

PUBLIC ART STRATEGY 2018-2023



GUILDFORD
BOROUGH

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Cover design and illustration by Stacey Allen

Cover photos:

- Lakeside Public Art Project Community Workshop with artist Ruth Wheeler
- Rhythm Blue by Peter Freeman
- Sutherland Circle by Steve Tomlinson

Foreword

I am very pleased to be supporting our new Public Art Strategy for the borough. I would like to thank all our colleagues in Planning Services as well as artists and residents in the borough who contributed to the strategy and annual action plan. The strategy will help us match our aspirations for public art with the National Planning Policy Framework and local opportunities.

The consultation was very useful and helped us to get a better insight into people's understanding and views of public art. When asked what makes good public art, people responded that it should be *"bold and beautiful"*. Part of the benefit and challenge of public art is that it is subjective, which means that not everyone will like every public art project.

Public art has an important role to play in place making - the process of creating quality places in which people want to live, work and play. Most people supported our vision, **a place that supports artists to work with residents to create an innovative and dynamic range of public art for everyone to enjoy**, and felt that public art in Guildford could be more diverse and challenging in future.

Interestingly, few people seemed to know that public art is usually funded through the Planning process, that is, through private building developments, not through Council budgets or other funding. It is important that we continue to raise the profile of public art in the borough and increase people's understanding.

I was delighted that there was such enthusiasm from community groups to get involved in public art projects. We will continue to improve how we involve our community and ensure there are plenty of opportunities to do so in the future.

Good public art:

“ has that certain connecting spark that means it doesn't just blend into the environment, something that makes you stop and think ”

Guildford borough resident




**Councillor
Nikki Nelson-Smith**

Lead Councillor
for Social Welfare,
Heritage and the Arts

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Executive summary

This strategy updates and replaces Guildford Borough Council's Public Art Strategy 2008. It is informed by current national and local Planning policies, new development opportunities for Guildford, and current good practice in commissioning artists in the public realm.

The strategy has been developed through discussion and consultation with residents, officers, councillors, and current members of the Public Art Advisory Group (PAAG).

The aims of this strategy are:

- to set out Guildford's policy statement on public art
- to identify strategic commissioning opportunities over the next five years
- to set out a clear delivery process for commissioning public art
- to provide guidance on best practice in commissioning public art.

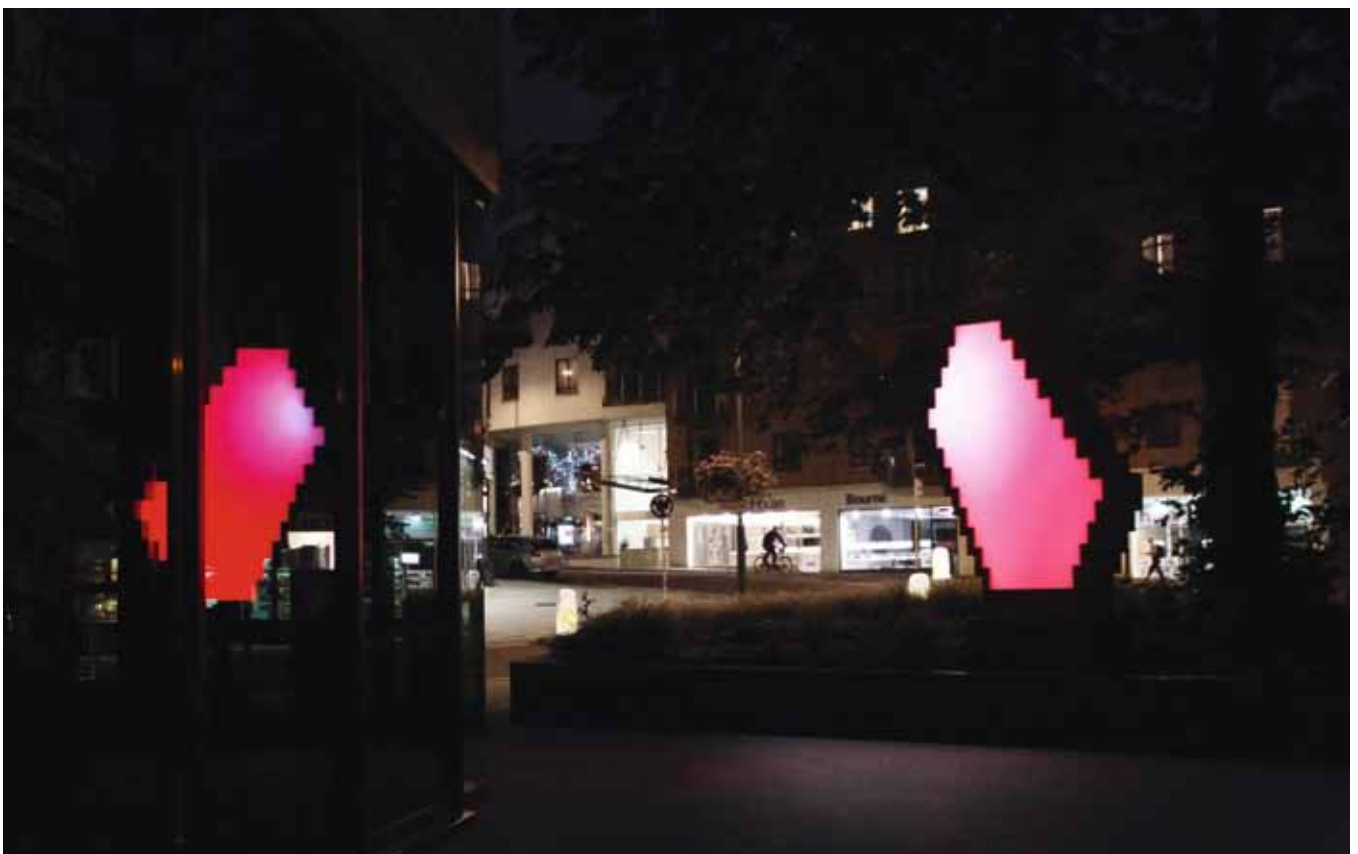
The most significant funding for public art commissions will come through the Planning process, either as development costs or Planning contributions. These and other funding sources are set out in more detail in section 6 of the main strategy and Appendix 4.

Public art has the potential to make a significant contribution to Guildford and its identity.

Public art vision for Guildford

A place that supports artists to work with residents to create an innovative and dynamic range of public art for everyone to enjoy

Cedar sculpture by Nicky Kirk



Public art is best defined as the principle of involving artists in the conception, development and transformation of the public realm. Public art commissions can be temporary or permanent, internal or external, they can be stand-alone features or integrated into the environment.

The public realm means any place that offers the public free and easy access. Artwork provided within the boundary of a private site, but fully visible and able to be enjoyed by the public, can also be also considered 'public'.

The benefits of public art

The benefits of involving artists in the public realm are recognised nationally, and are referenced in the *National Planning Policy Framework* as outlined in section 5 of the main strategy. In this sense, public art is part of 'place-making' - the process of creating quality places in which people want to live, work and play.

This strategy seeks to support the delivery of public art commissions in achieving:

- **quality** - enhancing the physical and visual quality of an environment and the experience of those using it
- **distinctiveness** - contributing to the creation of a unique identity for a place through work that is original, site specific and meaningful
- **sense of place** - reflecting and interpreting key local references such as heritage, landscape, site uses and local population
- **engagement** - creating a sense of community and civic pride through involving residents and other stakeholders both in the process and the outcomes
- **profile** - putting Guildford 'on the map' nationally and internationally through ambitious commissioning programmes and helping to raise the profile of issues such as diversity and mental health
- **challenge** - including opportunities for public art that is out of the ordinary and bold, inviting thought and discussion.

Appendix 2 sets out a recommended process for commissioning which reflects this approach to public art.



Perspectives by Giles Miller - Photograph by John Miller
Part of Inspiring Views project by Surrey Hills Arts

Relationship to key strategies and policies

Our Public Art Strategy sits within a framework of national and local strategies and policies. The links to Guildford's Planning system are key to the successful delivery of public art in the borough, both in terms of generating and resourcing commissions. Appendix 1 details this process as it relates to public art.

The Government's *National Planning Policy Framework*, published in 2012, includes references to the role of culture. In describing the aims of sustainable development, it states that the Planning system has a role in 'supporting strong, vibrant and healthy communities', . . . 'by creating a high quality built environment, with accessible local services that reflect the community's needs and support its health, social and cultural well-being...'

The Government has also published a series of Planning Practice Guidance documents, which support the *National Planning Policy Framework*. The *Planning Practice Guidance on Design*, published in March 2014, states that 'public art and sculpture can play an important role in making interesting and exciting places that people enjoy using.'

The references to public art in the *National Planning Policy Framework* enable local authorities to include public art in their own Planning policies and processes.

Guildford Borough Council's Corporate Plan 2015-2020 sets out a vision with the key themes of Our Borough, Our Economy, Our Infrastructure, Our Environment and Our Society. This Public Art Strategy contributes to the delivery of several identified priorities within these themes.

The new *Local Plan: Strategy and Sites* is at draft stage, subject to change through local examination. In due course, it will replace the Local Plan 2003. It identifies key sites and policies to allocate land for a range of uses to support its vision and objectives, including for housing, employment, retail and infrastructure. Appendix 3 sets out the Council's priorities for public art proposals relating to these opportunities. It is anticipated that public art references will be included in design policies being drafted as part of the new *Local Plan: Strategy and Sites*.

It is also important to ensure that the Public Art Strategy is referenced in future strategies and policies relating to the public realm.

This Public Art Strategy sits alongside the Council's Arts Development Strategy 2018-23.

Contour by Russell Jakubowski. Photograph by John Miller
Part of Inspiring Views project by Surrey Hills Arts



All references within this document to the *Local Plan: Strategy and Sites* refers to the Guildford Borough submission *Local Plan: Strategy and Sites (2017)* which was submitted to the Secretary of State for Local Government on the 13th December 2017 for independent examination

Resources

Commissioning public art can take place in many contexts, and projects can be delivered as part of the refurbishment and improvement of public facilities and spaces as well as through new developments. It is recognised that Planning contributions are likely to offer the most significant opportunities for securing the commissioning, maintenance and decommissioning of public art. Funding can potentially come from a number of sources including Planning contributions, core development budgets and external funders. Appendix 4 sets out further details on resourcing public art commissions.

The *Local Plan Policy G5(4) Street Level Design* provides the justification for securing public art from certain developments. The Public Art Strategy provides the evidence of the art projects and programmes.

The *Council's Planning Contributions Supplementary Planning Document (SPD) 2017* outlines the requirements for the provision of public art.

The *Community Infrastructure Levy (CIL)* is currently under review nationally and locally. While public art can be considered as infrastructure, there are likely to be other needs which take precedence. A more realistic approach would be to consider public art commissions as part of other CIL funded infrastructure projects such as open space provision, community facilities, and environmental improvements.

Key commissioning opportunities

The draft *Local Plan: Strategy and Sites*, includes opportunities for public art commissioning associated with a range of development proposals coming forward over the plan period, for example in relation to town centre redevelopment, major new housing sites and associated new or improved public environments. The draft plan is subject to change.

The Council welcomes the involvement of artists in schemes and developments of any scale, and encourages commissioners to follow the processes and guidelines set out in this strategy. The Council will actively seek public art commissions as part of developments or contexts, which meet the following criteria:

- schemes of a major scale with significant public access or visibility
- sites with particular heritage or environmental characteristics which would be enhanced by artistic interpretation
- sites which signify gateways, either into Guildford itself or between different areas of the borough
- schemes which include or impact on identified communities.

Appendix 3 evaluates development proposals likely to come forward against these criteria, and outlines priority public art projects linked to them. This is an indicative list, which will need to be kept under review as development plans progress or change.

“ Something more modern would be nice to have and something that can be used. For example on the South Bank in London they have art installations. Last year they had slides / climbing frames for children as an art installation which gets people visiting and using the artworks ”

Guildford borough resident

Engaging our residents and stakeholders

Public art is subjective, and the Council's vision for innovative and dynamic work will be interpreted in many ways. Commissioners should build plans for consultation, communication and engagement into their projects.

Consultation and engagement should be a two-way process. As well as informing the artist it should aim to involve people in the process and outcomes of commissions.

Consultation and engagement strategies can take many forms, and will need to be appropriate to the context of the commission. Wherever practical, the Council will give people an opportunity to have a say on projects near them.

The Council's Public Art Advisory Group (PAAG) has a remit to support and advise on the delivery of the Public Art Strategy. Appendix 5 outlines the function and remit of PAAG following review through the development of this strategy. The recommendation is that PAAG will be consulted on Public Art Plans submitted as part of major development schemes, and will be represented on selected commission steering groups.

Silver Shoon by Charles Normandale



Informing our strategy

It is important that this strategy reflects local need and provides a starting point for future discussions and planning. We consulted on the first draft of the strategy with local residents and key stakeholders.

We consulted using three methods:

- an online survey open to everyone
- focus groups and interviews with groups who often face barriers to the arts
- interviews with key stakeholders, including artists, arts organisations and commissioners.

The overall content of the strategy was well supported through the consultation. The vision and underlying principles were considered relevant for the final version.

There was a real interest in public art and a willingness to get more involved in future provision.

Key themes arising from the consultation included:

- Vision and ambition: strong support for innovative and dynamic public art, with a more ambitious approach going forward
- Community engagement: overall support for community involvement in projects and enthusiasm from community groups to be involved in future projects
- Communications: we need to raise the profile of public art and help improve people's understanding of the process and how it is funded
- Artist support: the joint most popular request for training was in delivering public art
- Support for our public art proposals, which will form the basis of our future programme.

Collectively, the consultation provided support for the draft strategy. It has shown high levels of enthusiasm for community engagement opportunities through public art both with the community and with artists. The detailed outcome of the consultation is shown in Section 8 of the main strategy.

Annual action plan:

- We will measure delivery of the vision of this strategy through our action plan (Appendix 7)
- We will deliver the recommendations from the PAAG review (Appendix 5)
- We will establish a Public Art Strategy review panel, which will comprise of key members from the strategy project board
- We will deliver improvements in the promotion of, and engagement in public art to residents.

Appendices

Appendix 1	Public art and the Planning system
Appendix 2	Good practice in commissioning
Appendix 3	Public art project proposals
Appendix 4	Resources
Appendix 5	Public Art Advisory Group review
Appendix 6	Guildford borough public art audit
Appendix 7	Annual action plan

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Traversing Wall by Gordon Young



1. Introduction

- 1.1 This strategy updates and replaces the *Guildford Borough Council Public Art Strategy 2008*. It is informed by current national and local planning policies, new development opportunities for Guildford, and current good practice in commissioning artists in the public realm.
- 1.2 The strategy defines public art and its benefits to Guildford, identifies links to other relevant national and local strategies, outlines sources of funding for public art commissions, and sets out proposals for priority projects.
- 1.3 The strategy has been developed through discussion and consultation with residents, officers, councillors, and current members of the Public Art Advisory Group (PAAG). The process of preparing the strategy has included an analysis of the Planning system in relation to public art commissioning, a review of Guildford's current portfolio of public artworks, research into national examples of best practice, and the identification of links with other key strategies.
- 1.4 The aims of this strategy are:
- to set out Guildford's policy statement on public art
 - to identify strategic commissioning opportunities over the next 5 years
 - to set out a clear delivery process for commissioning and maintaining public art
 - to provide guidance on best practice in commissioning public art.

In achieving these aims, the development of this strategy involved:

- a review of the previous Public Art Strategy, local and national strategies and Planning policy to develop key priorities for public art
 - exploring the opportunities available for funding public art, particularly through the Council's Planning system
 - a review of the Council's Public Art Advisory Group to ensure it is able to support the delivery and achieve the objectives of this Public Art Strategy.
- 1.5 While it is recognised that many commissioning opportunities will arise through new developments in the borough, the principles of the strategy also apply to those commissioning public art in other contexts including the Council, other public sector agencies and community organisations.
- 1.6 In broad terms, the most significant funding for public art commissions will come through the Planning process, either as development costs or Planning contributions. These and other funding sources are set out in more detail in section 6 of this strategy and Appendix 4.

“ Good public art has that certain connecting spark that means it doesn't just blend into the environment, something that makes you stop and think ”

Guildford borough resident

2. Context

- 2.1 Public art has the potential to make a significant contribution to Guildford and its identity. It is therefore useful to briefly describe the context of the borough and its defining characteristics.
- 2.2 The borough of Guildford includes the town centre, the urban areas of Ash and Tongham, numerous village settlements, and important areas of environmental significance.
- 2.3 The River Wey is a key part of Guildford's identity. The importance of the River Wey and its environmental and social role is acknowledged in aspirations to regenerate the town centre and enhance public access to this significant feature.
- 2.4 Guildford has a strong sense of history, which is evident today, particularly in its architectural heritage. The borough has 1,200 listed buildings and 38 Conservation Areas, with particular landmarks including Guildford Castle, St Mary's Church and the Royal Grammar School. Within the core of the town centre, the High Street and surrounding area has a distinctive visual character reflecting this rich history.
- 2.5 Green spaces are an important feature of the borough, with areas lying within the Surrey Hills Area of Outstanding Natural Beauty. There are Special Protection Areas, Special Areas of Conservation, Sites of Special Scientific Interest, Regionally Important Geological Sites and local Sites of Nature Conservation Importance and nature reserves. 89% of the borough is within the Metropolitan Green Belt, much of which is rural in character and is in productive agricultural use.
- 2.6 The borough's local economy is one of the most competitive in the UK and the town centre is a principal regional shopping centre with a vibrant night-time economy. The population of the borough, which was 143,000 in 2014 (source: *Guildford Borough Council Corporate Plan 2015-2020*), is largely concentrated in and around the town centre.
- 2.7 Going forward, the Council's *Corporate Plan 2015-2020* sets out a vision '*for Guildford to be a town and rural borough that is the most desirable place to live, work and visit in South East England. A centre for education, healthcare, innovative cutting edge businesses, high quality retail and wellbeing. A county town set in a vibrant rural environment, which balances the needs of urban and rural communities alike. Known for our outstanding urban planning and design and with infrastructure that will properly cope with our needs.*'
- 2.8 The Public Art Strategy as a whole, and specific proposals arising from it, has a role to play in achieving this vision through enhancing and celebrating the distinctive factors, which make Guildford unique. Appendix 6 details an audit of the existing public art in the borough.

3. Public art vision for Guildford

- 3.1 The Council has a vision for public art:

A place that supports artists to work with residents to create an innovative and dynamic range of public art for everyone to enjoy

- 3.2 Rather than describing particular art forms, public art is best defined as the principle of involving artists in the conception, development and transformation of the public realm. Public art commissions can be temporary or permanent, internal or external; they can be stand-alone features or integrated into the environment. Artists can deliver public art projects in many ways, including being part of development teams alongside architects, engineers and designers, and undertaking residencies based in particular locations or with community groups.

- 3.3 The public realm means any place that offers the public free and easy access including but not limited to, public buildings (such as hospitals, civic buildings and community centres), shopping centres, paths, streets and roads, squares and gardens and parks and open spaces. Artwork provided within the boundary of a private site, but fully visible and able to be enjoyed by the public, can also be also considered ‘public’.
- 3.4 Whatever the art form, location and outcome, public art commissions should be site-specific, and relate to the physical and social context in which they are located. Appendix 2 sets out a recommended process for commissioning which reflects this approach to public art.

4. The benefits of public art

- 4.1 The above vision and definition recognises the contribution that public art can make to Guildford through interpreting, reflecting on, celebrating and commemorating its past, present and future.
- 4.2 The benefits of involving artists in the public realm are recognised nationally, and are referenced in the *National Planning Policy Framework* as outlined in section 5. In this sense, public art is part of ‘place-making’ - the process of creating quality places in which people want to live, work and play. Through creating new work which is inspired by and responds to specific sites and communities, public art has the capacity to make a real difference to people’s experience of Guildford.
- 4.3 This strategy seeks to support the delivery of public art commissions in achieving the following:
- **quality** - enhancing the physical and visual quality of an environment and the experience of those using it
 - **distinctiveness** - contributing to the creation of a unique identity for a place through work that is original, site specific and meaningful
 - **sense of place** - reflecting and interpreting key local references such as heritage, landscape, site uses and local population
 - **engagement** - creating a sense of community and civic pride through involving residents and other stakeholders both in the process and the outcomes
 - **profile** - putting Guildford ‘on the map’ nationally and internationally through ambitious commissioning programmes and helping to raise the profile of local issues such as diversity and mental health
 - **challenge** - including opportunities for public art that is out of the ordinary and bold, inviting thought and discussion.



Nelson’s Ship in a Bottle by Yinka Shonibare: a detailed 5 metre replica of HMS Victory first installed on the fourth plinth in Trafalgar Square. The work is now on permanent display outside the National Maritime Museum, Greenwich.

5. Relationship to key strategies and policies

- 5.1 This Public Art Strategy sits within a framework of national and local strategies and policies, and it is therefore important to set out these relationships. In particular, the links to Guildford's Planning system are key to the successful delivery of public art in the borough, both in terms of generating and resourcing commissions. Appendix 1 details this process as it relates to public art.
- 5.2 The Government's *National Planning Policy Framework*, published in 2012, includes references to the role of culture. In describing the aims of sustainable development, it states that the planning system has a role in 'supporting strong, vibrant and healthy communities, . . . by creating a high quality built environment, with accessible local services that reflect the community's needs and support its health, social and cultural well-being;'. It further states that 'pursuing sustainable development involves seeking positive improvements in the quality of the built, natural and historic environment, as well as in people's quality of life'.
- 5.3 The Government has also published a series of Planning Practice Guidance documents, which support the National Planning Policy Framework. The *Planning Practice Guidance on Design*, published in March 2014, states that 'public art and sculpture can play an important role in making interesting and exciting places that people enjoy using.'
- 5.4 The references to public art in the *National Planning Policy Framework* enable local authorities to include public art in their own Planning policies and processes.
- 5.5 *Guildford Borough Council's Corporate Plan 2015-2020* sets out a vision with the key themes of Our Borough, Our Economy, Our Infrastructure, Our Environment and Our Society. This Public Art Strategy contributes to the delivery of several identified priorities within these themes including:
- ensuring an attractive, competitive, multi-faceted and vibrant town
 - enhancing our shopping and leisure offer
 - adopting our Local Plan and publishing a Town Centre Masterplan promoting high quality urban design
 - sensitively integrating development into existing communities
 - improving accessibility and the pedestrian environment
 - creating an attractive, high quality, cycling and walking network
 - encouraging self-reliant communities, particularly in our less advantaged areas
 - improving the lives of residents, particularly in areas of less advantage.



Minimum Monument by Nele Azevedo: temporary ice sculptures installed in central Birmingham as part of the city's World War 1 commemorations.

- 5.6 The new *Local Plan: Strategy and Sites* is at draft stage, subject to change through local examination. In due course, it will replace the Local Plan 2003. The published draft *Local Plan: Strategy and Sites* reflects the core themes of the *Corporate Plan*. It identifies key sites and policies to allocate land for a range of uses to support its vision and objectives, including for housing, employment, retail and infrastructure. These development opportunities have been reviewed within the context of this Public Art Strategy. Appendix 3 sets out the Council's priorities for public art proposals relating to these opportunities.
- 5.7 Within the Local Plan 2003, public art is specifically referenced in Policy G5 (4) Street Level Design and Policy G6 Planning Benefits. It is anticipated that similar references will be included in design policies being drafted as part of the new *Local Plan: Strategy and Sites*.
- 5.8 It is also important to ensure that the Public Art Strategy is referenced in future strategies and policies relating to the public realm. In particular, the Council's draft Town Centre Streetscape Design Guide should allow for the input of artists where appropriate.
- 5.9 This Public Art Strategy sits alongside the Council's Arts Development Strategy 2018-23. The focus for arts development activity is participation and enhancing arts opportunities at a community level, and in this sense, it is distinctive from public art. There are, however, opportunities for projects that have the potential to meet the objectives of both strategies, particularly where public art commissions take place in a neighbourhood context. In these cases, particular attention should be paid to an arts development input which could include appointing local artists to run parallel community engagement projects linked to the public art commission. Alternatively, an artist development programme for local artists wishing to develop skills in working in the public realm. The Council will offer local artists mentoring opportunities as part of larger public art projects where feasible..



Traversing Wall by Gordon Young: a 40 metre climbing wall for Barry Island, with giant letters made of over 4000 seaside shapes cut from recycled plastic. The climbs are configured for all ages, and it is possible to traverse the wall's entire length. The work can be read from the beach and from planes landing at Cardiff Airport.

All references within this document to the *Local Plan: Strategy and Sites* refers to the Guildford Borough submission *Local Plan: Strategy and Sites (2017)* which was submitted to the Secretary of State for Local Government on the 13th December 2017 for independent examination

6. Resources

- 6.1 Commissioning public art can take place in many contexts, and projects can be delivered as part of the refurbishment and improvement of public facilities and spaces as well as through new developments. Funding can potentially come from a number of sources including Planning contributions, core development budgets and external funders. Appendix 4 sets out further details on resourcing public art commissions.
- 6.2 It is recognised that Planning contributions and obligations are likely to offer the most significant opportunities for securing the commissioning, maintenance and decommissioning of public art.
- 6.3 This strategy sets out the Council's vision statement for public art, and the benefits to individual developments and the borough as a whole. The *Local Plan Policy G5(4) Street Level Design* provides the justification for securing public art from certain developments. The Public Art Strategy provides the evidence of the art projects and programmes.
- 6.4 The Council's *Planning Contributions Supplementary Planning Document (SPD) 2017* includes a section on public art and states that *'the Council will seek public art from certain developments, either within the development itself, where fully visible from a public place and able to be enjoyed by the public, or as a contribution towards local public art. The Council will only seek contributions to public art on a case by case basis and only where proposed development is of a scale where this may be appropriate'... 'If on site, it will generally be secured with a planning condition.'*
- 6.5 The *Community Infrastructure Levy (CIL)* is currently under review nationally and locally. While public art can be considered as infrastructure, there are likely to be other needs such as transport improvements or open space provision, which take precedence. It is therefore recommended that a more realistic approach would be to consider public art commissions as part of other CIL funded infrastructure projects such as open space provision, community facilities, and environmental improvements.



Wrapper by Jacqueline Poncelet: buildings along Edgware Road, London, clad in vitreous enamel featuring patterns drawn from local research.

Stoughton Sign - by Burrows Lea Forge



7. Key commissioning opportunities

7.1 The draft *Local Plan: Strategy and Sites*, provides a framework for the identified growth needs of the borough in terms of housing, employment and retail and leisure. This plan is subject to change through public examination.

7.2 The draft *Local Plan: Strategy and Sites*, includes opportunities for public art commissioning associated with: a range of development proposals coming forward over the plan period, for example in relation to town centre redevelopment, major new housing sites and associated new or improved public environments.

7.3 The Council welcomes the involvement of artists in schemes and developments of any scale, and encourages commissioners to follow the processes and guidelines set out in this strategy. The Council recognises that there will be strategic opportunities to further the aims of the Public Art Strategy, and will actively seek public art commissions as part of developments or contexts which meet the following criteria:

- schemes of a major scale with significant public access or visibility
- sites with particular heritage or environmental characteristics which would be enhanced by artistic interpretation
- sites which signify gateways, either into Guildford itself or between different areas of the borough
- schemes which include or impact on identified communities.

7.4 Appendix 3 evaluates development proposals likely to come forward against these criteria, and outlines priority public art projects linked to them. This is an indicative list, which will need to be kept under review as development plans progress or change.



Constant Currents by Tom Nicholson-Smith

8. Engaging our residents and stakeholders

- 8.1 The Council attaches great importance to ensuring that the Public Art Strategy delivers work that is of benefit to the residents of Guildford. Public art is subjective, and the Council's vision for innovative and dynamic work will be interpreted in many ways. Commissioners should build plans for consultation, communication and engagement into their public art projects.
- 8.2 Consultation and engagement should be a two-way process. As well as informing the artist, it should aim to involve people in the process and outcomes of commissions, foster an understanding of a range of artistic approaches, and encourage and support ambitious, challenging and high quality work.
- 8.3 Consultation and engagement strategies can take many forms, and will need to be appropriate to the context of the commission. A public art project delivered on a housing estate will require a different engagement process to a town centre commission for a civic space for example. Wherever practical, the Council will give people an opportunity to have a say on projects near them, whether that be on the design itself or on the theme or location.
- 8.4 Appendix 5 outlines the function and remit of the Council's Public Art Advisory Group (PAAG), following review through the development of this strategy. PAAG has a remit to support the Council to achieve the objectives of the Public Art Strategy, advocacy of public art in the borough, and to deliver key targets within the annual action plan. The membership of PAAG includes those with experience and expertise in commissioning. The recommendation of this review is that PAAG will be consulted on Public Art Plans submitted as part of major development schemes, and will be represented on selected commission steering groups.

Community engagement case study



Linear by Dryden Goodwin: commissioned by Art on the Underground in 2010, Linear is a series of 60 portraits of individuals working in different roles on the Jubilee Line. The accelerated creation of each detailed pencil portrait is documented in a film, which includes fragments of conversation between the artist and sitter. The films reveal a multitude of personal exchanges and stories, and together with the finished portraits depict a diverse community of workers. Linear was presented across the London Underground network for two years on poster sites and flyers, exhibition sites at selected stations, and online.

9. Informing our strategy

9.1 It is important to the Council that this strategy reflects local need and provides a starting point for future discussions and planning. With that in mind, we consulted on the first draft of the strategy with local residents and key stakeholders.

9.2 We consulted via three methods:

- an online survey open to everyone
- focus groups and interviews with groups who often face barriers to the arts
- interviews with key stakeholders, including artists, arts organisations and commissioners.

9.3 The overall content of the strategy was well supported through the consultation. The vision and underlying principles were considered relevant for the final version.

9.4 There was a real interest in public art and a willingness to get more involved in future provision. This offers significant opportunities for us to continue to develop our work with residents and community groups as part of public art projects.

9.5 **Key themes from the consultation included:**

9.5.1 Vision and ambition:

- unanimous support for more public art and better public art
- an opportunity to enhance the 'Guildford offer', using creativity and effective decision making, involving artists
- strong support for innovative and dynamic public art, with a more ambitious approach going forward; public art should be *"bold and beautiful"*
- strong support for innovative and dynamic public art
- desire for the Council to push the boundaries in the design of public art, *"It does need to be more adventurous moving forward; it needs to challenge people more, be more daring"*.

9.5.2 Community engagement:

- overall support for community involvement in public art projects
- stakeholders acknowledged the challenges of managing expectations of communities so that the quality and ambition of the design are not compromised
- responding to the local environment and community were considered important for good public art
- other views sought challenge, inspiration, discussion, beauty, meaning and connections, *"inspires discussion", "makes you think and wonder, laugh or cry", is "beautiful and meaningful", provides a "challenge of the status quo" and "has that certain connecting spark that means it doesn't just blend into the environment, something that makes you stop and think"*
- several suggestions that public art could involve and help raise the profile of under-represented groups such as the gypsy and traveller community and people with mental health issues
- a willingness to be involved in the design, creation, and installation of public art through workshops with artists to inform the themes and location
- other themes mentioned included the importance of community inclusion, especially in less advantaged areas and with young people.

9.5.3 Communications:

- there were only a few people who had no knowledge of public art in the borough
- the majority of people thought they knew how public art is funded
- in reality, few were aware that most funding for public art in Guildford comes through the Planning process and not from council tax or grant funding.

9.5.4 Artist support:

- the joint most popular request for training was in delivering public art
- appeal for more opportunities for local artists-mentoring opportunities as part of larger projects, better promotion, with longer deadlines
- support for us to continue advertising commissions to attract national and international as well as local artists
- comments referring to PAAG, that it could be better advertised and membership reviewed.

9.5.5 Public art proposals:

- general support for the public art proposals set out in this strategy (Appendix 3)
- suggestions that there could be further opportunities through commercial developments
- a request for a large scale ambitious work that would “put Guildford on the map”.

9.6 Collectively, the consultation provided support for the strategy. It has shown high levels of enthusiasm for community engagement opportunities through public art both with the community and with artists.

9.7 Annual action plan:

- We have taken account of the consultation findings, and, where relevant and possible, we have made amendments and additions to the final strategy and annual action plan (Appendix 7)
- We will measure delivery of the vision of this strategy through our action plan. Where appropriate, we will have targets that are specific, measurable, achievable, relevant and time related (that have a deadline)
- We will deliver the recommendations from the PAAG review to ensure that the group is able to support the delivery of the strategy and achieve its objectives
- We will establish a Public Art Strategy review panel, which will comprise of key members from the strategy project board. This panel will drive our annual goals. The panel will meet once a year to review progress on current targets and to set new targets for the coming year.

Sutherland Circle by Steve Tomlinson



8. Engaging our residents and stakeholders

Appendices

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“ Public art should be bold and beautiful ”

Guildford borough resident

Immoovate by Poppy Porter



Appendix 1 - Public art and the Planning system

1. The Council's Public Art Strategy sets out a policy statement and vision for public art in Guildford, and outlines the benefits of involving artists in the public realm. This appendix details how the strategy should be delivered, with particular reference to the Council's Planning system.
2. All public art commissions should take account of the vision and principles of the Public Art Strategy, and all commissioners should follow the commissioning guidelines set out in Appendix 2.
3. Through the *Local Plan: Strategy and Sites* and relevant Planning policies, developers will be signposted to the Council's Public Art Strategy at an early stage in the Planning process. Developers will be expected to give due consideration to the commissioning of artists as part of their commitment to delivering high quality developments.
4. The Council's Arts Officer should be involved in early discussions with developers and encourages approaches from others intending to commission artists. The Arts Officer can provide advice and guidance on how proposals can best meet the requirements of the Public Art Strategy. Developers will need to ensure they have access to the specialist skills and expertise required to manage public art commissions.
5. The Council's *Planning Contributions Supplementary Planning Document (SPD) 2017* (figure 2 page 16) includes a flowchart outlining the protocol for negotiating Planning obligations. Planning obligations known as Section 106 legal agreements, will be sought where onsite public art is not feasible or does not provide the best benefit to residents. The Arts Officer will ensure that the provision of public art is included on case officers' checklist. Planning conditions form part of the planning permission and are the Council's preferred method to ensure developers commission onsite public art. Decisions on the appropriate Planning condition or obligation mechanism will be made on a case by case basis.
6. Development briefs for major schemes, of 400 dwellings and above and over 2,500m square of commercial floor space, should refer to the Public Art Strategy. They should usually include a requirement for the production of a site-specific Public Art Plan. The Council generally encourages public art as part of development sites, but there may be some instances where it is more appropriate to negotiate a planning obligation (s106) for offsite public art, in which case a Public Art Plan would not be required. It is recommended that developers engage suitably qualified public art professionals to produce the Public Art Plan, which should set out the developer's strategic approach to onsite commissioning, and be submitted as part of an outline Planning application. The Public Art Plan should include:
 - an outline of how a lead artist has been involved in the master planning process
 - an outline of how public art commissions will be integrated into the development as a whole
 - details of any programme of community engagement or temporary works
 - timescales for the development and delivery of public art commissions
 - details of ownership, insurance, maintenance and decommissioning of public art
 - budget allocations for artist's fees, fabrication and installation; specialist advice and project management; public engagement and consultation costs; long term maintenance and decommissioning plan (whole life cost); linked promotion, community and education programmes; and project evaluation costs.
7. The Council will expect to be represented on commission steering groups for major projects as a key stakeholder.
8. As stated in Appendix 4 - Resources, in certain circumstances the Council will seek pooled contributions to enable the delivery of offsite strategic public art commissions. These have been identified in Appendix 3, and will be managed and delivered by the Council.

Appendix 2 - Good practice in commissioning

1. The Council's Public Art Strategy seeks to ensure the delivery of high quality public art commissions across the borough. Defining quality within the context of public art is not an exact science, but key quality indicators include:
 - work which is original in its conception and implementation
 - a high standard of execution and finish appropriate to the chosen medium
 - work which is site specific, and therefore sensitive and appropriate to its location
 - work which has been informed by an appropriate community engagement process.
2. By definition, each public art commission will be unique, but there are tried and tested commissioning processes, which are designed to achieve a high quality outcome. It is therefore recommended that the guidelines outlined below be followed when commissioning public art in Guildford.
3. The key principles which underpin good practice in commissioning are:
 - having a clear overall vision
 - involving key stakeholders in the process
 - involving the artist at the earliest stage of development
 - having a clear decision-making and approval process
 - involving professionals with public art expertise.
4. The commissioning process follows a sequence that takes place over 5 stages:
 - preparation
 - artist appointment
 - proposal development
 - delivery
 - completion.

These stages are detailed below, and summarised in a flow chart at the end of this appendix.

5. Stage 1 - preparation

- 5.1 The decisions made at this stage will affect the outcome of the whole project and therefore they need to be considered carefully. This stage includes:
- defining the overall vision for the commission
 - ensuring funding is secured, whether externally or through the appropriate Planning process
 - Establishing a steering group with representation from key stakeholders. This will vary with each commission but could include representatives of the commissioner or developer, local authority, local community, Public Art Advisory Group, public art specialist
 - Developing the artist's brief - this is the key document which will guide the appointment of the artist and the subsequent commission. It should include:
 - the overall vision for public art as part of the development
 - details of the steering group and / or project team and their roles
 - the selection process, including the artist specification and selection criteria (see Stage 2)
 - information on the context for the commission, including site description, relevant themes, local references such as heritage, topography, site uses and demography, any constraints or technical issues
 - requirements for community engagement and / or consultation
 - requirements as to durability, maintenance and health and safety
 - decision making and approval process
 - budget covering all costs
 - timescale for completion.

6. Stage 2 - artist appointment

6.1 A representative selection panel drawn from the steering group should undertake the appointment of the artist. There are 3 suitable processes for appointing artists:

- open submission with opportunities advertised nationally or internationally
- limited competition by invitation to a small number of recommended artists
- direct invitation to a specific artist - only to be used in special circumstances, for example, where the budget is very limited.

6.2 Whichever process is used it is important that the selection is made based on criteria relating to the objectives of the commission. These can include:

- a significant reputation in their chosen field as demonstrated through exhibitions, commissions, residencies etc
- a track record and experience of working on public art commissions
- experience of working with a range of professionals to deliver work in the public realm e.g. architects, landscape designers, engineers
- experience of managing budgets
- an understanding and experience of different methods of community engagement
- the ability to communicate with a variety of people.

When the Council selects artists, we send out a criteria table with the artist brief and show how this will be scored. This helps artists understand the Council's requirements and produce a submission with relevant information. It also helps the Council select the best artist for a particular commission.

Once the artist is selected they should be issued with a contract to cover artist and commissioner obligations, scope of works, fees and milestones, warranties, indemnities and insurance, ownership and maintenance responsibilities, intellectual property rights and copyright, decommissioning arrangements, accreditation and dispute resolution.

7. Stage 3 - proposal development

7.1 At the beginning of this stage, the artist undertakes a period of research and consultation in order to develop an outline proposal. This will involve research into the site and its geographical, historical and social context, and meetings with key stakeholders and relevant professionals.

7.2 Once an outline proposal has been agreed by the steering group, the artist moves into the detailed design and specification of the proposed work with input from other professionals as appropriate. This will lead to detailed costings, technical specifications for the artwork and any foundations, feasibility testing, health and safety assessments, production and installation method statements, proposals for community engagement, documentation and marketing.

7.3 At this stage, the appropriate approvals should be sought, e.g. land owner's permission and planning permission. The position of any underground services should also be investigated at this stage. The detailed proposal will also be shared with the steering group for approval.

8. Stage 4 - delivery and installation

8.1 This stage includes the production and installation of the artwork. Responsibilities and roles at this stage will have been specified in the contract, and will be determined by the scale of the work, its relationship to the development as a whole, whether it is temporary or permanent, and whether its installation is part of a wider programme of public realm works.

8.2 Prior to installation, the artist, commissioner and other relevant people should meet on site to confirm exact location(s) of the artwork(s) and review the method statement and risk assessment and add any relevant information and actions arising from the site meeting.

9. Stage 5 - completion

9.1 The contract will specify the point at which the artwork is considered to have been completed and signed off and who is formally responsible for it from this point, including funding and undertaking ongoing maintenance. The completion arrangements should include the handover of an operations and maintenance schedule for the artwork to include:

- site location and description of artwork
- dimensions
- photographic documentation
- material and installation details
- technical information and replacement parts where appropriate
- cleaning recommendations and inspection schedule
- de-installation instructions
- contact details.

9.2 The contract will also specify decommissioning arrangements, whether because of the artwork being damaged beyond repair or reaching the end of its anticipated life.

9.3 Finally, a project launch is an opportunity to celebrate the project's completion, raise its profile locally and nationally, and involve community engagement participants.

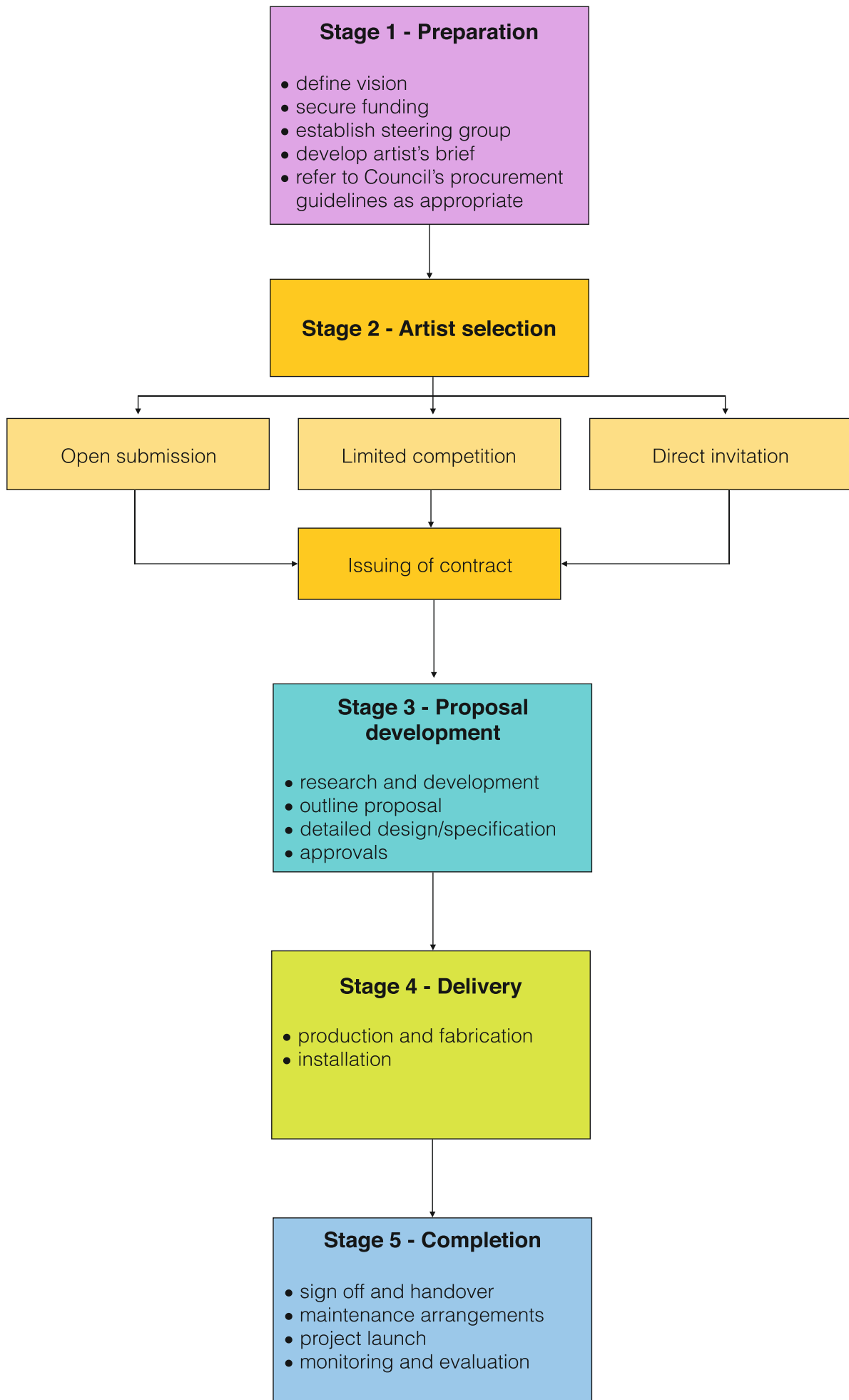
9.4 Throughout the project, evaluation and monitoring should be considered. A review meeting with the artist and stakeholders at the end of the project can be a valuable tool for improving future projects.

10. Council Procurement Guidelines

10.1 The Council has its own procurement guidelines, so all Council projects will follow these in addition to the guidelines set out above. When developers are managing public art projects as part of Planning conditions, they should contact the Council's Arts Officer for advice and assistance on their planned selection process.

*Perspectives by Giles Miller - Photograph by John Miller
Part of Inspiring Views project by Surrey Hills Arts*





Appendix 3 - Public art project proposals

1. 1. Guildford Borough Council's Public Art Strategy sets out a vision for public art and the benefits it brings to the borough. The strategy is aimed at all those wishing to commission artworks for the public realm, whatever the context or scale. It is hoped that this strategy will encourage a wide range of high quality public art commissions in the borough.
2. The Council recognises that there are strategic opportunities for the commissioning of public art, which should be actively encouraged and progressed as priority projects. In this context, strategic opportunities means developments which meet the following criteria:
 - schemes of a major scale with significant public access or visibility
 - sites with particular heritage, environmental or social characteristics which would be enhanced by artistic interpretation
 - sites which signify gateways, either into Guildford itself or between different areas of the borough
 - schemes which include or impact on identified communities.
3. This appendix uses these criteria to evaluate development opportunities in Guildford, and sets out proposals, which can be worked into more detailed Public Art Plans and artist's briefs. These proposals have been informed by a review of the current portfolio of public artworks in Guildford, development opportunities contained in the Council's *Corporate Plan* and draft *Local Plan: Strategy and Sites*, and opportunities for strategic public art commissions elsewhere in the borough, which could be funded through pooled contributions and other external sources.
4. Appendix 6 includes an audit of existing public artworks in Guildford and their location. In terms of this portfolio, there is a good concentration in the town centre, with other clusters at the University of Surrey and the Royal Surrey County Hospital, and more isolated examples elsewhere in the borough. There are good examples of figurative sculpture, smaller scale interventions and functional items such as street furniture and railings. While many of these are of quality, there are opportunities to further the aspirations set out in this Public Art Strategy. The current portfolio of public artworks would be complemented by contemporary, site-specific pieces, which are artistically ambitious while being sensitive to Guildford's distinctive character and heritage.
5. A review of the Council's *Corporate Plan*, draft *Local Plan: Strategy and Sites and Town Centre Masterplan* has identified three broad categories of development, which provide opportunities for public art commissioning town centre, housing and open space. There is also the possibility for public art within major new commercial developments such as science parks and business parks. Within these categories, Guildford is likely to see a range of development proposals coming forward over the next 5 years.
 - 5.1 Clearly, the town centre offers opportunities for high profile commissions in keeping with the ambitious plans to regenerate the heart of Guildford. Equally important, are the opportunities for major neighbourhood projects in other parts of the borough, in both housing developments and green spaces. These have the potential to focus on community engagement and place making with established and new communities. The proposals set out below seek to achieve a balance of commissioning approaches to ensure that Guildford as a whole, benefits from the Public Art Strategy.
6. It is expected that the following proposals will be funded through Planning contributions as outlined in Appendix 4, where compliant with the CIL (Community Infrastructure Levy) regulations.
7. Town centre
 - 7.1 The draft *Local Plan: Strategy and Sites* states that *'the role of Guildford town centre as the largest retail, service, administrative and commercial centre in Surrey will be maintained and enhanced. All development within the town centre will need to respect and enhance the unique setting and historical character of the town and be of the highest design and environmental standards. There will be significant ongoing investment*

in the public realm specifically designed to enhance the pedestrian experience of using the town centre. The area around North Street will be subject to a major redevelopment in the future and opportunities are being considered.

7.2 As the heart of Guildford, the town centre has a particular status and profile for residents and visitors alike, and as such, the approach to commissioning public art within this context should be ambitious. The following proposals aim to promote strategic roles for artists within the regeneration of Guildford town centre.

7.3 Proposal 1 Lead artist for Guildford town centre Public Art Vision document

It is recognised that the town centre is made up of a number of distinct areas, and schemes for improving the different parts of the town centre will come forward at different times with their own briefs. In accordance with this Public Art Strategy, each scheme will need to consider the involvement of artists and develop an approach, which is relevant to its particular context. Town centre improvement projects, which have a focal point, may be appropriate sites for large-scale signature public art commissions. Others may be better suited to more integral approaches or a series of interventions.

The role of a lead artist, as distinct from a commissioned artist, is to provide an artistic overview that then leads to a range of commissioning opportunities for a range of artists. The primary role for the lead artist will be to develop a cohesive artistic vision for the town centre as a whole. Included in the vision, will be consideration for distinctive approaches to individual sites and commissions including but not limited to Bedford Wharf, Walnut Tree Close, Woodbridge Meadows, the River Wey, the railway station and the civic area. The vision document will set the values, themes and styles for future commissioning briefs. A lead artist will have an understanding of art practices beyond their own field in order to suggest a wide range of potential projects.

7.4 Proposal 2- Development of a Public Art Plan for North Street Regeneration

Opportunities for a major mixed-use regeneration scheme for North Street in the future are being considered. Public art commissioning has the ability to make a significant impact on the scheme through projects which contribute distinctiveness, sense of place, quality of environment and community engagement. The scale of the potential regeneration suggests that a range of commissioning opportunities could be delivered, and a Public Art Plan for the development should set out a strategic approach as described in Appendix 1. In order to maximise the opportunities and the cost-effectiveness for delivering public art commissions the Public Art Plan should lead to the appointment of an artist to the design team as soon as possible.

Town centre case study



Station Clock by Susan Philipsz:

due to be installed in Birmingham in 2018 in the new high-speed railway station. This proposal was selected through the Birmingham Big Art Project contest. The 'aural clock' will have 12 digits like any clock, but each digit will represent a tone from the musical scale. The sounds of the clock will be made by the people of Birmingham in collaboration with Birmingham Conservatoire, and will involve over 1,000 residents. The voices will be heard in differing combinations on the hour, every hour.

8. Housing and new communities

8.1 The draft *Local Plan: Strategy and Sites* states that ‘the plan provides for the delivery of 12,426 additional homes by 2034. The preferred location for this development is existing brownfield sites. Approximately 3,000 units will be located in the urban areas, the plan also makes provision for approximately 1200 dwellings on non-strategic sites within and as extensions to existing villages, some of which are now inset from the green belt.’

8.2 Major housing developments are proposed for Slyfield, Gosden Hill Farm, Blackwell Farm, Wisley Airfield and Ash and Tongham. In accordance with this Public Art Strategy, each scheme will need to consider the involvement of artists, and develop an approach, which is relevant to its particular context. Each housing development will be distinctive in terms of its location and character, and this will be reflected in the public art outcomes. However, a shared factor will be that of creating or significantly expanding communities. It is therefore suggested that a common approach to commissioning artists is followed as outlined below.

8.3 Proposal 3- New places for new communities

Development briefs for major schemes, of 400 or more (net) residential dwellings or 2500sqm (net) additional commercial floor space, should refer to the Public Art Strategy, and should usually include a requirement for the production of a site-specific Public Art Plan. In addition to any site-specific considerations the Public Art Plan should aim to demonstrate how the lead artist will make connections with existing and new local communities, including those adjacent to new developments. Through these embedded residencies, the lead artist will work closely with local people to develop proposals for work, which will give the new developments a sense of place and community, and help create new neighbourhoods. As these projects are likely to have a strong arts development link, lead artists will be expected to work closely with the Council’s Arts Officer.

A wide range of approaches are possible, including but not limited to the following:

- events and temporary works aimed at welcoming new residents
- commissions integrated into the fabric of the developments, such as bespoke colour schemes, street furniture, floorscapes, signage
- digital works documenting the creation of new places including film, soundworks and photography.

Bench by Tom Nicholson-Smith



Housing and new communities case study



Finberry Approach by Bruce Williams: commissioned by Crest Nicholson for Finberry Village, a major new housing development in Kent. The works are inspired by and depict wildlife associated with a local flood plain.

9. Open spaces

9.1 The draft *Local Plan: Strategy and Sites* states that ‘the delivery of this quantum of residential development will lead to the provision of a significant increase in accessible, public open space across the borough. Over 240ha, equivalent to more than 330 football pitches will be provided in perpetuity for the use of residents and visitors.’

In addition, the borough includes part of the Surrey Hills Area of Outstanding Natural Beauty, Special Protection Areas, Special Areas of Conservation, Sites of Special Scientific Interest, Regionally Important Geological Sites, local Sites of Nature Conservation Importance and nature reserves.

9.2 Through public art commissions that are sensitive to their environment, and with appropriate use of materials, form and scale, there are opportunities for artworks that will contribute to the enjoyment of new and existing open spaces. Open spaces will need to be evaluated for their suitability for public art commissions, and selected accordingly.

9.3 Proposal 4- Open space commissions

Artists will be appointed to work closely with local users and communities of interest. Depending on the space, these could include dog walkers, anglers, sports clubs, cyclists, allotment holders and local schools. Proposals for artworks will be developed through collaborations with user groups, with associated programmes of research and community engagement. Opportunities for collaborations with professionals from other disciplines such as horticulture, conservation, waterways management, children’s play should be explored. Council officers in Parks and Leisure and the Arts Officer will also be involved.

Open space case study



Clockwork Forest by Greyworld: commissioned by the National Forestry Commission and installed at Grizedale Sculpture Park, the work consists of a series of brass keys scattered throughout the forest. When turned, the keys trigger a specially created mechanical soundtrack, which accompanies visitors on their journey through the forest.



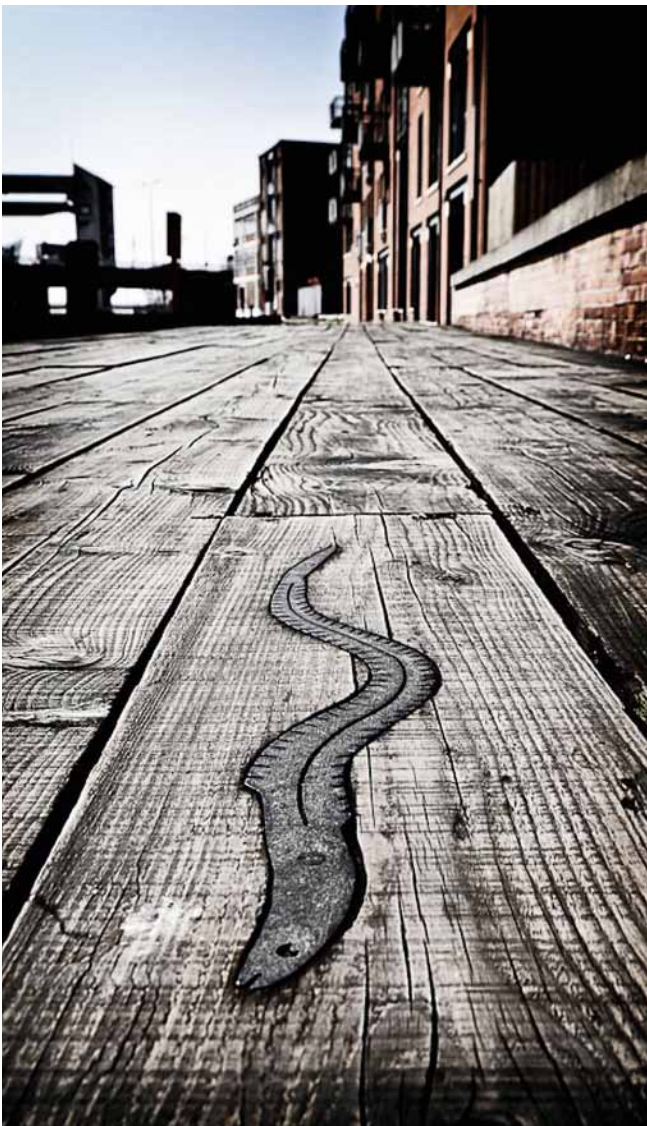
10. Borough-wide commissions

10.1 The Public Art Strategy aims to make a positive contribution across the borough, and this final proposal suggests an approach that would deliver borough-wide public art interventions through pooled contributions from developers.

10.2 *Proposal 5- Local public art trail*

Guildford is a diverse borough with a historic town centre, urban areas and district centres, village settlements, and areas of environmental significance. This proposal is for an ongoing public art project, which would seek to identify the visual and perceived transitions between the different character areas, and signify them in an appropriate way. This could include specially commissioned village signs (adding to those that already exist), way markers and signposts, maps and publications, and could be delivered alongside related oral and community history initiatives. The aim would be to explore, celebrate and commemorate the identities of the different parts of the borough through a linked project, which provides a common thread and sense of community across Guildford.

Public art trail case study



Hull Fish Trail by Gordon Young: a series of 41 installations across the Old Town in Hull, forming an A-Z of life-size fish from tiny anchovies to a 10ft ray. The trail explores the area's fishing heritage, and uses a range of materials and fabrication methods, some of which involved specialist local craftspeople.

Appendix 4 - Resources

1. The Council recognises that new developments in Guildford offer significant opportunities for the delivery of the Public Art Strategy. The process outlined in Appendix 1 focuses on how this strategy interfaces with the Council's Planning system. The resources generated through the Planning process are a key part of this, whether through Planning conditions or Planning obligations. Wherever possible, resources should be allocated for onsite public art commissions, rather than offsite, as part of the Council's aim for all new developments to achieve high quality design and enhance their local environment.
2. The provision of public art can be secured through a planning condition (attached to the planning permission and used for onsite provision) or a planning obligation (a separate legal agreement, known as a Section 106 agreement and usually used for offsite provision and pooled contributions). Where appropriate, and especially for major developments, the Council will expect a Public Art Plan to be produced as part of the planning application, setting out the developer's strategic approach to the provision of public art. Appendix 1 details what should be included in a Public Art Plan.
3. Where it is not possible or practicable for on-site public art to be provided, the Council will seek contributions to enable strategic public art commissions to be delivered as identified in Appendix 3. For the provision of public art commissions outside of any development site, the Council will enter into no more than five planning obligations to fund each commission and will ensure that all public art proposals funded through obligations are CIL (Community Infrastructure Levy) compliant.
4. The responsibility for funding and undertaking maintenance and decommissioning will normally be with the commissioner. Where a public art commission is funded through a planning obligation and subsequently handed over to the Council, the agreement should include a commuted sum from the developer to cover maintenance costs for up to 25 years, or until the work is decommissioned. For public art commissions funded by pooled contributions and undertaken by the Council, maintenance costs should be identified and set aside for each commission. Responsibility for undertaking maintenance will need to be part of the public realm arrangements.
5. It is important that the whole life costs of maintaining and eventually decommissioning public art artworks be built into commission budgets, as set out in Appendix 2. Artist's briefs specify the need for proposals to be robust, durable and low maintenance.
6. Core development budgets can be used to fund public art commissions where appropriate. Within new developments or significant refurbishment projects, developers can choose to commission artists to deliver integral, budgeted aspects of the project such as landscaping, street furniture and lighting. Temporary commissions designed to raise the public profile of a development (such as hoardings projects), can also be funded through marketing budgets. While there are likely to be additional costs associated with commissioning artists, the allocation of existing budgets can keep these low.
7. Other sources of funding are available, and can be used to contribute towards public art commissions or specific aspects of projects such as community engagement programmes, environmental improvements, and heritage interpretation. Funders will have specific applicant requirements, and commercial developers are not usually eligible to apply. Funding sources include:

Arts Council England - Grants for the Arts - www.artscouncil.org.uk/funding/grants-arts

Heritage Lottery Fund - www.hlf.org.uk/looking-funding/our-grant-programmes/our-heritage

Esmée Fairbairn - <http://esmeefairbairn.org.uk/what-we-fund/arts>

Wellcome Trust - <https://wellcome.ac.uk/funding/large-arts-awards>

Paul Hamlyn Foundation - www.phf.org.uk/our-work-in-the-uk/arts-access-participation

Cedar Cone by Tom Nicholson-Smith



Appendix 5 - Public Art Advisory Group review

1. The Public Art Advisory Group (PAAG) was established in 2008 following the adoption of Guildford Borough Council's first Public Art Strategy. Since then it has assisted the Council in the implementation of that strategy through advising on public art schemes in the borough.
2. As part of the development of the new Public Art Strategy the role, function and membership of PAAG has been reviewed to ensure that it can support the new strategy effectively.
3. A focus group meeting was held with PAAG on 23rd February 2017 with the discussion focusing on the group's views on public art itself, and a future role for PAAG. The group has a diverse membership in terms of artistic interests and backgrounds, and the discussion reflected a range of views in terms of what sort of work should be prioritised, and how PAAG should operate in the context of the new Public Art Strategy.
4. A follow up questionnaire has been circulated to PAAG members, with one additional response received.
5. The following recommendations are based on observations around PAAG's current role and membership, and aligning this with the context of the new Public Art Strategy. These recommendations can be used to draft new Terms of Reference for the group.

6. Purpose of PAAG

- 6.1. The current Terms of Reference for PAAG state that *'The Public Art Advisory Group will represent the wider arts community and residents of the borough of Guildford to make sure residents and arts practitioners get the most benefit possible from public art initiatives led by the Council and other commissioners.'*
- 6.2. Within the context of the new Public Art Strategy, it is useful to make a distinction between consultative and advisory processes. While both are important in the delivery of successful public art programmes, they serve different purposes.
- 6.3. Consultation process - particularly with residents and community representatives - is engaging local people in discussion and ensures that public art commissions are relevant to their context.
- 6.4. Advisory process - particularly from independent experts, is seeking recommendations to ensure that the Public Art Strategy and commissions that arise from it are of the right ambition and quality. It should be noted that neither the consultation nor advisory processes have any powers associated with them to take a particular action.
- 6.5. The new Public Art Strategy recommends that consultation can be effectively carried out through resident and community representation on project groups managing specific public art commissions or programmes, as well as wider consultation and engagement activities that might arise from such projects.
- 6.6. It is therefore recommended that PAAG focus its role as an independent advisory group with an amended purpose. The following, would be more suited to this purpose:

'The Public Art Advisory Group will assist the Council in the implementation of the Public Art Strategy through advice, advocacy and monitoring. The group will not have executive powers but will make recommendations to the Council.'
- 6.7. This refined purpose has informed the proposed membership outlined in section 8, to ensure that the relevant expertise and disciplines are included.

7. Remit of PAAG

7.1. PAAG has been actively involved in selection processes and commission steering groups. However, there has been some confusion over roles and responsibilities, particularly around approvals of specific commissions. PAAG has an important role to play in terms of offering independent and expert input into the recommended commissioning process outlined in the new Public Art Strategy.

7.2. Advice

7.2.1. This is a key function of PAAG however, it will not be practical for the group to offer detailed advice on, or input into every public art commission. It is recommended that the advisory role is focused on projects of strategic importance, and input into key commissioning stages as follows:

7.2.2. Major development schemes

PAAG will review the Public Art Plans submitted as part of the Planning process, and their advice will be forwarded to the relevant Planning Case Officer.

7.2.3. Council-led commissions of £50,000 and above:

- PAAG will be invited to nominate a representative to sit on project steering groups. Once appointed the PAAG representative will have the same decision-making responsibilities as other steering group members, including artist selection, and the development and approval of commission proposals
- PAAG will review the artist's briefs for each project, and their advice will be forwarded to the relevant commission steering group via the PAAG representative
- PAAG will review outline commission proposals, and their advice will be forwarded to the relevant commission steering group via the PAAG representative.

7.2.4. For Council-led commissions of under £50,000 PAAG will review the artist's brief, which the Arts Officer will produce, to ensure that it meets the criteria set out in the Public Art Strategy's Good Practice in Commissioning guidelines. This will take place before the artist selection process begins.

7.2.5. PAAG may be invited to nominate a representative to sit on steering groups for other commissions in the borough as agreed by the commissioner.

7.3. Monitoring

7.3.1. PAAG will receive an annual report highlighting the number and value of new public art commissions in the borough. This is to ensure that key commissioning opportunities are being progressed.

7.3.2. PAAG will evaluate individual public art commissions against the Public Art Strategy's Best Practice in Commissioning Guidelines, and quality criteria.

7.4. Advocacy

7.4.1. PAAG will assist the Council in promoting and celebrating public art in Guildford borough through outreach and community engagement, for example: guide the production of public art leaflets and information and education workshops / lectures in the borough.

7.4.2. PAAG will maximise opportunities for public art in the borough by supporting research of funding opportunities and potential partnerships and presenting these to the group.

7.4.3. PAAG will support opportunities for local artists' training, networking and professional development by encouraging all major projects to include opportunities for local artists and supporting / initiating training and networking events for Surrey based artists.

continued ►

8. Membership of PAAG

8.1. In terms of its current membership, PAAG has representation from councillors, officers, nominations from key arts organisations (Guildford Arts and Surrey Arts), a place for the University of Surrey Arts Administrator, an independent artist and a community representative.

8.2. As an advisory body, the membership of PAAG should be weighted towards individuals with established expertise and experience in disciplines related to public art including arts, commissioning, architecture, the public realm, design and heritage. As stated in section 6 of this strategy, community representation is best facilitated as part of commission steering groups where local expertise can contribute to and influence specific projects.

8.3. As an advisory body to the Council, Councillors and Officers should attend the group as observers, and to service the group.

8.4. It is therefore recommended that the membership of PAAG is as follows:

- up to 5 Guildford borough-based individuals with relevant experience and expertise appointed by the Council through an open application process for a 2 year term
- Surrey Arts, Visual Arts Officer
- Guildford Borough Council observers:
 - lead member for the arts or nominated representative
 - nominated representatives of opposition parties as appropriate
 - service manager for the arts and the Council's Arts Officer
 - planning representative as nominated by Head of Planning.

In appointing the individual experts, a person specification should be drafted outlining the role and skills required. The opportunity can be advertised openly, but it would be helpful to make direct contact with relevant organisations to encourage applications. These include but are not limited to the University of Surrey, Guildford Arts, the Guildford Society, and the Design Review Panel.

Lakeside public art project community workshop
with artist Ruth Wheeler



Finberry Approach by Bruce Williams

Immoovate by Poppy Porter



Contact Details

Arts Development Officer

Email: artsdevelopment@guildford.gov.uk

Phone: 01483 444767

Further contacts and information:

Department of Culture, Media and Sport: www.gov.uk/government/organisations/department-for-digital-culture-media-sport

Arts Council England: www.artscouncil.org.uk

National Planning Policy: www.gov.uk/government/collections/planning-practice-guidance



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