Aylesbury Vale District Council
Public Art Strategy
2009 - 2014
Research and Recommendations
August 2008
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1. EXECUTIVE SUMMARY

External funding from Arts Council England has enabled the Council to commission this Public Art Strategy for Aylesbury Vale. Arts Council England believes a strategy is essential to maximise the benefits for Aylesbury Vale being selected as one of the Art Council’s Place Priority areas and to secure funding for public art from housing and other new developments and from grant aid.

To inform the Strategy a period of consultation took place across the Vale, covering one-to-one and telephone interviews with key stakeholders, council employees and interested parties. An extensive street survey was also conducted to serve as a barometer of public opinion on the subject of public art. The survey revealed that of the 204 street interviews carried out in Aylesbury, Buckingham and Wendover, a considerable majority of respondents lived or worked, or lived and worked in Aylesbury Vale. An overwhelming majority of respondents recognised public art as “a tool through which to make the Vale a more exciting and attractive place to live and work”. 96.3% of those interviewed believed that “public art gave Aylesbury a positive image.”

Public Art has the ability to strengthen communities through engagement and provide a source of civic pride. It can celebrate and reaffirm identity and generate a sense of place. It can contribute towards the production of high quality architecture and urban design, potentially raising it above the “everyday” to levels of inspiration and wonder. It can assist creative industries to flourish and play a role in the development of the local economy.

With these qualities in mind, the Strategy shows how Public Art can assist the Council to deliver its core aims in strengthening communities, developing the economy and enhancing the environment. Through its audience development programme, the Strategy has a key role to play in contributing towards the National Performance Indicator 11 “Engagement in the Arts”. The Strategy has the ability to set Aylesbury apart from other areas, affirming its position as a place where people want to live, work and visit.

The Strategy aims to encourage and support the commissioning of high quality artworks made specifically for the public realm by artists, craftspeople, makers and designers. Work may be temporary or permanent, fixed or free-standing, functional or non-functional. As this Strategy is being written a Masterplan and Public Realm Strategy for Aylesbury town centre is currently underway, commissioned by Aylesbury Vale Advantage. The final Masterplan will be delivered by the 1st May. It is essential that the Public Arts Strategy feeds into the work being done on the Public Realm to ensure that Public Art is intrinsic within future designs for the town centre of Aylesbury.

This strategy is not necessarily about statues or “stand alone” art works. It recommends that an artist be employed at the earliest possible stage in the planning process of a new development. Good practice recognises that bringing an artist into the early stages of a project, working closely with design professionals, architects and planners, is most likely to produce the most cost effective, integrated and exciting results for the enhancement of the public realm. To some extent, evidence of this happening in Aylesbury Vale can already be seen in the public art being commissioned for the Aylesbury Transport Hub. Artists Laura Boswell and Sarah Worthington have worked with designers and engineers to create art works intrinsic to the Hub’s infrastructure while at the same time creating exciting and inspiring solutions to design.
problems. The Strategy aims to build upon this work. It aims to capture the public interest and to inspire further involvement of artists in new developments to enhance and strengthen Aylesbury’s identity and to create a unique sense of place providing a source of civic pride and pleasure for present and future generations. This Strategy offers examples of best practice involving work set within the public realm such as Bristol Harbourside and Sheffield Peace Gardens.

To achieve these aspirations, the Strategy puts forwards the following aims:

- To include public art within the Local Development Framework encouraging the provision of new works of art as part of the development and planning process.
- To secure funding for new work on developments through developer contributions.
- To maximise the benefits that public art can bring to communities through engagement and consultation.
- To use public art in the development of defined public buildings and spaces e.g. new Aylesbury theatre plaza and Stoke Mandeville Stadium.
- To commission the best artists for the work while at the same time encouraging the professional development of local artists wherever possible through mentoring and networking schemes.
- To improve and enhance the public art commissioning process and develop good practice procedures outlined within the Strategy.
- To implement a public art commission within an Affordable Housing scheme at least once a year.
- To explore how public art can provide a sense of identity and unity to the rural area of the Vale.
- To maintain a database of professional artists and to provide continual professional development opportunities for local artists.
- To develop a communication strategy for raising public awareness and engagement in public art in Aylesbury Vale
- To ensure that all new public art is accompanied with a robust and costed maintenance plan and that the responsibility for maintenance is clearly identified.
- To establish a Public Art Steering Group consisting of relevant officers and members plus cultural and growth agenda partners.

The Public Art Steering Group will be the main driver for the delivery of the Strategy. The Group will implement the commissioning process for projects, be responsible for the overall management of projects offering transparency and ensure that wider community consultation and engagement takes place. The Steering Group would also promote positive feedback on public art.

The Strategy covers the whole of Aylesbury Vale District. It seeks to inform the production of other strategic documents including AVDC Arts Development Strategy and provide the vision to lead to an increased provision of public art across the Vale.
2. INTRODUCTION

a. The Brief

Aylesbury Vale District Council appointed Artpoint Trust to carry out research and undertake writing the ‘Aylesbury Vale District Public Art Strategy’.

The initiation of this work came through conversation with the Arts Council following their suggestion that future applications for funding would benefit from a Public Art Strategy being in place. This is particularly important also as Aylesbury Vale has several imminent development projects. Public art will provide a useful tool in achieving some of the ambitions that developers, architects and planners have for the public realm, and the new communities that will inhabit them.

It is important that it is published and actioned by Aylesbury Vale District Council, as the planning authority for new developments and the local authority with an arts development function.

The aim of this Strategy is to examine the potential for public art projects in the district, recommend courses of action in commissioning public art and to provide the Council and its partners with a working model of implementation, including best practice, guidelines for commissioning, working with artists and project management.

b. Methodology

Artpoint addressed the brief through:

- A series of internal meetings and telephone interviews with Aylesbury Vale District Council officers from Leisure, Planning, Design, Contracts Management, Green Spaces Management and Arts Development.

- Meetings and telephone interviews with other relevant individuals and organisations, for example Aylesbury Vale Arts Council, local arts organisations, local artists and community groups.

- Knowledge of documents, information and strategies including the Local Plan, Aylesbury Town Centre Study, Aylesbury Vale District Council Cultural Strategy, the Aylesbury Vale Core Strategy, the Buckinghamshire Cultural Policy, and documents associated with regional planning and growth in Aylesbury Vale.

- Conducting a comprehensive public art street survey in Aylesbury Town Centre and elsewhere in the district (including growth and redevelopment areas) to provide an accurate barometer for public feeling and aspirations for Aylesbury Vale.

(Sources in Appendices – Public Art Street Survey and Consultation results (inc. statistical analysis).)
c. Artpoint Trust

Artpoint Trust is the South East regional public art agency, which works to inspire and enable public and private sector organisations to contribute towards a better environment through the commissioning of artists and craftspeople. As an organisation part funded through Arts Council South East, Artpoint plays a strategic role in developing and supporting public art activity across the region.

3. DEFINITIONS OF PUBLIC ART

a. Definition of Public Art for Aylesbury Vale

The Aylesbury Vale Public Art Strategy aims to encourage and support the commissioning of high quality artworks made specifically for the public realm by artists, craftspeople, makers and designers. Within the strategy, public art is defined as works of fine art, craft and photography produced by professional artists or craftspeople and sited in locations which have public access.

Public art may be temporary or permanent, fixed or free standing, functional or non-functional. These works of art may be made or designed by an individual, or as a result of a collaborative process that involves design professionals, architects, planners, professionals, art groups or the local community. Public art also includes artist-in-residence schemes, temporary works, open studio events and artists’ exchanges where the focus is on publicly viewable work.

The disciplines covered are wide ranging, they include: sculpture, ceramics, textiles, metalwork, mosaic, street furniture and other types of integrated urban design, landscaping and earthworks, neon, fountains, painting, paving, glass, lettering, photography, etc.. It also includes work that has been specifically commissioned for a site or works sited in public places which were not necessarily created for these locations but always a piece of work that contributes to the environmental improvement of the site.

Whatever the nature of the work, public art almost always benefits from being site specific; created specifically for the site or location drawing on land-use, heritage, history, geography, population or anything else pertinent or unique to the site and its surroundings.

b. Benefits of Public Art

"Artists working in the public realm make an extraordinary contribution to our experience of public life. Artists are communicators, facilitators, problem solvers, inventors and researchers. They take creative risks, have a willingness to experiment and often redefine questions and problems without recourse to set solutions"

Ixia – The think tank for public art practice
The role of public art is recognised widely by planners, developers and government authorities as a key factor in cultural, economic and community regeneration, spearheaded by the government and other agencies. Nationally, the benefits of public art can be witnessed in business and retail developments, housing, healthcare, education and countryside developments.

- Public art enhances the built environment.
- Public art can help create a unique identity for a town. Images of public art are frequently used in the marketing for towns and cities.
- Public art helps to humanize existing public spaces and to make comfortable, relaxing and meaningful places.
- It can help to stimulate debate and discussion within a community and start dialogues.
- Public art is instrumental in helping to create a sense of place for both residents and visitors to a community, and can improve the quality of the environment and people’s lives.
- Public art has proved useful in increasing the use of open areas and in reducing vandalism; especially the implementation of community oriented projects that encourage a sense of pride and shared ownership.
- A strong piece or collection of public art can help the economy through increased tourism, acting as a landmark or attraction.
- Public art adds to people’s enjoyment of a place and can aid in local orientation.
- Within public and private sector developments, public art can add a distinct character to an area creating a better environment to live in.
- Community oriented public art within new housing and retail developments also serves to integrate a new community/attraction with existing ones, creating bonds within the area.
- Public art helps to build upon our cultural heritage by producing permanent public art pieces. It can also raise awareness of history by drawing on the heritage of a site or community.
- Involving the local and wider community in a consultation process helps to build up knowledge of needs to be addressed. It also raises community trust and confidence in the local environment and authority.
- Public art in commercial developments can enhance a developer’s image and profile locally and nationally.

To achieve these kinds of benefits from a public art programme requires careful planning and management and adequate resources. Commissioning this Strategy is Aylesbury Vale District Council’s first step to a rich and integrated arts programme across the district.
SUMMARY

The term 'public art' can cover a multitude of interventions into the public realm, be it permanent or temporary, monument or event. Public art always involves an artist or creative professional engaging with a space or community, creating artworks that reflect and represent the aspirations of a place and has a relationship with its audience.

This Strategy will seek to maximize the benefits public art can bring to the environment, local authority, community and individual. It can support the formation and strengthening of community identity, build on existing heritage, and create dialogue. It can also help to raise awareness and increase the usage of a space or area by enhancing its image.

c. Public Art Examples

Public art is becoming a matter of national and international interest. Many regeneration projects and new housing developments across the country now include a ‘Percent for Art’ (or equivalent) agreement; a scheme whereby councils encourage developers to dedicate a percentage of the overall budget towards commissioning public artworks for the sites. Public art is increasingly seen as the benchmark of a successful development; acting as it does to integrate and familiarise, and to showcase great urban design.

Public art is essential in the role it plays in creating an image and a sense of civic pride for an area amongst the population. Public art can provide a centre of attraction for an area, raise the area and development’s profile and contribute to regeneration, community development, use of public space and tourism.

Below are some exemplars of successful public art projects which showcase one or all of these qualities:

i. Permanent Works

Probably the best known example is Anthony Gormley’s ‘Angel of the North’. This artwork was the culmination of a twenty year programme run by Gateshead council to introduce art into public spaces. Since its installation this sculpture has become one of the most widely recognised pieces of art in the UK. It has won over 8 awards and is one of the most viewed artworks in the world, achieving an approximate viewing rate of one per second. Aside from the economic benefits of increased tourism, it also serves to create a local identity and completely changes the image of the area, increasing civic pride and encouraging public interaction with artwork and culture.

The artwork initially received criticism for cost, the oxidisation process and the subject matter. However, the town’s residents have adopted the work as a regional mascot, especially when Newcastle United fans dressed it in a huge Alan Shearer shirt.

Fig 1: Angel of the North
ii. Temporary Commissions

Spitalfields Market in East London has an on-going commitment to supporting and showcasing the arts, through which it aims to celebrate the rich local history and ever-changing nature of the area. The commissions range from sculpture, integrated floor-scapes, signage, projected work and sound-scapes. The project has served to enliven the public space of the area and a number of artworks from Phase One continue to animate the public domain and have been re-sited at locations as diverse as the New Art Centre near Salisbury, the University of East London campus and St George’s Hospital, Tooting.

An example of a single, temporary public art commission is Raphael Lozano’s ‘Under-Scan’ in Nottingham city centre. The world’s largest video installation, ‘Under-Scan’ is a large-scale public art installation featuring 1,000 interactive portraits. From November 2005 until March 2006, ‘Under-Scan’ toured the region, transforming large pedestrian areas in Lincoln, Leicester, Northampton, Derby and Nottingham into a huge shadow play. Sophisticated CCTV systems tracked people’s movement through the space and projected a random moving video portrait into their shadow.

The work served to help drive cultural tourism, strategically boost economic development, and to put the East Midlands on the map for hosting internationally significant new visual arts work.

iii. Periodic Interventions

The Fourth Plinth is in the northwest of Trafalgar Square in central London. Built in 1841, it was originally intended for an equestrian statue but was empty for many years. It is now the location for specially commissioned art works. The programme has run since 1999 and since then the plinth has held the work of Anthony Gormley, Rachael Whiteread and Mark Wallinger. The work is the result of consultation with the public and the piece exhibited (commissioned by the ‘Commissioning Group’), is chosen through a public vote.

Since its inception the various works have captured the interest of the public as well as global media attention and The Fourth Plinth has been universally declared a great success.

iv. Public Realm Art Collections

A successful example of a project to create an outdoor art collection of work by different artists is Bristol Harbourside. Developers, Crest Nicholson, appointed
Tim Knowles as lead artist. Tim was responsible for a budget of over £1 million to deliver temporary and permanent artworks for the development, which are one of the largest regeneration projects in Europe.

So far six artworks have been completed, with several more in development. The collection has provided the area with a public art trail enhancing culture and enjoyment for residents and visitors alike.

v. Art Integrated into the Public Realm

Some successful examples of this include the Sheffield Peace Gardens where artists Brian Asquith and Tracey Haynes integrated designs including a fountain, stonework, large sculptural bronze works and street furniture.

‘Blue Carpet’ is another example of artwork integrated into public areas. Although classified as a piece of public art, it is closer to an urban design feature. Commissioned for Newcastle-Upon-Tyne, artist Thomas Heatherwick covered the square in a skin of blue paving tiles. At the points where this skin reaches a building the slabs curve upwards to create the sensation that the tiles are a fabric laid over the area. There are a number of benches that appear to fold up from the carpet surface and beneath the benches are sunken glass-topped boxes holding coloured lights and temporary displays. The work was commissioned in the wake of neighbouring Gateshead’s success with the ‘Angel of the North’, as a sensible solution that would complement the existing buildings and give the city a contemporary icon.

Fig. 6: Blue Carpet

4. CONTEXT OF PUBLIC ART IN AYLESBURY VALE

a. Aylesbury Vale: Context and Demographics

Aylesbury Vale is a large district with a wealth of attractive features and environment. Lying between Milton Keynes (a major regional growth area to the north) and the Chilterns Area of Outstanding Natural Beauty to the south, the district covers over 900 square kilometres – over half of the whole of Buckinghamshire. The Vale of Aylesbury is a predominantly rural, agricultural area, although in recent decades with the expansion of commercial, administrative and industrial economies in the area there is now a much wider economic and social base.

Aylesbury Town has a population of around 65,000 (some 40% of the entire district), with over 100 smaller settlements spread through the landscape.

Fast transport links between Aylesbury and London make the southern parts of the district accessible for commuters and provides employment opportunities. Aylesbury Vale is therefore well placed for residents who wish to work outside, as well as inside, its boundaries.

The socio-economic profile of Aylesbury Vale is relatively affluent, but this overall figure masks certain areas of economic and social deprivation. Aylesbury Vale boasts a higher than average proportion of young people and families, with over 60% of the population under 45 years of age.
Aylesbury Vale is culturally diverse. The main town of Aylesbury boasts a strong and flourishing multi-cultural community with 5% of the town classified as Asian (this figure being 50% above the national average) and 2% of Black origin. It is this mix of ethnicities in Aylesbury Vale that contributes to its unique character.

b. Development in Aylesbury Vale

One of the main challenges facing Aylesbury Vale is that of rapid growth. Regional policy identifies Aylesbury Town as a major growth town, requiring it to expand by 16,800 new dwellings from 2006-2026, 40% of which must be affordable. Elsewhere in the district, outside the planned urban area of Aylesbury, the requirement is to provide 4,400 new dwellings over the same period.

Several developments are due to be delivered in the coming years. A new £35 million, 1,200 seat theatre, designed by RHWL Architects, is currently under construction and due for completion in Spring 2010. In addition, the surrounding area is being redeveloped as part of the £100 million Waterside project. Waterside will provide 260,000 sq ft of new retail floor space, new homes, a car park and 1,100 new jobs.

Aylesbury College has spent £30 million on a new building. The facilities are open to the public as well as the College's students. Stoke Mandeville Hospital is also undergoing a transformation with a new four storey building. This more effective use of space has vacated land for the building of homes.

In addition to these retail and service oriented developments there are housing developments currently in progress. In the north of Aylesbury at Weedon Hill, Taylor Woodrow has begun work on an 850 dwelling development on a 48 hectare site.

The site of the old Nestle factory in Aylesbury is providing 136 homes in three and four storey blocks. This development is being managed by Fairview Property Trust.

The largest development in the District is Berryfields, which will eventually house over 3000 new homes on 195 hectares. As well as the new dwellings (which include a number of affordable homes) there will be new community facilities such as shops, housing, schools, green spaces and improved transport. In addition, the Berryfields development lists community arts funding as an important aspect of the development. To the east of Berryfields, the new Buckingham Park development is creating around 1000 new homes with a community centre and green spaces.

By 2011 the population of Aylesbury Town will have increased by one third. This expansion has implications not only on homes and housing but on transport, employment, educational and cultural facilities. This new development raises new possibilities for public art programmes.

Public art has an ability to unify areas, introduce new communities and gel populations together. A social infrastructure is essential when introducing a large influx of residents and jobs into a community. Public art will contribute towards a sense of civic pride, local distinctiveness and a sense of community for both new and existing residents.
c. Public art in Aylesbury Vale

Without an enforceable ‘percent for art’ policy or similar external funding stream, Aylesbury Vale’s recent works of public art have been limited. Opportunities to draw in funding through S106 negotiations have been missed owing to this lack of policy.

i. Current works of public art

Axis, Robert Kilvington Vale Park

This piece, commissioned by Aylesbury Vale Arts Council, arose from the development of the Aqua Vale Swimming and Fitness Centre, creating an opportunity for a focal sculpture. Artist, Robert Kilvington, was selected by a steering group and his initial designs presented as models and drawings. Consultation followed regarding form, material size and site, before the final plans were drawn up. Additionally, an educational program was carried out in local schools over four days.

Mothshadowmovie, Louise Short

This was a temporary artwork created at a one off event held at Aylesbury Riverside Walk. The temporary projection had a related schools environmental education project where children were given the chance to join in a selection of dynamic outdoor community workshops. This environmentally orientated work aimed at re-establishing a relationship between the surrounding environment and the community.

Artist Designed Railings, Buckingham Street

These railings were commissioned by Aylesbury Vale District Council as a way of integrating artists’ designs into the urban arena.

Sustrans Cycle path

Sustrans, the national cycle network has managed and installed several smaller sculptures along the cycle routes of Aylesbury Vale as a part of their national programme.

Riverside Walk Sculptures
Winslow Millennium Totem
Buckingham Otters
Buckingham ‘Swan Girl’
Traditional Town Centre Sculpture
This type of sculpture adorns the centre of Aylesbury Town and Aylesbury Vale’s outlying towns and villages. These include the bronze lions and otters and the imposing statue of John Hampden, Aylesbury’s civil war hero and subject of the District Council’s logo.

ii. Emerging/ Future public art projects

Transport Hub

Aylesbury Vale District Council is collaborating with Bucks County Council in the regeneration of the Aylesbury Transport Hub by commissioning artists to work alongside architects to integrate public art into the scheme.

Five artists were commissioned to produce concept artworks for the area following an ‘Arts Plus’ development award from Arts Council South East and the South East England Development Agency, with additional support from the Aylesbury Vale Arts Council. Although unsuccessful in securing the stage two funds, two of the artworks will be realised through sponsorship agreements with developers and manufacturers. These are Laura Boswell’s enamel work (which, when completed, will be the longest piece of original enamelled artwork in Europe) and Sarah Worthington’s glass work for the public footbridge. These projects are underway and should be in place by 2009.

Fig. 10: Part of the enamel panel design for AV Transport Hub   Laura Boswell

Stoke Mandeville Hospital, Public Art Program

The Stoke Mandeville Hospital development will shortly be introducing a public art programme alongside the build programme. Willis Newson, a Bristol based arts consultancy, has recently been appointed by Bucks Hospitals NHS Trust to manage a programme of art commissions and procurements for the new wing of the hospital. Their aim is to use artists and artists’ groups to design work for a number of identified locations around the hospital. The arts budget for this project is £55,000.
Aylesbury Parkway Rail Extension and Berryfields Development

The Berryfields housing development is the largest development currently scheduled to take place in Aylesbury Vale, and includes the extension of the existing rail link into the development from London to create a new station- ‘Aylesbury Parkway’. Berryfields Consortium has also discussed the possibility of public art in some of the main community buildings of the development.

Other Ongoing Arts Activities

Aylesbury Vale is committed to developing arts activities for its residents, aiming to offer a wide range of different arts activities across the region. Current ongoing projects include:

- The Roald Dahl Festival
- Street Dance coaching
- Perfect Village Sunday
- Music in Quiet Places
- Children and young people’s holiday activities
- Theatre in the Villages
- Activate
- Urban Beatz

SUMMARY

Aylesbury Vale is a diverse district with a relatively affluent population. The biggest challenge facing Aylesbury Vale is that of growth. With the population set to increase by a third over the coming 20 years it is important that the public art procurement process is reassessed in the region.

Previous public art and art events have been successful. However, opportunities for cultural branding and creative development have been missed due to the lack of a defined funding stream for public art development and the lack of a Strategy.

Whilst there are several opportunities in the future for public art intervention including, the transport hub, Berryfields development rail extension, the Stoke Mandeville public art programme and the ongoing arts activities, it is essential to define a dedicated public art funding stream for future provision.
5. AYLESBURY VALE STRATEGIC AND POLICY CONTEXT

Aylesbury Vale’s Policy Objectives and Links with Public Art

Analysis of Aylesbury Vale District Council’s strategies and development plans identify key issues which either directly name public art as complementing or assisting to deliver key objectives through implementing public art schemes.

a. Aylesbury Vale Local Plan

The Local Plan sets out policies and proposals for the use of land and buildings. The Plan relates to the whole of the district and covers the period to 2011.

There is a strong environmental theme running through the Plan. Although art and culture is only mentioned in terms of land usage in retail areas of Aylesbury Town itself, there are a number of issues raised that tie into the processes and aims of public art.

The Local Plan is committed to environmental sustainability and to preserving and improving the physical environment: “To protect and enhance the District’s environmental heritage in such a condition and to such a degree that the capacity of the environment to perform its various functions is maintained over time at a sufficient level to ensure that future generations are able to enjoy it in equal measure”\(^1\) – this is an objective to which public art can contribute.

The Plan names Aylesbury Town centre as an area in which to locate cultural and leisure provisions.

The Plan also contains specific comments to which this Strategy can contribute for the overall commitment to high quality design within the district. It refers to the need for increased footpaths and cycle routes to maximize the informal space available in Aylesbury Town Centre. It recognises that it is not just the creation of homes and retail developments which will benefit Aylesbury Vale but also the need for leisure space. Both of these aims are greatly improved by the inclusion of public art. Indeed it has been proven that successful public art greatly increases the use of public and leisure areas.

b. Aylesbury Town Centre Study

This study undertaken in 1994 examines the potential for environmental improvements in central Aylesbury. It provides a blueprint which planners may choose to adopt, and in response to one of the proposals the local authority appointed a Town Centre Manager.

The study makes general observations about the central Aylesbury environment, and also acts as a guide to the types of development which may take place in the town in the future. It informs the work of Aylesbury Vale Advantage. It also comments on the lack of green and open space, and suggests that green space should be a priority in future developments.

A strategic approach to environmental planning is one the author strongly endorses and the study identifies the town centre as an area that would benefit from public art in its pre-existing open areas: “the ‘Town Centre Management Group’ could also usefully examine opportunities to introduce art into the town centre’s open areas”\(^2\).

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\(^1\) Aylesbury Vale Local Plan
\(^2\) Aylesbury Town Centre Study

This Strategy was commissioned by Aylesbury Vale District Council with the purpose of ensuring that a strategic approach to culture would be developed to supply guidance to cultural providers across the district.

Through research and consultation five main issues to be addressed were defined:

- Providing the cultural, transport and economic infrastructure for the growth of Aylesbury Vale District.
- Access to cultural opportunities in the rural areas.
- The development of participation, and the celebration of excellence in cultural activity by young people (and the benefits in terms of crime reduction, educational attainment and future healthy habits that this can bring).
- Maintaining, developing and celebrating the diverse cultural identity and sense of place and history of Aylesbury Vale.
- The lack of equality of opportunity in certain areas of the district and for certain groups.

The Council wishes for everyone in the district to be involved in culture, regardless of age, ethnicity, gender, socio-economic status or geographical location.

The Cultural Strategy states that: “The key components of culture in Aylesbury Vale are crucial to the quality of life of people who live and work there. Its parks, its countryside, its leisure facilities, festivals and events, the opportunity it provides for children and adults to take up and learn new activities, its sense of history and heritage – all are part of the fabric of living, without which people’s lives would be immeasurably poorer.” ³

d. Aylesbury Vale Community Plan 2006

This Plan was commissioned due to the unprecedented growth that the district of Aylesbury Vale will be experiencing over the coming years, to make sure that they not only “get it right for new residents” but also allow existing residents to make the most of their communities.

Among the issues and areas for consideration in future development, the following key objectives were identified that have relevance in the arena of public art:

- To develop a blueprint for creating new communities, to include the provision of recreational and cultural facilities, to avoid creating physical barriers between communities, and to ensure that existing communities are able to reap the benefits of new development.
- To ensure that, as the built environment is added to it is in a way which complements and integrates into the existing community.
- Promote safer and stronger communities to increase and strengthen community participation, particularly in areas where the quality of life is below the national average, whether in urban or rural areas.
- Raise the profile of Aylesbury.
- It states that the focus on developing Aylesbury Vale must not lead to the neglect of the rural areas, as the two are interdependent for jobs, services and recreational opportunities.
- For new developments to retain the distinctiveness of Aylesbury and the rural areas, we must ensure the highest quality design and resource efficiency in new developments.

³ Aylesbury Vale Cultural Strategy
- Green spaces must be planned so that they can be enjoyed by current and future generations. These areas need to enhance the natural environment, and be accessible and attractive to all members of the community.
- Improve first impressions of Aylesbury Town.

e. Local Development Framework – Aylesbury Vale

The Local Development Framework will ultimately replace the current local plan and will set out all planning policies for the district. It is produced as a number of separate documents over a period of time, rather than as one document. Wide ranging consultation is the key to developing the Local Development Framework including general public, stakeholders and professionals. The first document in the LDF will be the core strategy which is anticipated to be adopted in 2010.

Issues identified with a bearing on public art include:

- Developing and promoting the local economy to establish Aylesbury Vale as a vibrant economic centre.
- Achieving safe, active, healthy communities and providing accessible services.
- To encourage a sense of community identity in which all individuals feel able to play a part.
- To increase the profile of the district as a place to visit.
- Promoting the renaissance of Aylesbury town centre.
- Conserving and enhancing the landscape and townscape character of Aylesbury Vale - in particular those areas of designated importance - and in maintaining community identities.
- Promoting communication between ethnic groups.
- Building sustainable extensions to create individual developments with their own character which helps to build strong local community identities.
- Achieving a coherence of design in new developments.


Aylesbury Vale District Council manages approximately 450 hectares of green spaces throughout the Vale. This Plan recognises the need to protect and enhance important sub-regional ‘green infrastructure’.

The Plan recognises that the anticipated growth of the district has significant implications for green spaces, as it will bring increased demand for formal and informal recreation. It recommends that in the design of major development areas, Aylesbury Vale District Council can negotiate provision of green space. Whilst acknowledging that pressure will increase on existing sites, it notes that enhancements can be sought for public art through external funding opportunities.

Throughout the document, community involvement in the maintenance and life of the District’s green spaces is stated to be of utmost import and names as two of its key objectives:

- Seek to increase opportunities for public art.
- Establish opportunities for community consultation and participation, with consideration to long term sustainability.
g. Buckinghamshire County Council Cultural Policy

This Policy serves to emphasise the importance of culture in improving quality of life and creating stronger and more active communities.

Through consultation with key contacts and institutions throughout the county, BCC has devised the following themes to be addressed in future work:

- Heritage
- Landscape
- Heath and Wellbeing
- Arts and Learning
- Sport and Recreation

The County Council plans on delivering these aims working in partnership with district councils, SE England Cultural Consortium, Arts Council England, Sport England and any interested or appropriate organisations and clubs. The Policy also recognises the need to seek funding from external sources, for example the Heritage Lottery Fund.

The Policy identifies how culture enhances quality of life and the specific benefits and influences (both regional and national). There is a need for regular monitoring of the proposed outcomes; producing an evaluation which will then be addressed at the end of the period the Policy covers.

The themes and issues from this overall County Cultural Policy should be expanded upon and addressed through this Public Art Strategy, which may aid in the introduction of public art across the county.

h. Aylesbury Vale District Council Corporate Plan 2008

The council's new 'Corporate Plan', sets out their main priorities for the next three years and how the council will address the main challenges facing the district, working alone and with their partners for the benefit of residents and service users.

The leader of the council, Councillor John Cartwright sums up the Plan by saying:

"It aims to improve the way we live and work. We want everyone in Aylesbury Vale to have a good quality of life with a job, a nice home, leisure facilities, safe communities and the right environment. This strategy brings together all those aims and provides the framework which will help us deliver that vision for local people."

The key aims from this document are:

- Thriving communities- enabling communities across the Vale to be vibrant, safe, diverse and inclusive.
- Quality growth and regeneration- delivering the housing and economic growth of the district.
- A great environment- protecting and enhancing the local environment and promoting the sustainable use of resources.

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4 Aylesbury Vale District Council Corporate Plan
The key aims for the district are supported by the aim to become a council to be proud of delivering valued services excellently for all of our customers.

A key action of the Plan is to achieve an annual increase in participation in leisure and cultural activities, in particular:

- Engagement in the arts
- Participation in youth activities, as measured by the new National Indicator NI 110

This Strategy can also contribute to the Plan’s action of increasing public satisfaction with the local environment, in particular with council managed parks and open spaces.

Public art will be a major component in the council’s aims to take the lead in ‘place making’, especially in terms of the major new growth.

SUMMARY:

Aylesbury Vale District is covered by several plans and policies which all, either directly or indirectly, make note of issues closely related to public art.

These issues include:
The importance of community engagement in the arts
The importance of high quality urban design
Preserving and enhancing the urban and rural environments
Good quality leisure spaces for all to enjoy
The need for public art in pre-existing open spaces
Providing the cultural infrastructure to support the growth of Aylesbury Vale
Increased involvement in the arts, especially by young people
Providing opportunities for all people in Aylesbury Vale
Encouraging a sense of community identity in which all individuals feel able to play a part
Maintaining, developing and celebrating the diverse cultural identity and sense of place and history of Aylesbury Vale
Raise the profile of Aylesbury Vale and improve first impressions of the district
Ensure the strong integration of new developments and promote safer and stronger communities
Promoting cross-cultural interaction
Ensure the protection and enhancement of rural areas
6. **NATIONAL CONTEXT**

Numerous national policy guidance documents highlight the importance of an integrated approach to the procurement and development of public art. The following documents, policies and agencies have been considered in this Strategy.

**a. National Planning Policy Guidance**

Planning Policy Guidance notes (PPG) has set out the Government’s national policies on different aspects of the planning process. This Public Art Strategy for Aylesbury Vale promotes an integrated approach to design and architecture whereby the commissioning of future works become a part of the planning process, as is advocated in national policy guidance.

PPG17 – Planning for Open Space, Sport and Recreation

‘New housing and residential environments should be well designed and should make a significant contribution to promoting an urban renaissance and improving quality of life’.


The Government’s report into their vision for public space is detailed in the document: Living Places, Cleaner, Safer, Greener

‘The best public realm schemes strive for the highest achievable quality. This does not mean the most expensive solution but does imply an understanding of the principles of good design, a balancing of the sustainable over the quick fix, of quality over quantity: of innovation over the easy option. Quality tends to focus minds on design issues.’

‘Living Places, Cleaner, Safer, Greener’, Office of the Deputy Prime Minister 10/02

The key areas that affect these issues of quality on public spaces are highlighted. They include regeneration, neighbourhood renewal and quality design.

**c. Commission for Architecture and the Built Environment (CABE)**

CABE champions well-designed buildings and public space. They run public campaigns, and provide expert, practical advice. They work directly with planners, designers, clients and architects, offering them guidance on projects that will shape all our lives.

CABE encourages policy-makers to create places that are safe, sustainable, beautiful and efficient to run. A critical area of their role is advising central, regional and local government on architecture and urban design. They also help to formulate planning policy and systems that can routinely deliver the best design in our schools, hospitals, homes, town centre developments and public spaces.
7. REGIONAL CONTEXT

The main regional agents in the UK that decide funding and policy potentially affecting this Strategy and public art provision are:

a. Arts Council England, South East (ACE South East)

The Arts Council is the main national development agency for the arts in the UK. ACE distribute public money from the government and the national lottery into the arts in the UK. Between 2006 and 2008 they planned to invest £1.1 billion in the arts in the UK with the aim of getting more art to more people in more places. The Arts Council believes that the arts have the power to change lives and communities and to create opportunities for people throughout the country.

Arts Council England’s ambition for 2006–8 is to put the arts at the heart of national life and people at the heart of the arts. They aim for everyone in the country to have the opportunity to develop a varied cultural life, ensuring that quality work reaches a wider range of people as both audiences and participants.

The main priorities for the Arts Council are:

- Taking part in the arts
- Children and young people
- The creative economy
- Vibrant communities
- Internationalism
- Celebrating diversity

Through ‘Grants for the Arts’ the Arts Council provide funding for individuals and organisations who use the arts in their work. The grants are used to help deliver the aims of the applicant organisations which also deliver the visions for the arts in the UK.

b. South East Economic Development Agency (SEEDA)

SEEDA, as the Regional Development Agency for the South East, is responsible for the sustainable economic development and regeneration of the South East of England – aiming to be the driving force of the UK’s economy.

Whilst not having any strategic role in the arts, SEEDA recognise that it is essential to invest to sustain and further develop the region’s cultural, environmental and creative asset base. Culture lies at the heart of successful places, successful economies and successful communities.

SEEDA has worked in partnership with ACE South East in funding the ‘Arts Plus’ project; a series of awards for the ‘Art in Public Places Scheme’.

c. Culture South East (CSE)

CSE was commissioned by the Department for Culture, Media and Sport (DCMS) to champion cultural programming and creative industries in this region. The main issues influencing the cultural sector in the region have been identified as:
The 2012 Olympic and Paralympic Games.
- The development of the cultural and creative economy.
- Securing recognition for the contribution the cultural sector can make to place-making.
- Providing evidence of culture’s contribution to regional policy.

CSE has undertaken, often in collaboration with other regional agencies, the writing of several strategic and research documents. Public art is addressed directly in their document, ‘Living Spaces’. This document provides practical advice and information on how culture can support the development of sustainable communities:

‘Good practice sees the involvement of artists and cultural animateurs in planning and design from the outset, helping shape ways in which people will develop their own cultural attachments and commitments to buildings and spaces. Animation of spaces and buildings by artists and performers, and the vibrancy and energy which cultural producers and agencies import into parks, public spaces, streets and the spaces between buildings are an essential ingredient both in developing distinctive places and in creating safer and more welcoming environments. Public art commissions – sculpture, lighting, landscape, furniture – can act as landmarks as well as enhancing the places where they are sited.’

8. CULTURAL PARTNERS IN AYLESBURY VALE

a. Aylesbury Vale Arts Council (AVAC)

Aylesbury Vale Arts Council aims to make the Vale a more stimulating place to live and visit in which the participation in, and appreciation of, the arts flourish. It serves three main objectives:
- To offer financial support to organisations and individuals committed to the development of arts projects for the benefit of people living in Aylesbury Vale.
- To provide information about opportunities to become involved in the arts in the Aylesbury Vale area.
- To provide a forum for discussion of arts related issues and a voice for the arts in the Aylesbury Vale area.

AVAC operates a free membership programme offering members the opportunity to advertise arts events - free of charge and receive news bulletins and news about networking opportunities. It also helps to raise members’ awareness of funding opportunities. AVAC commissioned the AXIS sculpture in Vale Park to mark the millennium in Aylesbury.

b. Buckinghamshire County Museum

The award winning County Museum showcases the County's rich heritage alongside a changing programme of exhibitions in the Buckinghamshire Art Gallery.

c. Roald Dahl Children’s Gallery

Part of the Buckinghamshire County Museum, this gallery uses the stories of Roald Dahl to provide fun for all ages. The annual Roald Dahl Day and parade is the culmination of months of hard work by young people from around the Vale, creating original and spectacular artwork celebrating the stories of Roald Dahl.

5 Living Spaces, Culture Task Group, 2005
d. Aylesbury Vale Civic Centre

The Civic Centre located in Aylesbury Town is open all year, it provides facilities for groups to hire, meet or perform and provides a quality entertainment programme for the residents and visitors of Aylesbury.

This venue is due to be replaced by the Aylesbury Waterside Theatre, currently under construction and due for completion in Spring 2010.

e. Queens Park Arts Centre

Open 6 days a week, the Queens Park Arts Centre in Aylesbury Town holds over fifty participatory arts workshops every week. The centre also offers artist residencies, a theatre, exhibition space and an art shop. The organisation flourishes due to the dedication of its workforce of over 50 volunteers.

f. Parish and Town Councils

Aylesbury Vale has 110 parishes in the area. Parishes provide the first tier of local government, in that they provide services at a village or town level. They are independent of district and county councils.

g. Sustrans

District and County Councils are working with Sustrans to link, via dedicated cycleways, the main settlements in the district to the main cycle network. A route is being devised between Milton Keynes and Oxford via Winslow. Further linkages are proposed between Aylesbury and Winslow, Aylesbury to Leighton Buzzard and Aylesbury to Thame via Princes Risborough and Buckingham to Winslow.

Sustrans, as an organisation, has a strong history of delivering public art partnerships and has been developing new ways of working with artists which further explore the resources and opportunities the Network offers. ‘Art & the Travelling Landscape’ is a programme of projects being developed by Sustrans across the UK in partnership with local authorities and others. The projects focus on the opportunities for artists to work along extensive sections of the network to create sequences of artworks as permanent installations.

h. Aylesbury Vale Advantage

Aylesbury Vale Advantage is the Local Delivery Vehicle, a partnership between several local and national agencies that help establish and co-ordinate the growth agenda in the area. Partners include AVDC, Buckinghamshire County Council (BCC), The Vale of Aylesbury Primary Care Trust, SEEDA and English Partnerships.

AVA has been active in establishing a framework for action, and developing partnerships and initiatives that will promote the local area, enhance the environment and guide Aylesbury Vale into a new era of prosperity and high quality of life for all residents. All activity is based on carefully planned and sustainable growth.
The government has established six benchmarks to be met by a local delivery vehicle:

- It must be a single purpose vehicle with a set of objectives that support the growth strategy in its area.
- It has powers to assemble land.
- It has powers to capture development values.
- Where necessary it has planning powers. This is not the case with Aylesbury Vale Advantage.
- It has the ability to raise large scale funding.
- It operates with transparency and accountability.

i. Aylesbury Vale Creative and Media Diploma Consortium

This is a group of educational institutions that work together with the local authority to deliver higher education, further learning initiatives and continued professional development in the cultural sector.

j. Community Arts Organisations

Aylesbury Vale has a diverse and flourishing range of arts, cultural, heritage and voluntary organisations, as well as artists groups, individual practitioners, festivals and artists’ forums. These groups and individuals will be a great asset in achieving the aims of this strategy district-wide and in providing access into communities. They are also a resource for creating imaginative and appropriate community projects.

These organisations include:

- Soundstudio
- Roald Dahl Children’s Gallery
- The Winslow Group
- Visual Images Group
- Queens Park Arts Centre

There are also artists groups across the district who offer workshops and have previously participated in delivering public art projects and community arts workshops, exhibitions, events and festivals. They include:

- Aylesbury Street Festival
- Buckingham Summer Festival
- Buckingham Festival Fortnight
- Roald Dahl Festival
9. RESEARCH AND CONSULTATION

Artpoint conducted a period of consultation in 2008, covering one-to-one and telephone interviews with key stakeholders, council employees and interested parties. An extensive street survey was also conducted to serve as a barometer of public opinion on the subject of public art.

These results have directly fed into a SWOT analysis of current public art provision, processes and perceived issues to overcome in the arena of public and visual art.

Aylesbury Street Survey

During the writing of this Strategy in depth public consultation was undertaken over three days in various locations around the Vale, serving to record public opinion and aspiration for future public art.

This research serves to inform future commissions, and demonstrate the public desire for more public art to make Aylesbury Vale a more vibrant and exciting place to be.

Those consulted, along with being monitored demographically, were asked questions regarding the following:

- Why public art is important to them
- Current projects that they like (locally and nationally)
- How they feel about Urban design in the district
- What future aspirations they had

An example of the questionnaire can be seen in Appendix 3.

a. About the Persons Consulted

Over the 204 interviews it was found that a large proportion of respondents lived, worked or lived and worked in Aylesbury Vale. Visitors for other purposes were in the minority. The following table represents the proportions in each category:

- Live in Aylesbury Vale
- Live and Work in Aylesbury Vale
- Work in Aylesbury Vale
- Visiting Aylesbury Vale

85% of the audience profile for public art in Aylesbury Vale either lived in Aylesbury Vale, with a further 44% of this figure also working in the district.
The following is a table of respondents’ age ranges in comparison to the population of Aylesbury Vale:

<table>
<thead>
<tr>
<th></th>
<th>&gt;19</th>
<th>20-29</th>
<th>30-39</th>
<th>40-49</th>
<th>50-59</th>
<th>60+</th>
</tr>
</thead>
<tbody>
<tr>
<td>Census Information</td>
<td>26.5</td>
<td>11.6</td>
<td>16.7</td>
<td>14.9</td>
<td>13.1</td>
<td>17.2</td>
</tr>
<tr>
<td>Street Survey results</td>
<td>17.2</td>
<td>19.3</td>
<td>16.1</td>
<td>16.7</td>
<td>15.6</td>
<td>15.1</td>
</tr>
</tbody>
</table>

This sample reflects to a reasonable degree the overall population of Aylesbury Vale with each age group representing the population to within 9%, meaning that the responses gathered can be considered as representative of the whole population.

b. Findings of the Street Survey

i. The Importance of Public Art?

The initial questions in the street survey served to quantify the public’s general view of public art and the perceived importance of public art in place making. This exercise aimed to investigate the future role of public art in Aylesbury Vale.

Results were as follows:

<table>
<thead>
<tr>
<th></th>
<th>Very important to important</th>
<th>Don’t know</th>
<th>Not important to not at all important</th>
</tr>
</thead>
<tbody>
<tr>
<td>CIVIC PRIDE: Helping people feel proud of living in Aylesbury Vale</td>
<td>% 89.6</td>
<td>4.7</td>
<td>5.7</td>
</tr>
<tr>
<td>WAYFINDING: Finding your way around Aylesbury Vale</td>
<td>% 69.3</td>
<td>5.2</td>
<td>25.5</td>
</tr>
<tr>
<td>URBAN DESIGN: Creating well-designed spaces</td>
<td>% 83.9</td>
<td>9.3</td>
<td>6.8</td>
</tr>
<tr>
<td>EXCITEMENT: Generating excitement about being in Aylesbury Vale</td>
<td>% 78.6</td>
<td>9.4</td>
<td>12</td>
</tr>
<tr>
<td>LEISURE AND RELAXATION: Providing places for peace and inspiration</td>
<td>% 92</td>
<td>3.6</td>
<td>4.4</td>
</tr>
<tr>
<td>EDUCATION: Helping the community learn more about art &amp; culture</td>
<td>% 84.9</td>
<td>4.2</td>
<td>10.9</td>
</tr>
<tr>
<td>PLACE-MAKING: Providing attractive places to meet in Aylesbury Vale</td>
<td>% 85.4</td>
<td>5.7</td>
<td>8.9</td>
</tr>
<tr>
<td>IMAGE: Giving Aylesbury Vale a positive image</td>
<td>% 96.3</td>
<td>1.6</td>
<td>2.1</td>
</tr>
</tbody>
</table>

Reference for AV population profile
Especially significant in this survey are the high proportion of positive responses and the low percentage of ‘don’t know’ answers, with only 5.4% of all answers falling into this category. This demonstrates that the public of Aylesbury Vale has a strong opinion on public art with a low level of ambivalence.

In order, the most important issues were:

- Giving Aylesbury Vale a positive image
- Providing places for peace
- Helping people to feel proud of living in Aylesbury Vale
- Providing attractive places to meet in Aylesbury Vale
- Helping the community learn more about art & culture
- Helping to create well designed spaces
- Generating Excitement about being in Aylesbury Vale
- Finding your way around Aylesbury Vale

ii. Public Awareness of Public Art

Overall the residents of the Vale show a reasonably good knowledge of public art both locally and nationally.

35% of respondents did not know of any public art in their locality. Those that did showed a wide interpretation of what public art is, naming sculptures, education projects, festivals, museums and galleries as examples.

It was found that while the older population knew more about public art in the Vale, the younger population knew of more public art nationally. Overall no one person had a good overview of all arts activities and existing public art across the district. Most knew what was in their area, with a greater number across the Vale aware of larger projects such as Kingsbury Square and Axis.

This points to a need for a comprehensive website of all public art and cultural activity in the district as a guide and encouragement for people to get involved and show interest in visiting commissions and projects that intrigue them.

iii. Is There Enough Public Art?
During consultation 88.1% of respondents stated that there is not enough public art in the area. With 8.9% stating that they thought there is sufficient and 3% having no opinion.

The proportion of younger people answering that there is not currently enough public art points to the younger generation understanding the intrinsic value of public art in creating well designed, well used spaces and strong communities.

Around 75% of the older generations answered that the current provision was not sufficient and cited similar reasons to the younger people. All age groups commented on the importance of public art in adding to the creative enjoyment in Aylesbury Vale.

Without exception, all those who said there was sufficient public art gave the same reason; that public money was better spent elsewhere on more essential services that they felt were currently lacking.

This demonstrates a clear desire for more public art in Aylesbury Vale on the part of the public, with key issues identified as inclusion, consultation, and integration (with regards to new developments). The reservations expressed should also feed future art projects in terms of transparency and disclosure to allay any fear of other services suffering.

iv. Perceptions of Urban Design in Aylesbury Vale

Around half and half of the respondents falling on either side of the urban design debate.

Those who thought that the urban design of the area was good generally said that whilst it was not the best in the world it was not by far the worst, and that it was improving with new development and regeneration around the area.

Public perception on the negative side cited how spread out the area is and how the rural areas can often become cut off, how little unity between the areas, and the ‘muddled’ nature of the town. Kingsbury Square however was cited on several occasions as an example of high quality design. Many were aware that this could change through careful design in new developments and regeneration projects.
v. How Can Public Art Contribute to Perceptions of the Area?

An important issue with the residents of Aylesbury Vale was that future artworks address certain issues important to them and that they reflect their community.

Heritage was the most important issue to the residents. The wealth of history available should help ensure that Aylesbury retains individuality as it grows. Specific historical areas highlighted included:

- History as a market town
- Historical figures
- Literary heritage, specifically children’s literature
- History as a rural district and current standing as one of the largest rural districts in the UK
- Printing history
- Economic history

Education and community engagement was also key in the minds of the public for future artwork. The feeling was overwhelmingly that artwork should begin and end in the community and that young people and residents should be informed, utilised and consulted throughout the process.

The function of any artwork was also to address and represent the community identity of the Vale, and should look particularly at the following areas:

- Growth and aspiration
- Youth and young families
- Racial diversity

Being one of the largest rural districts in the UK meant that public consciousness also focused on the importance of environmental issues being addressed by public art. Artwork should draw on the open nature of the Vale, its geography, its wildlife and natural features and sustainability.

vi. Aspirations for Future Work

Most respondents when asked what kind of works they would like to see simply indicated that they would like to see more of everything.

As well as this, a focus was placed on site specificity in all public art, and the importance of a place and community to the subject, development, design and fabrication of artworks to create works of local relevance.

However, the main forms indicated in order of popularity were:

- Sculpture and permanent commissions
- Education projects
- Temporary works
- New technologies, interactive and new works
- Utilising local artists

Respondents were also asked about preferred locations for public art. Whilst approximately 20% replied that they would like to see work everywhere, several issues came to light:
Those consulted from rural areas and villages highlighted the issue that funding and activities rarely reach out far enough and that such areas are often forgotten. Residents were keen to ensure that future public arts activities addressed the whole region where possible, although most recognised that many will take place in Aylesbury Town as this is the centre of growth activity.

Aylesbury Town was the focus of much comment, specifically that this would be the most appropriate arena for public art as it is the main population centre, the area of the most growth, and the main location across the Vale for retail, leisure and employment.

Residential development and growth areas were also suggested as important areas for public art. The current residents of Aylesbury Vale felt that this would support the integration of the new developments into Aylesbury’s existing developments. Public art would help provide these new homes and centres with a character that might otherwise be missing, thus preventing them from becoming large faceless and nondescript areas.

10. **SWOT ANALYSIS – Based on One-to-One Interviews**

This SWOT analysis of current cultural and public art provision was drawn up from the results of a period of internal council and member plus external stakeholder consultation. Through this we can identify the perceived strengths, weaknesses, opportunities and threats in Aylesbury Vale District Council’s current public art procurement processes and provision.

Consultation was undertaken with council departments including Leisure and Culture, Planning, Green Spaces Management, Town Centre Management, local councillors, arts providers, Aylesbury Vale Arts Council, and artists.

<p>| STRENGTHS | WEAKNESSES | OPPORTUNITIES | THREATS |
| Place | The architecture of the new theatre, designed to be a statement about the geography of the Vale points towards a more creative approach to urban design with the council. | A feeling that the more rural areas outside of Aylesbury Town are overlooked in terms of funding, support and recognition. Not enough exhibition space across the Vale, or other cultural hubs apart from Aylesbury Town, although with all spend going into the new theatre this is unlikely to change in the near future. | The new theatre will have an adjacent public plaza outside. This has been cited for use through performance and events, however there is also a consensus that this could be a prime location for public art. Aylesbury’s position as a growth area invites examination of public art as a tool to deliver community development, creating a sense of place and profile raising. However there is considerable opportunity for including public art in AVDC’s green spaces. With the growth agenda, there will be a significant increase in the amount of green spaces. | As most growth and development is happening in and around Aylesbury Town there is a concern that this will be the only location for public art provision and activity. This may lead to a further distancing of the Vale’s more rural areas. |
| Council and Partners | Aylesbury Vale Arts Council (AVAC), supported by the District Council, funds community arts, theatre and music events and performances across the Vale. Additionally, AVAC committed extra funding to the Hub project ensuring a higher level of | There is a lack of knowledge within the council on how to commission public art and which method of raising public art funding should be adopted. There is no central site or page on the website with information about | AVDC is receptive to the idea of CPD and training in the area of public art. Interviewees suggested that the use of case studies and site visits to similar areas with good public art provision as the most helpful route. The council has | Council’s ability to change. This Strategy therefore mandates a measured and gentle approach. Mistrust of Public Art and fear that it could damage council reputation. |</p>
<table>
<thead>
<tr>
<th>involvement from local artists.</th>
<th>all art on offer in the Vale.</th>
</tr>
</thead>
<tbody>
<tr>
<td>AV has the Queens Park Arts Centre which delivers a strong programme of community visual and performing arts events, course and projects.</td>
<td>Previous projects have seen delegation of responsibility to lower levels in the council where a strong showing from councillors and heads of departments would be preferential.</td>
</tr>
<tr>
<td>The Council see public art as a good way of involving the community in their immediate environment and the growth of the Vale in the future.</td>
<td>Lack of officer time for developing future programmes.</td>
</tr>
<tr>
<td>Aylesbury Vale has a dedicated team of arts and leisure officers. Through Art Plus phase one, two pieces are being commissioned for the Transport Hub.</td>
<td>Minimal contributions have been secured through developer contributions to date.</td>
</tr>
<tr>
<td>Design champions in the council have expressed a desire for more adventurous, statement pieces of art to act as a conversation starter, and serve to redefine the Vale as a more forward thinking adventurous place and getting on the map by being provocative.</td>
<td>There is a fear that public art might not work – the council need to be more adventurous in their approach.</td>
</tr>
<tr>
<td>Aylesbury Vale is conservative in its approach to public art.</td>
<td>Aylesbury Town Council feels that by engaging in a partnership with AVDC that seed money could be identified, to instigate more public art projects and find more funding. This is contingent on it being a working partnership.</td>
</tr>
<tr>
<td>AVDC is a strong team who are committed to engaging with local communities.</td>
<td>There are strong links with Buckingham Town Council regarding the arts and a willingness to develop opportunities for more arts projects in the town.</td>
</tr>
<tr>
<td></td>
<td>Time and staffing were identified as possible issues that may impact on future public art activity specifically the issue of obtaining funding.</td>
</tr>
<tr>
<td></td>
<td>AVDC is not a big landowner and this could be a possible problem in negotiating funding for public art.</td>
</tr>
</tbody>
</table>
**Artists and Arts Commissioning**

| AVDC has a successful annual events programme so far with opera, performance and festivals. These events are well attended and enjoyed. Previous activities and commissions show that support for local artists has been a success. Artists feel that they have been encouraged in gaining experience and confidence by working with professionals in different fields. A great strength is the AXIS artwork. Whilst previously a point of contention amongst the public, and receiving complaints initially, it is now a recognised landmark, and is used as a symbol for the Vale in most publicity and tourist information. |
|------------------|------------------|------------------|------------------|
| Limited amount of public art presence in the district, with very few contemporary large scale commissions. Creative Bucks is now providing start up training and support for artists. There is a feeling that more could be done to provide support for start-up cultural activity specific to the Vale and public art. There is a feeling that a main problem in previous projects has been one of communication, and that artists and people involved have been kept out of the loop when it comes to changes in the brief or funding problems. There is a safe approach when it comes to public art, which is not positive when it comes to challenging the public’s perceptions and raising awareness of artistic diversity and creating a unique image. Whilst the various cultural events are well known within the community of the Vale, funding limitations prevent these events from |
| The successes of the Hub in providing professional development for local artists points to an opportunity in the future to continue artists’ training and development through mentoring. With the success of the artworks being integrated into the transport hub, this will act as a case study and evidence of successful public art. This will help strengthen future project bids. The Cultural Olympiad for London 2012 will shortly be underway. The council is a partner with Stoke Mandeville Stadium (the birthplace of the Paralympic Games) through Creative Bucks to deliver a community and education arts programme to raise the profile of the centre nationally and internationally. An ambition is to obtain the Cultural Olympiad brand. A pilot project to involve artists in the development of Vale Park proved to be very successful. Artists |

**Nervousness of working with artists.**

**The current concerns over maintenance of existing artworks could influence future decision making.**
being known outside the Vale. These events could help with tourism and outside interest if appropriately marketed.

Lack of guidelines for commissioning public art, and overall arts project development, for example. It is important to factor in long term maintenance at the initial budget stage.

played a key role in providing a variety of mechanisms to engage the public and helped to ensure that the consultation was representative of the local community. This approach should be encouraged for future green space developments and could be used as a model for other public space improvements.

Introduction of a consistently good practice model for commissioning and developing public art projects.
11. VALUES OF THIS STRATEGY

The strategy aims to support the objectives of Aylesbury Vale District Council and address the concerns of key stakeholders and the public.

There are aspects of Aylesbury Vale District Council’s overall vision which artists can particularly respond to and where art can make a critical difference. In this way art is about adding meaning and not just embellishment, and artists working in the area will want to relate to, and articulate, the core values of the district.

These values include:

i. Creating a Distinctive Character and Sense of Place

At present there is a prevailing feeling that Aylesbury Vale, specifically Aylesbury Town, is poorly designed and quite a disparate area. Local business people have commented frequently during consultation that there is a lack of focus for the town centre with the new Waterside development spreading the ‘shopping district’ even further, there needs to be additional focal points for the town centre. It is therefore important with any art activities that they take this into account and try to assist in the formation or definition of open and well-designed meeting spaces in the district, adding punctuation to the town centre.

The proposed ‘Waterside Development’ will draw more people to the area. A suggested focus to the scheme is the inclusion of a statue of Ronnie Barker as a landmark.

Working with a community and the specifics of a site or sites and local history, artists can both communicate and reinforce a sense of place. These artworks can provide a uniqueness and also mitigate the impact of big brand retailing and developed housing by reiterating the roots and singularity of a place. This is contingent on artwork being unique and tailored to the site, and not a prefab feature that is just bought in.

The scale of Aylesbury Vale’s development and expansion over the coming twenty years should lead to a strategic approach to the implementation of this plan and the ethos of it should be applied as far as possible throughout all of the aspects of Aylesbury Vale’s development and improvements.

ii. Inclusion for Residents

A key issue in all Council policies is that of community inclusion and involvement in the process of growth. Aylesbury Vale is experiencing a high level of growth as a major development area in the south-east and it is important that with so many new homes being built, and such a high level of new resident influx, that both the current residents and new residents are consulted on public art and urban design initiatives.

Another key matter with the Vale being such a large rural area is the possible isolation of the smaller outlying rural towns and villages, with most growth and attention falling on the Aylesbury Town area.

These are all issues that public art has the power to address and improve. Successful public projects have a firm grounding in community consultation and education. Projects that originate in this way, involving the community in design and development, lead to a high level of
community ownership and respect for the artwork, a reduction in vandalism, and a greater level of community pride. Public artworks act to characterize the area, so it is therefore essential that artists making artwork include those who use the site regularly in their consultation period, in order that the community is represented.

This Strategy advocates community consultation and involvement in all public art initiatives, and also that measures be taken that residents are involved as much as possible, not just those in Aylesbury Town.

This activity is especially important in Aylesbury Vale as it houses a great range of ethnicities, age ranges, and people of different economical standing. Public art should act to unify and create equality and promote community cohesion across these groups.

**iii. High Quality Architecture and Urban Design in Public Places**

Public consultation and stakeholder interviews have brought up the issue of urban design in Aylesbury Vale, and the quality of architecture.

Aylesbury town, and other areas originated as rural market towns, and the older architecture is beautiful, and greatly enhances the space. However recent development around the area often has the effect of diluting the character of a space and reducing the overall quality of the look of Aylesbury.

More recent developments and buildings have acted to redress this deficit, most specifically the Kingsbury Square redevelopment and the Waterside theatre; and it is important to see public art as a tool to improve urban design and enhance the landscape and townscape of Aylesbury Vale.

The issue of cultural infrastructure should also be at the centre of the various developments alongside physical infrastructure. So recognizing that it is not just the creation of homes and retail developments which will benefit the locals of Aylesbury Vale but the need for leisure space also, and both of these aims are greatly improved by the inclusion of public art to enhance the environment on a cultural level.

**iv. Evolution of the Existing Creative Community**

Aylesbury Vale has already seen success in utilizing artists from the existing strong and thriving cultural community.

As previously mentioned, the second phase Arts Plus application was not successful, however two of the projects proposed by local artists were developed and taken forward through developer and partners sponsorship. As a result of the Arts Plus awards, these two artists and their pieces have been embraced by the council and developer and are in the process of fabrication and installation in their sites. Similarly, a local arts practitioners successfully participated in the development of the masterplan for Vale Park.

Local artists should be involved in arts projects where ever possible, either as the chosen artist or involved in the community outreach and education programme. Artists from the area will be tuned to the needs of the local community and have more knowledge of the area and the district, its history and heritage.
At the same time however it is more important to be selective and maintain the highest standards when choosing an artist to be involved at any point in an arts programme. This will ensure the quality of urban design in the built environment is of the highest value.

AVDC is advised to seek opportunities for local artists through commissioning and professional development.

v. Communicating and Mediating the Process of Change

With public art projects, especially those which are integrated into new housing developments, an important part of the process is to preserve and celebrate a sense of history and create a sense of place. With a new-build on previously non-developed land it is equally important to integrate the development in the existing fabric of the community, and to create a link with the land’s history.

It is especially important with a brand new community moving into a brand new development to create a sense of community and this can be achieved by installing a piece of public art which has gone through pertinent public consultation and involvement. It will allow new developments to integrate into existing communities and in promoting healthy and sustainable communities.

vi. Sustainability and Energy Efficiency

Aylesbury Vale is proud of its rural environment, and this can feed into the future a unique vision for Aylesbury Vale culturally, with interpretation through artworks in a variety of different ways. This could draw on the reality of Aylesbury’s natural environment, the forest, the hills, the water and also the more high tech companies and urban environment.

Artists could feed into the overall planning of sustainable systems helping to promote a positive image of, for example, public transport.

Artists can also be instrumental in softening the urban environment by bringing aspects of the rural environment in. This is already being done in the Transport Hub commission of Laura Boswell’s work on giant enamel sheets. Education projects can also serve to highlight issues of environmentalism and biodiversity, educating the public on sustainability.

Among their many roles is the creation of leisure spaces that can be enjoyed by the residents, workforce and visitors alike.

vii. Maximising the Impact of Public Art in Housing

There has been much research into the impact of community-based arts projects. Public art’s nature and variety can mean that its effects are far reaching from the initial local effect. There have been various studies in recent years aiming to provide a more rigorous evaluation of the contribution of the arts to social inclusion, health, education and community cohesion outcomes. Further case studies that support these finding are referenced in Appendix 2.

The most substantial study ‘Use or Ornament? The Social Impact of Participation in the Arts’, (published by Comedia in1997) collected evidence that suggests that the arts:

- Improve social cohesion
- Support community empowerment and self-determination
- Enhance local image and identity
- Contribute to personal development, imagination and vision
- Improve health and wellbeing

Indicators were developed to assess the social, artistic, economic and educational benefits of the projects. Evidence was gathered which determines that the arts:

- Develop social capital
- Build and develop community cohesion
- Activate social change
- Improve economic performance

‘The Role of Arts in Regeneration, Blake Stevenson Ltd., Scottish Executive Central Research Unit, 2000’

Through extensive literature review and four in-depth case studies, this document presented evidence that the arts:

- Improve an area’s image
- Attracts economic investment
- Supports community development
- Leads to training and employment
- Support individual’s personal development
- Help engage hard to reach people in regeneration programmes

Moreover the Housing Corporation’s Involvement Policy for the Housing Association Sector 2004, advises housing associations to explore more innovative approaches to resident participation, and to provide more choice in ways to involve residents. A large number of social housing organisations already use arts and cultural activities as a means of achieving this.
12. TAKING THIS STRATEGY FORWARD IN POLICY AND PRACTICE - AIMS FOR PUBLIC ART IN AYLESBURY VALE

Based on the values in section 11 and on the consultation, the vision and aims of this strategy are:

VISION - developing the local character and distinctiveness by creating a stimulating urban and rural environment and encouraging public participation, ownership and civic pride. AVDC will also seek to provide opportunities for the development and retention of local artists and creative industries.

AIMS -

a. Seek to secure public art contributions through the planning process - continue to provide a series of projects to the planning department and deliver public art projects as part of the planning process.

b. Maximise the benefits that public art can bring to communities - increase community participation, access and understanding of public art. To make public art truly public by creating opportunities for local people to engage with the creation process as well as access, understand and celebrate existing works in the public realm.

c. Use public art in the development of public buildings and spaces - encourage the artistic enhancement of public buildings' high profile public spaces. Opportunities exist in the following initiatives:

- Town Centre schemes
- Development of the new theatre in Aylesbury Town Centre
- Partnership and collaboration with Town and Parish Councils
- Emerging opportunities such as the Cultural Olympiad
- Enhancement of the Vale's green spaces

d. Encourage the development of local artists - encourage local artists to develop their skills and work in the public realm.

- Create opportunities for local emerging artists and nationally renowned artists who would not normally have the opportunity to work in the district.
- Create mentoring opportunities when national or higher profile artists are working on projects.
- Create a robust database of artists working in the field of public art and a database of local artists.
- Consider opportunities within public spaces (particularly indoor spaces) for local artists to exhibit/show their work.

e. Improve and enhance public art commissioning process and develop good practice procedures - to deliver Aylesbury Vale District Council’s commitment to public art by adopting a “Good Practice” model of working.
13. RECOMMENDATIONS FOR ACTION

i. Recommendation 1

Mechanisms for Delivering the Public Art Strategy

The Local Plan currently makes no reference to public art, only highlights areas which public art can address and influence such as environmental issues and cultural and leisure provision. It is therefore imperative that the Local Development Framework which will replace this current local plan should encourage the provision of new works of art as part of the development and planning process. It is recommended that AVDC considers how public art can be funded through developer contributions and how this can be formalised.

It is recommended that the council and Aylesbury Vale Advantage encourage developers through negotiation to involve artists in the design elements of new developments. Arts organisations such as Aylesbury Vale Arts Council can assist in this encouragement. Additionally in some cases if the developer’s scheme is particularly large or ambitious, they may wish to contribute funds from their overall capital budget to get an appropriately ambitious site-specific art programme with which they can promote their scheme.

The following recommendations have been tailored to Aylesbury Vale, from examination of current processes, internal consultation, and public opinion surveys. It sets out several steps that can be taken to increase the level of public art commissioning.

Public art in Aylesbury Vale is currently undervalued and underrepresented. It is therefore vital that the recommendations of this Strategy do not over promise and under deliver.

These recommendations are therefore designed to build up a solid base of art projects, and demonstrate best practice project management with a mind to educate the council and artists, and advocate for public art procurement becoming embedded into all development activities, and internal capital spend.

ii. Recommendation 2

Establish a Public Art Steering Group

To implement the commissioning process in Aylesbury Vale, it is imperative that the process is owned, adopted and utilised by all potential commissioners, both internal and external. It is therefore suggested that the council establish a Public Art Panel to take on this role.

The panel would be made up of appropriate senior officers from all of the major departments involved in the public art strategy, together with representatives of significant partner organisations from the public/private sector such as Aylesbury Vale Advantage and Aylesbury Vale Arts Council. The panel should also include a Council Member nominated from each relevant committee, in order to ensure that the political implications of the programme are properly considered.
It is envisaged that a Public Art Panel will have a central role, to champion delivery of the Aylesbury Vale Public Art Strategy and the application of the key principles of that Strategy throughout the district whilst ensuring the highest of design standards, creative development and consistency. Its aim is to seek to create conditions in the Vale which raise the standard of public art as a contribution to the enhancement and animation of the physical environment and the social and economic life of the district.

The remit of the Panel will be to:

- Provide a forum in which stakeholders in public art in Aylesbury Vale may contribute to the generation, development and implementation of the public art strategy and activity.
- Review locally generated projects and budgets with a view to identifying their potential for public art projects.
- Identify at an early stage, potential projects and schemes which may have a public art dimension.
- Determine the route through which local communities may be involved in identified projects, and ensure that every opportunity for such involvement is provided.
- Ensure that the practice for commissioning is adhered to as outlined in this document.
- Ensure that public art practice in the district complies with council policy as a whole.
- Offer support and specialist advice on the commissioning process.
- Advise on potential sites and opportunities for art and provide practical support for effective follow-up action.
- Facilitate the work of artists and consultants engaged to direct and deliver the core arts programme.

The panel would meet to oversee and approve any public art programme over the coming 15 years, maintaining an overview of arts activities in Aylesbury Vale, and making sure that both practical and creative avenues are all accounted for.

Each public art project and its management agency will be required to go through an updating process with the panel. Updating them at key points in the commissioning of the art projects, most specifically after the initial design stage. Evaluation reports will also be addressed to this panel to make any adjustments in the commissioning process. However it is important to understand that the panel is not a selection group, and involvement in the selection of artists and schemes for individual developments is not recommended.

iii. Recommendation 3
Public art in the Theatre Development

Aylesbury Vale is to receive a new £35 million, 1,200-seat theatre, designed by the renowned RHWL Architects due for completion in Spring 2010. There are now plans for a public plaza in front of the theatre.

A programme of community art will be hosted at the theatre, supported by significant section 106 contributions already negotiated from major developments around the town.

Outside of the theatre it is important that this plaza provides a complementary performance space to the new theatre and plays host to both permanent and temporary art installations reflecting the town’s theatre, performing and cultural history. It is also recommended that the
possibility of a permanent art commission on this site be explored to provide an ambitious statement for the area.

Public and council alike all pointed to the need for more risk taking and statement making during consultation, and this site is perfectly placed at both the centre of Aylesbury town, and at the centre of the future cultural hub of Aylesbury Vale. The theatre has been designed to reflect the geography of the Vale, and is cutting edge in its design and will be a high priority area with a great level of visibility.

An action like this will raise the profile of public art in Aylesbury Vale, whilst demonstrating to investors, developers and the public Aylesbury Vale’s commitment to public art.

iv. Recommendation 4

Public Art Provision through Developer Contributions

The provision of quality visual arts and crafts as part of new developments can bring social, cultural, environmental, educational and economic benefits, both to the new development and the community at large. It can assist in adding local distinctiveness and creating a sense of place. As well as landmark works such as a sculpture, it may be an integrated or functional element of a development e.g. lighting, landscape, floor designs and signage.

Aylesbury Vale District Council’s Supplementary Planning Document on Developer Contributions is to be reviewed over the coming 12-18 months in the light of the possible introduction of the Community Infrastructure Levy (CIL). It is recommended that the department of Arts Development plus Leisure and Culture propose a percentage of this levy be earmarked for public art provision.

It is strongly recommended that planning processes for developer contributions for public art are discussed prior to the introduction of the CIL and a policy is adopted. Examples of working models of developer contributions are in Appendix 6.

Secured funds could be used by the developer for a public art scheme on their site, or placed in a pooled fund for council initiated public art projects across the district.

This could follow from the Milton Keynes tariff which allocates a proportion of infrastructure funds for each development to public art. This has ensured that Milton Keynes develops culturally alongside its population and physical growth. It has placed Milton Keynes at the forefront of public art practice and development in the UK.

The current Milton Keynes model in their growth areas demands an infrastructure payment of £18,500 per home, and £67 per square metre of commercial floor space. This contribution is then broken down into percentages for each of the different needs for that development, this can include:

- Schools
- Community centres
- Roads and transport
- Policing
- Open green areas
- Affordable housing
Leisure and culture

This approach ensures that the cultural and social infrastructure develops along with the physical, and that Milton Keynes maintains its reputation as a centre of cultural and artistic activity.

AVDC is advised to look on public art as a tool for integration, social inclusion and place making. It is essential that public art not be disregarded as unimportant, and to recognise that the development of social infrastructure is as important as physical infrastructure needs.

It is also recommended that public art is included to ensure that through growth Aylesbury Vale retains its character, and attracts individuals to live there on the basis of its urban design and image rather than just as its position and current reputation as a commuter town.

Public art will serve to highlight and capitalise on the qualities that makes Aylesbury Vale unique, its landscape, open space, mixed and vibrant community, biodiversity and heritage.

v. Recommendation 5

Using public art effectively in Affordable Housing Schemes

Through conversation with the affordable housing unit in AVDC it was suggested that instead of a percent for art policy on these monies the department would aim to include a piece of public art in one affordable housing scheme a year. The implementation of this will be looked at in the forthcoming Supplementary Planning Documents for the Local Development Framework.

This contribution could then be allocated to a public art project in the chosen development on an annual basis.

Public art in affordable housing has been demonstrated in helping the housing sector to increase resident involvement and contribute to the regeneration of declining communities.

‘Participation in cultural activities can and does deliver a sense of belonging, trust and civic engagement [and] can not only lead to social regeneration but can be a catalyst for crime reduction and learning’

*Culture at the heart of regeneration, DCMS 2004*

vi. Recommendation 6

Cultural Olympiad Opportunities

The 2012 Olympic and Paralympic games are not just about sport. They will offer a unique opportunity for the people of Britain to engage with, and participate in, a major cultural celebration.
After the handover in Beijing in 2008, the UK has commenced its ‘Cultural Olympiad’, a four year programme of cultural activity to celebrate the Olympic spirit throughout the UK. This programme will showcase British talent and innovation reflecting the key themes of the 2012 games:

- Celebrating welcoming the world.
- Inspiring and involving young people
- Generating a positive legacy.

The Cultural Olympiad will also reflect and support a number of themes. It will:

- Bring together culture and sport
- Encourage Audiences to take part
- Animate and humanise public spaces
- Use culture and sport to raise the issue of environmental sustainability, health and wellbeing
- Honour and share the values of the Olympic and Paralympic games
- Ignite cutting edge collaborations and innovations between communities and the cultural sector
- Enhance learning, skills and personal development of young people by linking with education programmes

Aside from the opening and closing ceremonies, and major projects across the country there is the section of individual regional activity as part of the Accentuate programme with a specific focus on celebrating Aylesbury Vale’s unique role in the birth and development of the Paralympic Games.

The organising committee want a programme to feature a mix of projects in which a range of communities take part. Large or small, they are looking for inspirational ideas from all sorts of people, ideas that are surprising and exciting - brand new projects inspired by the 2012 Games.

Successful projects will be awarded the ‘Inspire Mark’ which recognises that the project has been inspired by London 2012 and reflects the values of the Olympic and Paralympic movements.

Aylesbury Vale has a key opportunity. Stoke Mandeville Hospital was the spiritual home of the Paralympic games. AVDC has already initiated work through the Bucks Arts Partnership to develop pilot projects for this work. It is recommended that AVDC, supports the further development of the community and education participative arts programmes to be run in association with county and regional partners as a four year project leading up to the London 2012 Games.

This will raise the profile of culture in the Vale to a national audience, whilst also educating the community on its significance in this arena, and fostering a sense of pride in the heritage and worldwide significance of the Vale.

Further information can be found on the London 2012 website: www.london2012.com
vii. Recommendation 7

Vale Unified Visual Plan

A significant perceived weakness of Aylesbury Vale is its disparate nature, and residents commented frequently that those not living in the locality of the major population centre can feel isolated, unsupported and forgotten.

One option the council could consider is to undertake the commissioning of an element or elements to lend direct correlation between the villages of the Vale. Identifying the villages and towns as Aylesbury Vale villages and towns, and creating a sense of unified identity across the Vale.

This could create a kind of Aylesbury Vale ‘brand’ which will allow visitors and locals to identify their town or village as a part of Aylesbury Vale, and thus connected to the other settlements across the Vale. This will create a sense of bonding and will go some way to combat feelings of isolation and neglect.

This can be achieved in a number of ways including:
- Artist and community designed signage
- Artist input into street furniture: benches, railings, bollards, etc.
- Planting
- Smaller integrated landmarks: plaques/ wall based works

This could link to the initiatives promoted by Bucks CC, the Bernwood Project and Whaddon Chase, which celebrate the historic landscapes of the two areas.

viii. Recommendation 8

Establish Best Practice Management Processes for Public Art

The core of a successful public art programme lies in the commissioning process, and many difficulties encountered in the public art process stems from inefficient project management, and ill-defined roles for procurement and management of public art.

A clear understanding of the rationale, the outputs, roles, responsibilities and methodology is vital to the success of a project. These are fundamental in the appointment of an artist seeking funding, community interaction and programme management.

AVDC is recommended to adopt the following processes for commissioning and project development, and to recommend that external agencies also follow the same route. This will ensure a continuity of management, and also ensure that the Arts Development officer is aware of what level each project is at from these clearly defined steps. It is recommended that commissioning agencies adopt this standard practice:

Artists

For the purposes of this Strategy the term artist will be used to describe any person or persons who are described as artists, designers and/or makers working in the visual arts, craft and
design disciplines. Those artists and craftspeople involved in different art forms and disciplines may also be involved in public art projects in order to broaden and enrich projects and increase the level of access and inclusion.

The most important aspect of working with an artist on any design, development or project is to write an effective and informative artist’s brief. It is essential that said brief clearly outlines the scope of the proposed public art project whilst still leaving space for creative interpretation. There are several different ways of involving artists in the public realm:

**Commissioning Public Art Projects**

This includes commissioned work from an initiative that desires an actual physical outcome. Such an outcome can come in the form of a permanent monument or installation, temporary installation or event, a one-off performance, or virtual experience. The list of public art commission outcomes is endless but should always involve artists connecting with the environment or subject matter in an engaging, thoughtful way, linking people with places.

This kind of commission should be site and person specific, responding to the site or area in which it is based and its heritage, and engaging with the people who will inhabit this space.

A well thought out and executed consultation, engagement and education programme will promote a sense of ownership with not only the artwork but the area also. It will allow people to connect with both familiar and unfamiliar sites fostering a sense of civic pride making for healthy and sustainable communities.

**Artists’ Collaborations in the Public Realm**

Artist collaborations can take many forms, but in essence it is an artist, designer or craftsperson working with an individual or group which has a different skill set to themselves. It is the collaboration of these skills and expertise that can result in a better considered and more creative outcome.

Artists are, by their nature, excellent practical and creative problem solvers and there are many different types of collaboration that artists can undertake. Whether it be with planners in the council at master planning phases, with developers and designers at an urban design stage, within a design team, with architects or more domestic collaborations with teachers, scientists, institutions and the public.

The outcomes of these collaborations can be not only artworks but also exhibitions, plan designs, events and publications.

**Artist Residency Schemes**

This is most commonly where an artist is placed within a community or is hosted by an organisation or institution to undertake research and make works based around their environment and often an objective or theme which is set by the commissioning body. The host may offer the artist a space, or studio, in which to undertake work and this can be on a full or part-time basis.

The most common places to find offering artist residencies are schools and educational facilities, hospitals and churches who recognize the long term benefits of working in this way but
often can take place in more unusual places such as derelict buildings, condemned sites and parks and open spaces.

Working in this way allows the hosts, visitors and workforce to learn more about the creative process and art in general, whilst the artist gets to explore and push their work in new developmental directions.

**Working with Artists**

Artists’ practice and output creatively are crucial to the cultural infrastructure of any community, and public art can stimulate this in a number of ways. Whether it be commissioning local artists, creating local employment or using local industry and skills in fabrication and installation.

A commitment to visual art is not just buying sculptures and monuments but also commissioning artists in the ways previously outlined, in schools, in site specific commissions, and in planning and other collaborations.

It is essential in the sourcing and contracting of artists to employ best practice in order to not only ensure a smooth project, but also to maintain the highest of design standards for Aylesbury Vale.

**Artist Selection**

A successful call for artists has enabled Aylesbury Vale Arts Council to produce a database of artists and makers in Aylesbury Vale which is regularly updated with new entries.

However it is important to keep the commissioning process as open as possible, therefore not just using the artists’ database. There are several ways in which to select an artist for a public commission:

**Open Submission**

This can be international, national or regional; and can be following advertising which will enable any artist to register interest. The advertisement can be made through many channels including local press, artists’ databases and societies, mailing lists, other cultural mailing lists (Buck Arts Partnership etc.), ‘a-n magazine’, arts hub, Arts Council England job mail out or national advertisement.

Artists would be invited to register their interest. They would then be sent the brief including any details of the site, the context, proposed themes for consideration (if applicable, budget, etc.) They should be asked to submit a statement of interest and a CV, up to 10 images of relevant/past work by a pre-decided closing date. It should be noted that asking for design/scheme ideas at this stage would be inappropriate.

A shortlist should then be drawn up and the selected artists asked to submit detailed design proposals, budget breakdowns and sometimes maquettes for an agreed fee to bring to interview. The final decision should be based on these submissions and the strength of the interview (more details on artists criteria can be found below).
The advantages of this approach are that it is great publicity for the commissioning body and their partner/s, and can give the project a high profile. This approach also opens up the field to artists that might have ordinarily not been considered, and provides an opportunity for younger or unknown artists. It is consistent also with equal opportunities practices.

Disadvantages include expense, time (as it is a highly administrative process) and that it occasionally does not always attract an appropriate artist.

**Limited Competition**

This involves a competition by invitation to a selected few artists who are recommended by expert sources. It requires careful thought about the kind of work required and the artist necessary to deliver it, so detailed research must be undertaken for the compilation of a long-list.

From this list a steering group will choose between three and five artists who will be paid to produce first stage designs proposals to present in an interview situation.

Advantages include that this is a more swift procedure, ensuring that work gets underway quicker than an open submission, and that a range of designs and schemes can be explored without a full commitment. However some artists are unwilling to enter a competitive situation.

**Direct Invitation**

Where artists are approached directly and are invited to undertake a commission, or this can be artists themselves initiating an idea. More established international artists prefer to operate this way and there are few extra costs unlike the previous two options. This allows the artist to be matched to the site or brief and allows for a closer relationship. This should be done via the quality control of the suggested internal Public Art Panel or carefully constructed Steering Group. Also it needs to be borne in mind that lack of consultation with direct commissioning has often resulted in the problems at a later stage of the process.

**Purchase of Artwork**

This can be direct from the artist, studio or gallery or from an open or limited submission. Again the above caution needs to be applied.

**Advertising the commission**

The principal publication where commissions are advertised is ‘a-n magazine’, published monthly, with a wide circulation among practising artists. Advertisements are modestly priced and the copy date is usually the 8th of each month preceding publication. Every advert for an arts commission is also posted on their website. Local papers should also be used and, if the budget allows, a small advertisement in the Guardian (Monday). Use should be made of studio networks, artist-run organisations and membership organisations, all of which would be able to circulate information.
Appointment of Artists

Aylesbury Vale District Council normally appoints artists, or would expect to appoint artists through an open tendering process through the AVAC mailing list and local press, at which point a shortlist would be made and put out to public vote and/or steering group for final decision. This process encourages inclusion for both artists at all levels and the communities.

The steering group or commissioning panel should choose a proposal or artist using a criteria covering:

- **Track Record** – some experience of previous work in the public realm
- **Skills** – to enable the production of a high quality artwork
- **Communication** – an ability to communicate easily with different types of people
- **Experience** – working with architects, developers, and being involved in collaborative design
- **Vision** – an ability to envision artwork as an integral part of the design and structure of public and private buildings
- **Finance** – demonstrating an awareness for financial thresholds in public art projects
- **Consultation** – experience and understanding of undertaking different methods of consultation, and recognition of its importance
- **Education** – experience of running workshops for a variety of different groups of people

Artists’ Brief

A well-structured and conceived artists’ brief will increase the chances of a successful commission. When constructing the artists’ brief it is important to:

- Be clear about the commission and what you hope to achieve through it.
- Consult widely with those people who will be affected by it, getting their opinions and views.
- Establish the ownership of the site or sites and whether planning permission will be needed, as any restrictions and permissions must be made clear to the artist from the first step.
- Consider any special requirements that will be required, and any advance preparation the site will need.
- Decide whether the project or artwork will be temporary or permanent.
- Set a realistic budget– including installation costs, related groundwork, landscaping and lighting, maintenance and a contingency sum,
- Set a reasonable timescale, with a contingency for slippage

You must clearly establish the role of the artist/artists. Will they be undertaking a residency, creating work on or off site, be part of a design team, etc.? It is advisable to assume a flexible approach to the ways in which an artist can approach a commission.

You must identify the selection process that will be undertaken, and detail those who will be involved. These people will be your steering group, and it is vital that you get all of the people in authority who will have to approve the design be involved from the outset. This group can include:

- Local authority
- The commissioner
- The funder
It should not be an unmanageable number, and they must commit to be involved for the whole process. It can also be advantageous having the independent opinion of a public art consultant or artist.

The Brief:

A successful artists’ brief should include the following elements:

- The aims and objectives of the commission
- Context of the site and the project, including maps, drawings, requirements, planning conditions, surveys, etc.
- A description of the artist’s role
- Details of the project team and their roles. This includes any specialist public art consultants, or specialist project management
- Details of the steering group members and their positions
- A description of the site or sites and its conditions (accessibility, impact, safety, financial, etc.)
- Details of any community participation required
- A timetable detailing the main project phases and when they will occur. Put any major dates in this section
- Budget
- Any permissions that are necessary
- Details of the selection process
- Artwork lifecycle requirement, and details of who will be responsible for maintenance
- Details of artist’s copyright, and explanation of the ownership of the work
- Any required documentation
- Evaluation strategy
- Decommissioning policy

Payment for Artists

Adequate payment for artists is key in ensuring that the highest of design standards are met. The Arts Council England has published multiple guides regarding the payment of fees for artists and craftspeople. Due to government legislation they cannot advise on actual amounts to pay artists and craftspeople however there are guides available with guidance on this subject.

‘a-n magazine’ have published a comprehensive guide for paying artists which can be downloaded from their website: www.a-n.co.uk

Artists’ Contracts

As with any professional endeavour, artists’ contracts should be agreed and in place before any works take place. It is very important that the client and the artist have the chance to discuss and decide upon a mutually acceptable contract.
Detailed information on the legal and practical issues involved with the successful management process of public art commissions can be found on public art South West’s website: www.publicartonline.org.uk

However the basic arts contract should include the following:

- Timetable stages
- Definition of involved parties including names and addresses
- The responsibilities of the commissioner/ design team/ landowner (can include site preparation, planning consents and approvals)
- The delivery of work, installation and insurance requirements (inc. professional indemnity)
- Warranties and repairs
- Artists’ fees and method of payments
- Ownership of the artwork
- Risk of loss or damage
- The maintenance agreement including health and safety surveys
- Review and decommissioning policies
- Copyright, reproduction rights, credits and moral rights
- Relocation policy
- Termination of agreement
- Disputes procedure
- The role of the consultant (if applicable)
- Schedule of works
- Confirmation of budget (construction budget if applicable) and the budget holder (if not the artist)

Contract information from publicartonline.org.uk

Public Art Project Budgeting

Although each project will have different elements, emphasis and needs, it is important however to have a skeleton breakdown at the beginning of most projects to assess their feasibility.

A guideline recommendation is that the following amounts are allocated to the following concerns:

- Artist’s fee for design, fabrication, installation and including a contingency 65%
- Engagement 10%
- Management - Project Management 15%
- Maintenance 10%

However, when budgeting it is important to take the following considerations into mind:

- Advertising and selection costs
- Artist's design fees
- Exhibition costs (if a client wishes to exhibit designs and maquettes for comment or information)
- Artist's commission fee - this should be equivalent to other design professionals involved

Materials and fabrication costs - the artist’s fee and materials budget does not necessarily have to be specified by the client; it can be left to the artist to identify their fee and material costs within the whole budget
- Travelling and workshop expenses
Community Consultation and Engagement

Community consultation is an important part of the commissioning and development of public art. In any project some form of community consultation or engagement is desirable as the commission should not exist as an isolated process. The site or proposed artwork should inform the consultation needed e.g. housing schemes will need a different type of consultation to a corporate commission, theatre or retail scheme.

Ideally consultation seeks input into a project, and not just approval once schemes and artworks have been decided upon, and it is important to see any public art consultation falling within Governmental requirement for community involvement. It is essential that any community involvement in the arts complies with Aylesbury Vale’s ‘Statement of Community Involvement’.

Consultation by its very nature leads to a wider sense of understanding of the project plus a strong sense of ownership amongst the consulted community. It can create a sense of pride in the surroundings, and boost appreciation of the locality. It also provides opportunities to local people, and develops local skills. Most importantly, though, it provides a means for the community to have greater control over their surroundings.

Through consultation with the public and with key council members, departments and stakeholders, one main issue is that of site specificity, and that any commissioned artwork should have its roots in the community and that community’s residents. This firmly paints a case for community involvement in any public art commission.

There are many different ways of getting communities involved in the development of public art but all can be grouped under the following sub-headings:

Information dissemination

This can be a process of keeping communities and the artwork’s ‘audience’ informed of the development of the artwork throughout the process of design, fabrication and delivery. This will allow the public to see how the public art is developing and how this is raising the design profile of the area ‘this activity can also raise the profile of Aylesbury Vale as an exciting place to be.

This process of information dissemination can take place through several mediums including websites, local press, newsletters, parish and community centre notice-boards, exhibitions and promotional literature.
Involvement

Community involvement in art development and design can involve artists working directly or indirectly with communities. Direct participation can include:

- Involving the community directly in the concept and/or design and making of the work
- Creating educational workshops which are linked with the commission
- Involve them in identifying artists and/or sites which would benefit from public art thus informing the brief
- Inviting them to give opinions on various short or long-listed designs, allowing them to become involved with the final decision making process

Principles of Consultation

Consultation should be undertaken in some form for every public art commission. The following are a set of guidelines which will aid the commissioning body avoid potential problems and aid in good practice:

- Consultation should begin wherever possible with the artist’s brief
- Involving stakeholders can be beneficial for early consultation
- Consultation should be about public input into projects, and not reactionary as a second thought
- Often it is impossible to consult everyone, try to look into the most appropriate groups even if consultation ends up on a smaller scale
- Activity often yields better results than meetings and discussions
- Think of appropriate places to carry out consultation activity, not everyone goes to council offices and community centres
- The commissioned artist may not be the best person to lead the consultation, and any proposed activity during the design stages should be clearly outlined in the artists’ brief
- Consultation rarely means the public designing work, rather it should be a means to inform the process and design by the artist
- A variety of consultation techniques should be employed to fit the audience

Documentation and Evaluation

The method of evaluating the outcome of the project should be set out within the brief. The arts officer and/or the project manager should be required to produce a concise report at the completion of every project. This report should provide comment on each of the stages of the commissioning process outlined below. Attempts should also be made to gather comment from the wider community around the artwork and those involved in the commissioning process.

These evaluation reports should be used as a tool through which to monitor the effectiveness of project management processes throughout the district, and should modify those processes if necessary on the basis of the experience gained. Evaluation reports should be archived with the personnel responsible for public art procurement.
Maintenance

An issue approached in both public and internal consultation was that of maintenance of artworks, and the importance of having an appropriate and fully realised maintenance plan and budget to provide for the upkeep of any future public artworks.

It is therefore a central aim of this strategy to provide guidance in drawing up appropriate maintenance schedules for any future public art project.

As a general figure, it is recommended that in the initial budgeting stages that a minimum 10% of the overall figure for the art programme is allocated to maintenance. In addition to this, the issue of maintenance should be addressed by the commissioned artist at the earliest possible stage, in some cases at interview. Once it is known what the final artwork will be you can reallocate the maintenance amount as appropriate sum. Artworks will vary considerably in their future maintenance costs (however it is advisable that the amount never be less than 10%).

The maintenance schedule should be drawn up in accordance to the local authorities decommissioning policy. This is usually between 15-25 years depending on the needs of the site and commissioners.

Public Art Management Process

Public art projects should be approached in three stages:

- Planning
- Scheme development
- Project delivery

STAGE 1: Planning

Establish your steering group

This group should be established at the inception of a project, and be made up of representatives from all of the scheme’s key partners and stakeholders. The purpose of the steering group is to define the project, and to support it through to completion and hand-over. Examples of steering group members can include: architect, developer, planner, public art advisor, community/parish local council, artist/ arts specialist, member of the public, etc.

Develop the project outline

Within the steering group you should define the parameters of the project, and what you hope to achieve by it. You should also define what the project objectives are, this will assist in evaluation later on, and make sure you achieve all your goals. This document should be short and to the point.

STAGE 2: Scheme Development

Project Management
People/organisations commissioning artwork for the first or second time would be advised to take professional advice. It is often the case that the commissioner's original concept can be enhanced through sharing ideas with an agency/agent. They may also be able to help with sources of funding. There are many regional agencies and freelance public art consultants qualified for this job. The Arts Council, Public Art South West or one of the many creative consultant databases online can provide assistance in finding such organisations.

Develop the Artist's Brief

The project outline will form the basis for the artist's brief. It is essential to clearly define the artist’s role, the project objectives, the budget including artist’s fees, schedule for delivery and the artist’s selection criteria.

Artist's Recruitment and Contracting

Different programmes will need different recruitment processes in order to select the best possible artist for your scheme.

Engagement with People and Place

Artists should be expected to engage with the public and the place throughout the project to inform its outcomes. These engagement processes can include workshops, information sessions, participatory sessions with artists or talks and discussions. This activity need not be undertaken by the main artist, and can be carried out by other artists, possibly locally.

Scheme Design Development

This process should be undertaken post-engagement, in coordination with the steering group. The steering group should be presented the scheme designs at initial and detailed stages to ensure that the pre-determined objectives are being met.

STAGE 3: Delivery

Schedule of Works

The project manager, in coordination with the artist and steering group, should draw up a schedule of works for delivery, and timescales for various activities for the delivery of the project: Design, fabrication, installation, with timescales for each element. This will assist in monitoring the project in these stages.

Permissions

Some projects will require planning permission depending on their final design and location, and all will need consent from the landowner or custodian. The work also needs to be compliant with safety and legal requirements.
Fabrication

Fabrication should be to the highest of standards and undertaken by the artist or a certified professional in the field.

Installation

Depending on the artwork this can be undertaken by the artist, the developer or a contractor under instruction from the artist. Risk assessments must be completed for each stage of installation.

Unveiling

Some kind of ending ceremony is vital to inform the public and generate a sense of excitement about the artwork. This also will assist with public perception. Key stakeholders, those involved in any consultation or education activity, the local community, press and VIPs should be invited to this event.

Documentation

Documentation should be done at every stage of the project from design, consultation, educational activity, fabrication and installation through to unveiling. These images can be used in future as a part of a publication, for information sheets and general publicity in the future.

Handover

The steering group will determine when the artwork is ready for handover, and this is once they are satisfied that the artist has fulfilled all of the objectives, fulfilled the terms of his/her contract and that the budget is balanced. The evaluation should then be written, reviewing the project and making recommendations for the future.

Maintenance

A proportion of the budget should have been allocated to the on-going maintenance of works. The maintenance schedule should be agreed with the landowner or custodial body in advance in terms of long-term care and conservation. The responsibility for this should be handed over once the artwork is in place.

Leadership and Advocacy

The complexity of the backdrop to public art within any local authority is such that there is a need for not only coordination but also leadership and advocacy. Overall responsibility for public art must be allocated to only one department and roles clarified between departments.

Apart from this action at officer level, there is a need for leadership at a more senior member level. This will provide champions at a senior level who can not only advocate for public art, but also identify opportunities for public art at an early stage. It is recommended that these candidates are the chairs of the appropriate committees.
Financial Implications

The financial implications of the proposals made in this Strategy in revenue, managing and administering, and the capital costs of the artworks, are difficult to estimate at this stage.

Implementing the Strategy and public art in general may be funded in three main ways:

- Development agreements – on site provision and contributions towards off site public art
- Partnership and joint working with AVDC and others (including staff support, resources in kind, etc.)
- Externally raised funds and match funding

This Strategy recognises the constraints on local authorities to allocate funds for public art programmes. However it is vital that the authority becomes proactive in the development of programmes, utilising existing budgets where appropriate and securing new opportunities through implementations of various funding schemes such as:

- Community Training and Enabling (CTE), Housing Corporation
- National Lottery
- Arts Council, Grants for Arts
- Business Donations and Sponsorship
- Architects' donations

ix. Recommendation 9

Provision of Training for Local Artists

As an outcome of internal and stakeholder consultation, and backed up in the recent Aylesbury Vale cultural services audit, the issue of artist training was mentioned by several, alongside the need for training for key council officers and councillors involved in the procurement process.

Following from the success of local artists working alongside the more established national artist, Steve Geliot, on the Hub project, resulting in two local artists having large-scale works commissioned in the area, it was felt that this practice should be encouraged across all projects.

AVDC is therefore advised to install an artists mentoring programme where ever possible alongside public art programmes.

Mentoring programmes should include:

- One to ones with the mentoring artist
- One to ones with the project manager for the commission
- Site visits during construction and installation
- Group meetings with other mentees
- Attending Steering Group meetings
- Presentation of work at the end of the project
Mentor Responsibilities

The mentoring artist will impart their knowledge, experience and skills to help the mentee develop to their skills.

The mentor should:

- Comprehensively engage in the mentoring process through listening and reflection
- Ask questions of the mentee, provide guidance and critical appraisal
- Help the mentee to identify their goals for the programme
- Aid with the creation of the mentee’s personal development plan
- Develop the context for the mentee to seek new approaches in their work
- Build the confidence of the mentee to look at new ways of working
- Give advice on how to obtain greater professionalism.
- Encourage the mentee to think laterally in applying artistic ideas to specific contexts and sites

Mentee Responsibilities

The programme should be individually tailored so that each mentee will have the opportunity to develop their skills and understanding within the working practice of public art. Each mentee should:

- Communicate what they hope to gain from the programme and manage these goals
- Seek feedback on the attainment of these goals
- After the initial stages, the mentee will take responsibility for managing the relationship with the mentor
- Ensure commitment and punctuality

Outcomes

Each mentee should produce a personal development plan during the mentoring course.

It is hoped that each artist will gain a level of confidence and understanding that allows the necessary progress to tender for future commissions and develop high quality projects. The programme should aim to provide artists with:

- A unique chance for professional development in response to advice from public art professionals
- The opportunity to build a portfolio of work to show personal development and progression
- Experience of the tendering process, attracting funding and developing site specific works
- Understanding of the design to construction, and logistical process
- The environment to improve presentation skills
- New relationships with artists and arts organisations working in the region

Representing the ideal chance for personal artistic development, successful applicants will shadow artists on a one to one basis gaining first hand experience of the processes that surround public art and the development of site-specific works through to construction and installation of them.
Local artists should be recruited through an open application process through the various artists’ mailing lists and through local arts networks.

**Funding**

Funding for artists mentoring programmes should primarily be sought from within the individual public art programmes. External specific funding applications specifically for the mentoring element should always be applied for as an adjunct to each public art programme.
x. Recommendation 10

Public Art Audit and Public Relations

It is therefore recommended that AVDC updates an audit of current public art provision, and collect information as to the origins and processes of each project. This should also include all current arts activities across the Vale: open studios, art shows, events, festivals and public projects.

This information should then be collated and placed in a high priority place on a page on the AVDC website, linked to various arts organisations networks and galleries in the area. In order to collate this information the council should liaise with all local town and parish councils in the area, as well as local arts organisations, providers and networks.

A media strategy for upcoming public art development needs to be evolved. The issue of transparency is key to the success of projects in the public eye. The press therefore have an intrinsic role to play in the contemporary cultural agenda and in the processes of public participation and information, education and debate.

There are several methods to assist in the development of effective media strategy including:

- Circulation of regular updates and information to the press on the various arts and cultural activities in AV to which information on various public art developments will be added. This will add to the idea that public art is seen as part of the wider cultural agenda, and not just added on as an afterthought.

- Involve the press or someone affiliated with the press, in artist selection, or on selection committees. This can serve to demystify the process for the locals. This action should be determined on a case-by-case basis.

- Maximise opportunities for local artists to get involved in the commissioning process, either as artists or artist mentoring schemes.

- Involvement with communities through either connected activity, public voting or exhibitions of possible schemes.
xi. Recommendation 11

Clarifying Ownership and Responsibilities for Existing Works of Art

Maintenance

Artworks in public places act as a symbol of the community in which they are located, and reflect the residents, the workers and the council. It can bring visual quality, interest and identity to places that might otherwise not have them. As with any other feature in the public realm the artwork must be cared for into the long-term future.

A robust maintenance plan is needed to avoid any unexpected or unforeseen costs. It is therefore essential that all future public art has built within it a firm maintenance and decommissioning plan. The following issues must all be taken into account:

Ownership

Identification of those parties who will own the artwork after handover is an essential part of the process, as these parties will hold responsibility for the long-term maintenance of the artwork.

This should be determined within the commissioning process dependant on the type of work it is (for example street furniture could be highways).

Technical Specification

The structure and manufacture of the artwork should be a fundamental part of the commissioning process, and a risk assessment should be undertaken for all artwork. This should ensure suitability for its purpose and inform the technical specification.

Purpose and risks should be outlined in the artists brief with the commissioning process such that it ensures that artist proposals address and meet the needs of the area.

Maintenance Schedules

The artist, to address the issue of long term care, will be required to draw up a draft maintenance plan, and work with the relevant authorities to develop a detailed formal maintenance plan.

This issue should be addressed by both artist and commissioner at the earliest stage and the plan should address material specifications and finishes, structural drawings, schedules with timings and statements from whatever body is undertaking the long term care. It is important that the relevant council maintenance department is consulted throughout the commissioning process.

Finance

Maintenance costs should be minimised by care taken at the commissioning stage. It will be necessary for maintenance costs to be taken from the main commissioning budget, however in many cases it may be possible to take maintenance payments from existing budgets, for
example, artist designed railings may be funded from the highways budget, as the authority would have to care for existent railings, irrespective of artists input or design.

To this end a sum, on average, of 10% of the overall budget should be earmarked for long term care to ensure a long lifespan.

**Decommissioning guidance**

Artworks will not last forever, and sometimes changes in the circumstances of a site or user may necessitate the decommissioning or relocation of artworks. An artwork should be designed to last a certain amount of time appropriate to the location and nature of the artwork and other objects in its environment.

It is recommended that each artwork is revisited each generation (for example 15-25 years) to ensure that the work is still appropriate to the setting.

This fact should be clearly outlined in every artist’s brief, making them aware of the minimum amount of time the artwork has to last, and that their work may be subject to decommissioning after this amount of time.

**14. ACTION PLAN**

*a. Action Plan*

Further to this draft being approved the aims and subsequent recommendations should be supported by the following action plan:

<table>
<thead>
<tr>
<th>Aim</th>
<th>Recommendation</th>
<th>Action</th>
<th>Timescale</th>
<th>Budget</th>
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<tbody>
<tr>
<td>Seek to secure public art contributions through the planning process</td>
<td>Creating Mechanisms for delivery</td>
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<td></td>
<td>Develop a robust internal procedure within the council and planning</td>
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<td></td>
<td>Develop Planning CPD days and provide information packs and seminars on the benefits of public art</td>
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<td></td>
<td>Encourage debate at senior Council level</td>
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<td></td>
<td>Formalise a mechanism for directing developer contributions to public art</td>
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<td>Establish a link with new Housing Association Developments and possible match funding</td>
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<td>Ensure this is communicated throughout the council</td>
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<td>Integrate public art within the unified visual plan/ LDF for Aylesbury Vale</td>
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<td>Maximise the benefits that public art can bring to Communities</td>
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<tr>
<td>Create opportunities for public art projects within affordable housing schemes</td>
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<td>Gather information and celebrate existing works of art in the public realm</td>
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<td>Use public art in the development of public buildings and spaces</td>
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<tr>
<td>Use public art in the development of the new theatre</td>
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<tr>
<td>Explore opportunities for public art to enhance the Cultural Olympiad programme</td>
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<tr>
<td>Use public art in the enhancement and interpretation of parks, open spaces and the wider countryside</td>
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<tr>
<td>Encourage the development of local artists</td>
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<tr>
<td>Create opportunities and training initiatives for local artists</td>
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<tr>
<td>Improve and enhance public art commissioning process and develop good practice procedures</td>
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<td>Establish a public art Advisory group</td>
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<tr>
<td>Establish management procedures and guidelines</td>
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<tr>
<td>Clarify ownership and responsibilities of existing works.</td>
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</tbody>
</table>
b. Considerations for Implementation

As many of the actions above will require further work there will be a direct impact on the capacity and resources of Aylesbury Vale District Council's Arts Development unit.

This risk of not creating more capacity may lead to these actions not being delivered and future opportunity being lost.

Here follows 3 options for creating that capacity;

<table>
<thead>
<tr>
<th>Option</th>
<th>Action</th>
<th>Pros/ cons</th>
<th>How funded</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A freelancer on an ad-hoc contract to “react” to current projects and support planning, as and when required.</td>
<td>Pro: freelance specialty and new perspective on Aylesbury. Cons: This approach is not necessarily satisfactory in that it is reactive and does not offer potential for strategic approach and a formalised framework.</td>
<td>Arts Service 5% Planning (S106) Some direct developer.</td>
<td>£300 per day</td>
</tr>
<tr>
<td>2</td>
<td>To re-contract a Public Art Agency on a flat fee to deliver a set programme of work over a set timescale.</td>
<td>Pros: Production of formal procedures and will fit within regional and national framework. Can work cost effectively solely when needed. Involves existing arts team re. CPD and good working knowledge of internal and external partners Cons: Not sit within the district council as an organisation – opportunity and ownership/ buy in from other departments</td>
<td>Arts Service budget?</td>
<td></td>
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<tr>
<td>3</td>
<td>To create a part-time temporary post of public art Officer. For maximum efficiency and delivery, 2 days per week to make up the Arts Officer post to essentially a full time role.</td>
<td>Pros: Will fit in to strategic requirements, project delivery, addresses the gap and supports the Arts Service and Planning on a formal basis. (Will eventually become self-funding through financial support through S106) Cons. May be financially restrictive initially</td>
<td>Arts Service Planning (S106) Area Committees</td>
<td>2 days per week (split 50/50 between Arts &amp; Planning) £10,000 (£25,000 Pro Rata)</td>
</tr>
</tbody>
</table>
15. Appendixes

APPENDIX 1
REFERENCES

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2. Spitalfields public art Scheme: www.spitalfields.co.uk/about_art.php
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APPENDIX 2

Case Studies of Successful Public Art in Affordable Housing Projects:

These case studies have been chosen to represent a reasonably wide range of diverse projects, including participatory activities, partnerships with local colleges and arts organisations; some delivering physical improvements through artworks, and some community cohesion and consultation during big build and regeneration programmes.

**Neighbourhood Watching**

*St Peters Estate, Bethnal Green*

Budget: £14,000

To combat falling attendance at residents’ meetings mirroring the overall decline of the neighbourhood, Michael Needham proposed that the courtyard be used as a special space for a community screening.

The project transformed the space into a modern amphitheatre, with residents viewing the films from balconies and doorways.

The films screened were uniquely related to the setting, the building and the diversity and interests of the community.

An important element was to involve at least 4 local artists working with the community, producing works from community consultation and involvement. Works produced ranged from video portraits of residents to animation advertising local businesses, drawn and voiced by local children.

The project was a huge success, garnering national attention in ‘The Guardian’ and ‘Vertigo’ magazine. ‘Neighbourhood Watching’ is now a company in its own right. This project has led to a number of local projects in neighbouring blocks, including a mobile bingo project and youth video workshops.

As a direct result of the project, people on the estate communicate with each other more, and have a greater involvement in the residents’ association, helping to bring people together in a time of change and uncertainty. It has taught the community new skills, and the committee project management.

**Rekendyke Art Trail**

*South Tyneside*

Budget: £18,750

Supported by the SRB Challenge fund, the group, Residents Reviving Rekendyke, proposed running a project that would bring people together, enhance the environment and create a more positive identity. A steering group was formed, representing residents and housing association staff, who developed a proposal to design, create and install the Art Trail.

Residents were involved in selecting a shortlist of artists for the project, from which Malcolm Smith was selected. Smith ran a series of workshops to involve the community in design of the
artworks thinking about the area and its history, and enthusiasm was so high that 12 artworks were produced instead of the proposed 4.

This artwork has positively rebranded the area significantly, raised civic pride, and raised its profile through press coverage. The project has led to a number of ‘spin-off’ projects around the area.

It has led to better community cohesion and communication, and interest in the area itself. There is an increased community presence at meetings, and the community is now more responsive to new ideas.

**Pembroke Street Arts Programme**

**Devonport, Plymouth**

Budget: £83,900

Residents of this area found savings in the budget for renewal to fund an arts programme in Pembroke Street. A community arts consultant put together a proposal for weaving artwork into the very fabric of the estate, ensuring a coherent overall design.

Two artists were commissioned to lead the community consultation process in partnership with Plymouth College of Art. A wide section of the community found themselves engaged in discussion with architects, landscape architects, arts officers, design students and professional artists about every aspect of the refurbishment programme. The history of Davenport was chosen as an underpinning theme.

The project created unique metalwork designs for the railings and fencing for each of the 13 blocks of the estate. Including distinctive gates to the car parks, school and utility areas, carved stone works, unusual signs mosaics and other artworks around the site. Residents played a leading role in the design of the art elements and other parts of the refurbishment programme.

Local artists, residents and students have gained employment and new skills from the process, and it has made a huge difference to the community. The estate is now brighter and more cheerful, and there is less vandalism (with the Estate Board now spending next to nothing on vandalism). It has renewed community spirit, boosted confidence in the participants and in the community.

The project directly led to £900,000 more funding for further programmes.
### APPENDIX 3
Example of the Street Survey form

**Aylesbury Vale (AV) public art Strategy**

**Public Survey**

In your opinion how important is public art in terms of:

<table>
<thead>
<tr>
<th>Aspect</th>
<th>Very Important</th>
<th>Important</th>
<th>Don't know</th>
<th>Not at all important</th>
</tr>
</thead>
<tbody>
<tr>
<td>CIVIC PRIDE: Helping people feel proud of living in Aylesbury Vale</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>WAYFINDING: Finding your way around Aylesbury Vale</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>URBAN DESIGN: Creating well-designed spaces</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EXCITEMENT: Generating excitement about being in Aylesbury Vale</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>LEISURE AND RELAXATION: Providing places for peace and inspiration</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>EDUCATION: Helping the community learn more about art &amp; culture</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLACE-MAKING: Providing attractive places to meet in Aylesbury Vale</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IMAGE: Giving Aylesbury Vale a positive image</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Q1 What public art or public art projects do you know of in Aylesbury Vale and across the UK?

Aylesbury (Vale Park, Axis Sculpture etc.):

Nationally (sculptures, community projects, digital projects etc.):

Q2 Do you think there is sufficient public art in Aylesbury Vale?

[ ] YES    [ ] NO

Please give reasons:

Q3 How would you rate the quality of urban design in Aylesbury Vale (compared to other similar sized districts)

Q4 What do you think future public art projects should say about Aylesbury Vale?
  e.g. In terms of history, geography, identity, community, growth, future, etc.

Q5 What kind of public art would you like to see in the future?

Q6 In what locations around the district would you like to see public art?

Additional Comments:

  Gender: [ ]M  [ ]F
  Age: [ ]>19  [ ]20-29  [ ]30-39  [ ]40-49  [ ]50-59  [ ]60<

Do you:

[ ] Live in AV  [ ] Work in AV  [ ] Live and Work in AV  [ ] Visiting AV

Postcode: ..............................................

(This is to show that we have consulted widely – will NOT be passed on to any other parties)

Please return this questionnaire by email to: katherine.corr@artpoint-trust.org.uk

By post to: Katherine Corr
Artpoint Trust
Oxford
OX1 1QT

By fax to: 01865 248 899
## APPENDIX 4
List of Individuals Consulted for the Public Art Strategy.

<table>
<thead>
<tr>
<th>Name</th>
<th>Position</th>
<th>Organisation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrew Grant</td>
<td>Chief Executive Officer</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Cllr. John Cartwright</td>
<td>Leader of the Council</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Matt Partridge</td>
<td>Head of Leisure &amp; Cultural Services Team Manager</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Ian Barham</td>
<td>Community Development Team Manager</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Dan Clucas</td>
<td>Arts Officer</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Lesley Davies</td>
<td>Green Spaces Team Manager</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Andy Kirkham</td>
<td>Planning</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Helen Spence</td>
<td>Planning</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Talia Sulman</td>
<td>Town Centre Manager</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Katie Galvin</td>
<td>Community Safety Manager</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Julia Hedger</td>
<td>Housing Development Manager</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Lyndsey Elliot</td>
<td>Arts Officer</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Cllr. David Thompson</td>
<td>Cabinet Member for Leisure</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Cllr. Pam Pierce</td>
<td>Cabinet Member for Community Matters</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Cllr. Peter Cooper</td>
<td>Cllr. Wingrave Ward</td>
<td>Aylesbury Vale District Council</td>
</tr>
<tr>
<td>Ruth Page</td>
<td>Cultural Development Officer</td>
<td>Buckinghamshire County Council</td>
</tr>
<tr>
<td>Cllr. Stuchbury</td>
<td></td>
<td>Buckingham Town Council</td>
</tr>
<tr>
<td>Cllr. Mordue</td>
<td></td>
<td>Buckingham Town Council</td>
</tr>
<tr>
<td>Paul Acton</td>
<td>Principal Urban Designer</td>
<td>Aylesbury Town Council</td>
</tr>
<tr>
<td>Jonathon Bellars</td>
<td>Landscape Architect</td>
<td>Aylesbury Town Council</td>
</tr>
<tr>
<td>Margaret Wagstaffe</td>
<td>Town Clerk</td>
<td>Aylesbury Town Council</td>
</tr>
<tr>
<td>Rod Moulding</td>
<td>Clerk</td>
<td>Great Horwood Parish Council</td>
</tr>
<tr>
<td>Clerk 2</td>
<td>Clerk</td>
<td>Worminghall Parish Council</td>
</tr>
<tr>
<td>Parish Councils</td>
<td></td>
<td>Bucks Association of Parish Councils</td>
</tr>
<tr>
<td>Richard Harrington</td>
<td>Managing Director</td>
<td>Aylesbury Vale Advantage</td>
</tr>
<tr>
<td>Robert Secret</td>
<td>Chairman</td>
<td>Aylesbury Vale Arts Council</td>
</tr>
<tr>
<td>Tiws Johnson</td>
<td>Visual Arts Panel</td>
<td></td>
</tr>
<tr>
<td>Annabel Bennet</td>
<td>Acting Director</td>
<td>Queens Park Arts Centre</td>
</tr>
<tr>
<td>Nick Fordy</td>
<td></td>
<td>Jacobs Architects</td>
</tr>
<tr>
<td>Vicky Hope Walker</td>
<td>Coordinator</td>
<td>Bucks Art Partnership</td>
</tr>
<tr>
<td>Robert Kilvington</td>
<td>Artist</td>
<td>Axis</td>
</tr>
<tr>
<td>Steve Geliot</td>
<td>Lead Artist</td>
<td>Transport Hub public art Project</td>
</tr>
<tr>
<td>Laura Boswell</td>
<td>Artist</td>
<td>Transport Hub public art Project</td>
</tr>
<tr>
<td>Stu McLellan</td>
<td>Community Artist</td>
<td>Vale Park public art Project</td>
</tr>
<tr>
<td>Roger King</td>
<td></td>
<td>Aylesbury Society</td>
</tr>
</tbody>
</table>
APPENDIX 5
Aylesbury Vale District Council
Public Art Strategy
Public Opinion Diagnosis

Introduction

This public opinion survey was undertaken by Artpoint in partnership with the writing of Aylesbury Vale District Council’s public art Strategy. Its aim is to quantify public opinion of public art and culture in the Vale to inform in part the recommendations and actions suggested in the strategy.

Overall this research aims to understand the public opinion of current public art provision, and public aspirations for future public art programmes and exercises. It aims to measure the community of Aylesbury Vale’s engagement as an audience with Public art, their knowledge of public art locally and nationally, and their visions for the future of Aylesbury Vale.

Methodology

The aim of the survey was not only to measure people’s opinion of public art, but also to build a profile of the audience for public art in Aylesbury Vale. The survey was prepared in collaboration with the Department for Leisure and Culture, and Artpoint Trust.

The survey contains questions to gauge public perception of public art, but also contained questions recording the demographics of each of those consulted plus their home postcode.

The survey contained quantitative questions concerning general perceptions of public art, and perceived importance. It also contained more open-ended questions allowing the interviewers to collect individual opinions and ideas on the subjects raised.

The interviewers all had professional knowledge of public art which aided them in interpreting the answers of the respondents and image sheets were provided, but were only used as a last resort or if the interviewee needed to be shown examples of differing art projects to elicit a response to a question. However the example sheet was a last resort visual aid and the interviewee’s first responses were recorded without this material.

The respondents were not prompted, and no preconceived perception of public art was offered to them, their responses were at all times based on their own opinion of public art.
Locations:

Surveys were taken in several locations around the district. A key component of Aylesbury Vale District Councils current strategy and policy is based around inclusion across the Vale and not just Aylesbury Town. The consultation schedule was planned according to size of population centre, the following suitable locations were chosen:

<table>
<thead>
<tr>
<th>Location</th>
<th>Number Interviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aylesbury Town:</td>
<td></td>
</tr>
<tr>
<td>Bus Terminal/near transport hub</td>
<td>49</td>
</tr>
<tr>
<td>Market Square</td>
<td>38</td>
</tr>
<tr>
<td>Kingsbury Square</td>
<td>15</td>
</tr>
<tr>
<td>High Street</td>
<td>13</td>
</tr>
<tr>
<td>Buckingham:</td>
<td></td>
</tr>
<tr>
<td>Town Centre</td>
<td>55</td>
</tr>
<tr>
<td>Wendover:</td>
<td></td>
</tr>
<tr>
<td>Town Centre</td>
<td>34</td>
</tr>
</tbody>
</table>

**TOTAL:** 204

This schedule covers the main population centres and the main growth areas of Aylesbury Vale. Those consulted included residents, workforce and visitors of Aylesbury Vale.

The survey period ran over three days between March and April 2008.
Appendix 6

Examples of policies: developer contributions for public art

Example 1 Wakefield

Policy Background

The Council has adopted public art commissioning guidelines to ensure there is a co-ordinated and consistent approach to the commissioning, design and maintenance of public art throughout the district. The provision of public art improves and enhances the quality of the environment, particularly in town and city centre developments and within major developments. Well designed, high quality public art has a significant impact on the public's perception and experience of the public realm.

The policy justification is set out in Policies R2, and E64 of the Wakefield UDP. Policy E64 sets out the appropriate cases when the Council will require the provision of works of art in public places and as part of major development proposals. In addition, the LDF and the Wakefield City Centre Streetstyle Design Guide both recognise the importance of public art in the renaissance of Wakefield.

Threshold for Obligations

Provision of public art will be encouraged within the following types of development:

- Residential development containing 15 or more dwellings or on sites of greater than 0.5 ha in size
- Commercial development of over 1000m² of industrial, retail, hotel or leisure uses
- Significant public building and community facilities

Developers will be required to comply with the Council’s Public Art Commissioning Guidelines. The planning authority will encourage developers to enter into pre-application discussion in relation to public art provision, therefore allowing public art proposals to be submitted upfront with any planning application. Their implementation will be secured through a planning obligation.

Basis of Calculation

The Wakefield City Centre Streetstyle Design Guide indicates that as a general rule the budget for public art commissions within a project should be between 1% and 2% of the total construction costs. This figure is used as a starting point and ensures that there is always a minimum expenditure on public art within a scheme and its value and scale is directly related to the size of the project. Contributions will also be expected towards the long term maintenance of any commissions, this is usually set at 5% of the commissioning budget or £500, whichever is the larger amount.
Provision for Public Art in Cherwell

It is Cherwell District Council's policy to encourage developers to make suitable provision for Public Art as part of any new development and to include Public Art in any of its own schemes. This policy shall apply to all forms of development and include all proposals by public authorities.

In order to achieve this Cherwell District Council will:

Work to promote and encourage the commissioning of permanent and temporary works by artists for publicly accessible sites;

Work to promote and encourage commissions for new developments and/or the enhancement of existing locations;

Encourage the development of Public Art via developer contributions through Section 106 agreements that are fair and reasonable in light of their development proposals and broadly in line with the Percent for Art principal advocated by Arts Council England. Percent for Art is a mechanism which allocates a percentage of the capital development costs, normally a one percent contribution, based on the total development value of a proposal for an agreed art provision; and

Offer support to developers in selecting, shortlisting and contracting an artist/s, project delivery and consultation and community engagement as part of the process via the Arts & Tourism Unit.

The Council will seek a contribution for art provision in the following ways:

1. **On sites of less than 25 dwellings**, developers will explore artistic additions to the development by seeking to employ local artists and crafts people in the construction of features within the site such as signage, gates and door furniture.

2. **Medium schemes** (25 dwellings or more or 100 sq m footprint commercial) will contribute towards Public Art proposals, medium sized schemes (25-500 dwellings) will include public art as an integral part of the proposal and

3. **Large schemes** (500 + dwellings or 1000 sq m footprint commercial) will also include a public artist as part of the design team.

4. Provision of Public Art will also be required in relation to public buildings, schools and sports centres. On other developments or mixed use developments, Public Art will be required on sites of 0.5ha or more.

The provision of Public Art should be an integral part of a development scheme, not an after thought. The Council wishes, therefore, to work in partnership with developers, architects, landscape architects and designers, including artists and arts officers, at an early stage of the development process to identify and work up possibilities for art provision. The artists, where appropriate, should work in consultation with the people who will be affected by the site and the installation and facilitate a sense of meaningful contribution.
Agreeing fees

This will be negotiated in 2 stages, the cost of the provision of the art and the management fee as required.

£150-£200 per dwelling plus a management fee for Arts Development Unit's time (will be negotiated based on expected time needed for each project) or the appointment of a lead artist. This be negotiated on a project by project basis and will vary based on the size of the development and division of responsibilities.

A commuted sum for maintenance will be required where the ownership of artwork is to pass to the Council, this will be costed at 7% of the value of the work of art and will include the costs associated with monitoring, repairs and maintenance over a 12 year period.

On commercial, leisure or other non-residential developments the contribution will be based on £10 per sq ft or 1% of the capital cost of the development.

The total contribution will take into account management fees, interview and design costs, artist’s fees, fabrication costs, installation, marketing and maintenance. These costs can be negotiated according to how much the developer can contribute towards costs in kind. Costs in kind will need to be defined in the legal agreement.

Example 3 West Lothian

Contributions to Public Art

This SPG was approved in June 2006 and updated in November 2006. Developers of larger housing and retail schemes, and certain other significant developments are required to provide public art initiatives, or funding towards such schemes, as part of their development in order to enhance the new environments being created.

This SPG applies to residential developments of 10 or more units and retail and certain other developments. The rates of contribution are based upon the following criterion:-

For a residential development of 10 – 49 units = £150 per unit is required.

For more than 50 units = £250 per unit is required.

For retail floor space with a floor area of 500 - 1499sqm, £5 per sqm gross is required (with a maximum contribution of £4995).

For retail floor space with a floor area of 1500 - 4999sqm, £10 per sqm gross is required.

Where the retail floor area is 5000sqm or more, £15 per sqm gross is required.

The SPG also contains examples of where on site provision by the developer will be preferred e.g. within a Core Development Area (CDA) identified in the Finalised West Lothian Local Plan 2005.