the consultation process. Please complete a questionnaire and return it to the exhibition attendant or send to: CBAT The Arts & Regeneration Agency, 123 Bute Street, Cardiff, CF10 5AE, F: 029 2024 2439.

For further information on the strategy or public art in general, please contact:

Zoë King, Senior Project Manager, or Aldo Rinaldi, Project Manager, at CBAT, 123 Bute Street, Cardiff, CF10 5AE, T: 029 2048 8772, F: 029 2047 2439, E: info@cbat.co.uk

or:

Tracey Harding, Arts Development Manager, Leisure Department, Vale of Glamorgan Council, Docks Office, Barry Dock, Barry, CF63 4RT, T: 01446 704714, F: 01446 704892, E: TCHarding@valeofglamorgan.gov.uk

PROJECT Vale of Glamorgan Public Art Strategy - Consultation
CLIENT Vale of Glamorgan Council
ARTIST Various
DATE 2004



2 VALE OF GLAMORGAN PUBLIC ART STRATEGY
What is Public Art?



WHAT IS PUBLIC ART?

The place of public artworks in enhancing and renewing our built and natural environment is becoming widely accepted. In addition to the individual and distinctive character of an area, public art can encourage civic ownership, increase the use of public space and attract visitors, businesses and investment to an area.

Artworks in the public realm are diverse in form and function. However, it is generally accepted that public art is defined as:

- the original work of a living, professional artist;
- site specific;
- not mass-produced, a reproduction or a previously unrealised design.

Public art includes:

- large scale three-dimensional artworks, such as gateway and water features and site specific sculpture;
- commemorative works;
- street furniture;
- integrated two and three-dimensional works, such as architectural glass;
- temporary, ephemeral or time-based commissions, such as exhibitions or street theatre;
- interior commissions.

Existing Public Artworks in the Vale

The Vale of Glamorgan has good examples of public art and these have contributed well to the locality and have enhanced the image of both existing communities and new developments.



Belvedere Solar Pavilion, Mac Adams, Penarth Haven, 1999. Photo Courtesy of CBAT.



Fallen Leaves, David Mackie, Penarth, 2002. Photo Courtesy of CBAT.



Transmitter, Ray Smith, Penarth Haven, 1996. Photo Courtesy of CBAT.



Merchant Navy Memorial, Philip Chatfield, Barry, 1996. Photo: Betina Skovbro



Statue of David Davies, Alfred Gilbert, Barry Docks, 1893. Photo: Betina Skovbro



Public Artworks, Cardiff Airport. Photo: Betina Skovbro



Obelisk, Dan Archer, Penarth Haven, 2002. Photo Courtesy of CBAT

PROJECT Vale of Glamorgan Public Art Strategy - Consultation
CLIENT Vale of Glamorgan Council
ARTIST Various
DATE 2004



3 VALE OF GLAMORGAN PUBLIC ART STRATEGY
What is Percent for Art?



Detail of landscaping in front of Morrisons Supermarket, Barry.
Photo: Betina Skovbro

PERCENT FOR ART

The Vale of Glamorgan Council has already illustrated its commitment to art in the public realm by adopting a Percent for Art policy.

The Council will seek to negotiate a minimum of one percent of the cost of all capital developments for public art where development costs exceed £250,000. The Percent for Art fund will be set aside for works of art complementary to or integrated within that development.

Percent for Art is a funding method for public art projects, under which a proportion of the capital cost of building schemes, is set aside for the commissioning of a public art project. The amount put towards public art is negotiated between the developer and the local authority. This policy encourages artists to become involved at the very beginning of the design process and to ensure excellence in design in the built environment.

In the Vale of Glamorgan, the Percent for Art policy extends to:

- Land or property owned by the private sector
- Land owned by public agencies within the Vale of Glamorgan
- Land or property owned by the Council
- Public realm, such as parks, open spaces and highways

CBAT will produce guidelines for developers to assist them with the implementation of the policy.



Apartments, Barry Waterfront.
Photo: Betina Skovbro



Barry Waterfront Resident. Photo: Betina Skovbro



Housing in Rhoose Point, Photo: Betina Skovbro

PROJECT Vale of Glamorgan Public Art Strategy - Consultation
CLIENT Vale of Glamorgan Council
ARTIST Various
DATE 2004



4 VALE OF GLAMORGAN PUBLIC ART STRATEGY
The Vale - 1

THE VALE

The Vale of Glamorgan has a varied landscape, with urban conurbations and rural towns, as well as agricultural and natural landscapes along the coast and inland. It is home to Cardiff International Airport, the major tourist attraction of the Barry Pleasure Park and the dramatic Glamorgan Heritage Coast. CBAT's Public Art Strategy for the Vale of Glamorgan will encompass the whole county and will take into account this distinctive landscape and its various landmarks.

CBAT will address the likely availability of sites and funds for potential public artworks as well as aspirations for art that are appropriate to the locality and will identify priorities for the implementation of public artworks. The strategy document will outline:

- approaches,
- opportunities,
- procurement processes,
- suitability of materials and innovative techniques,
- examples of best practice,
- maintenance procedures and ownership,
- potential sources of supplementary funding.

CBAT will also assess the suitability of several Council owned buildings for cultural events and performance and exhibition space.



Southerndown.
Photo: Betina Skovbro



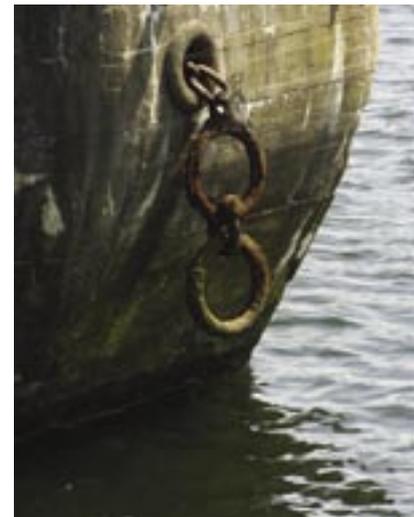
The Vale of Glamorgan, Cowbridge.
Photo: Betina Skovbro



Cosmeston Ponds, Dinas Powys.
Photo: Betina Skovbro



Penarth.
Photo: Betina Skovbro



Barry Waterfront.
Photo: Betina Skovbro

PROJECT	Vale of Glamorgan Public Art Strategy - Consultation
CLIENT	Vale of Glamorgan Council
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DATE	2004





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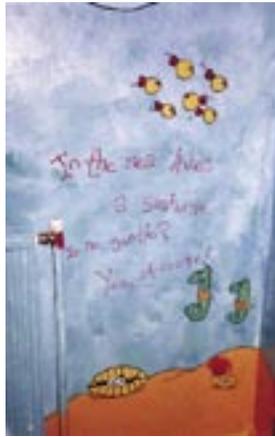
VALE OF GLAMORGAN PUBLIC ART STRATEGY
The Vale - 2



Cowbridge High Street.
Photo: Betina Skovbro



Transport and Infrastructure in the vale.
Photo: Betina Skovbro



Mural, Penarth Library Childrens Section (Stairwell), created by Children and Resident artist.
Photo Courtesy of Tracey Harding.

Transport - Roads, Rail Links, Airports, Ports.

The Vale of Glamorgan contains important transport links; locally, nationally and internationally. It is the gateway to Wales for airline passengers arriving at Cardiff International Airport in Rhoose. The Barry and Penarth docks thrived at the height of the coal industry's success and Barry Docks continue to prosper today.

The transport infrastructure provides an ideal opportunity for the development of public art, with artworks providing gateways to towns, assisting with traveller orientation and providing functionality with signage, seating and shelters. CBAT will identify transport developments that have the potential to provide an opportunity for the integration of artworks, for example the reopening of the 18 mile Vale of Glamorgan railway line running from Barry to Bridgend.

Communities

Participatory workshops play a central role in the development of any public art programme. CBAT will explore the ways in which communities across the Vale can become involved in public art commissions. Workshops with professional artists can encourage communities to take ownership of public artworks, providing them with an opportunity to contribute directly to projects. With particular groups, such as disaffected young people and adults with learning difficulties, they can also promote social inclusion, improve confidence and communication skills and encourage participation.

Historic Towns - Penarth, Dinas Powys, Llantwit Major, Cowbridge

The Vale of Glamorgan has a number of historic and market towns, adding to the heritage of the Vale. With its impressive Victorian and Edwardian architecture, Penarth is known as "the Garden by the Sea". Llantwit Major possesses a medieval town hall, the ruins of a manor house and the foundations of a Roman villa and is celebrated as a magic learning centre of the Dark Ages. This year, the medieval walled market town of Cowbridge celebrated 750 years of history, since its first Royal Charter in 1254.

Public artworks should reflect the historical nature of these towns, complementing existing structures as well as adding new landmarks. Artworks can add to the distinctive identity of small towns and attract business and visitors alike.

Rural Vale - Landmarks, Trails, Landscaping, Agriculture, Environment, Coastal, Conservation Areas.

Agriculture is an important industry in the largely rural Vale of Glamorgan and is the venue for an annual Agricultural Show. The Vale also benefits from the dramatic Glamorgan Heritage Coast, rich in wildlife and natural beauty, and the Ogmere Valley stretching high into the Heritage Hills, which regularly attract visitors from across Wales, the UK and the world.

Public art can provide important landmarks in rural areas, whilst responding to its immediate landscape. Trails are often utilised to link areas and to draw visitors, encouraging them to explore their natural environment.



Vale of Glamorgan Show.
Photo Courtesy of Lois Moreland.



Lighthouse, Llantwit Major.
Photo: Betina Skovbro



Barry Carnival Procession, Barry Town Centre, SWICA
Funded by Vale of Glamorgan Arts Development Dept.
Photo Courtesy of Tracey Harding.



Youth Exchange, Barry / Berlin, Performance.
Photo Courtesy of Tracey Harding.



Workshops and events: Artasia, Multicultural Arts Activities for all ages
Photo Courtesy of Tracey Harding.

PROJECT	Vale of Glamorgan Public Art Strategy - Consultation
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DATE	2004



5 VALE OF GLAMORGAN PUBLIC ART STRATEGY
Barry and its Wards



Barry Rail Line
Photo: Betina Skovbro



Detail of stonework in Barry Dock / Waterfront
Photo: Betina Skovbro



Architectural Detail, Barry Town.
Photo: Betina Skovbro



Barry Docks Office
Photo: Betina Skovbro



ABP Land, Barry Waterfront.
Photo: Betina Skovbro



Road Traffic Tunnel, Barry.
Photo: Betina Skovbro

BARRY AND ITS WARDS

The town of Barry has a rich history and was the location of triumphant Victorian entrepreneurship and developments in engineering. Engineer, David Davies oversaw the construction of Barry docks in the late 1800s and is commemorated with a statue outside the Civic offices.

In recent years, there have been significant developments to the town of Barry, in particular the regeneration of Barry Waterfront. CBAT is liaising closely with the Barry Joint Initiative, a partnership between the Welsh Development Agency and Associated British Ports, to develop a detailed framework for action in establishing a public art programme for the area. CBAT will also explore opportunities for cultural events linked to Barry's industrial heritage as well as new developments in the area.

Key to CBAT's work will be the identification of significant capital developments in the Barry area, which can lead by example. CBAT will focus on site specific themes linked to these individual development areas and their uses and develop recommendations for public art schemes and a cultural events programme. CBAT will also examine the physical links between and infrastructure within the town, the Waterfront and Barry Island.

Essentially, the Barry strategy document will explore and define:

- Opportunities and approaches,
- Options for integrating works into existing cost plans,
- Potential for securing additional funding.



Hood Road Goods Shed
Photo: Betina Skovbro



View of storage tanks in distance, Barry Waterfront.
Photo: Betina Skovbro

PROJECT Vale of Glamorgan Public Art Strategy - Consultation
CLIENT Vale of Glamorgan Council
ARTIST Various
DATE 2004



CONSULTEES

6.1 Full list of consultees

ACANTHUS FERGUSON MANN - DAVID CAIRD
 ARTS COUNCILS OF WALES - EMMA GELLIOT (Senior Visual Arts Officer)
 ASSOCIATED BRITISH PORTS (ABP) - BYRON LEWIS
 ATKINS ARCHITECTS
 AUDIT COMMISSION IN WALES
 AXIS HISTORICAL SOCIETY - MARTIN ADAMS
 BARRY BUSINESS CLUB - PETER WALDEN
 BARRY CHAMBER OF TRADE
 BARRY SHOP TRADERS - MR NICK FRANGULIS
 DESIGN COMMISSION FOR WALES (DCFW)
 DOW CORNING - JONATHAN COLDMAN (Community Liaison officer)
 EIRE MOORE (MRS) - (WIFE OF LATE BARRY SUMMER SCHOOL LECTURER LESLIE MOORE)
 GROUP CONSULTATION – BARRY CIVIC OFFICES (list available on request)
 JANE HUTT - Business Minister (Labour - Vale of Glamorgan)
 JOHN HORNE (CARDIFF INTERNATIONAL AIRPORT)
 NATIONAL MUSEUM AND GALLERIES OF WALES - OLIVER FAIRCLOUGH (Keeper of Fine Art)
 PETE GOODWIN - GOVERNOR: BARRY COLLEGE.
 PRIDE IN BARRY
 PUBLIC RIGHTS OF WAY (VALE OF GLAMORGAN COUNCIL)
 ST DONAT'S ARTS CENTRE
 SUSTRANS - VINNY MOT
 TACP - HILARY MORGAN
 VALE OF GLAMORGAN ARTISTS (VOGA) (VARIOUS)
 VIBE EXPERIENCE.- MIKE BENDELL
 WASHINGTON GALLERY, PENARTH - MAGGIE KNIGHT
 WELSH DEVELOPMENT AGENCY (WDA) - GERAINT BOWDEN / ANDREW DAKIN
 WYN THOMAS GORDON LEWIS - GORDON LEWIS

CLIENT GROUP

MALCOLM DRYSDALE - PRINCIPLE LANDSCAPE ARCHITECT
 TRACEY HARDING - ARTS DEVELOPMENT OFFICER
 ANDREW WALLACE - SENIOR POLICY OFFICER
 DAVE WILLIAMS - PRINCIPLE REGENERATION OFFICER
 PAUL GAY (HIGHWAYS) – (VALE OF GLAMORGAN COUNCIL)

List of venues, dates and format

18/08/2004	Vale of Glamorgan Agricultural Show, Cowbridge.
1–2/09/2004	Cowbridge Community College, Old Hall, High Street, Cowbridge.
3–4/09/2004	Washington Gallery (Café), Oriel Washington Gallery, Penarth.
7–8/09/2004	Llantwit Major Town Hall, Church Street. Llantwit Major.
13–14/09/2004	Barry Memorial Hall, Gladstone Road, Barry.
15–16/09/2004	Barry Docks Offices, Barry.

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Image: Sails, Howard Bowcott, Penarth Marina. Photo: The Artist © courtesy of CBAT.

