



Public Art Guidance Note | Towards Best Practice

Aberdeenshire
COUNCIL





Public Art Guidance Note | Towards Best Practice

This guide has been produced to assist those in the development sector, agencies and communities interested in the commissioning of Public Art. It provides a definition of what constitutes Public Art, a discussion of Public Art approaches promoted in Aberdeenshire and guidelines to support best practice in the commissioning process.

This document complements Aberdeenshire Council's Public Art Strategy 2006 and Per Cent for Art leaflet. To view the full range of documents please visit www.aberdeenshirearts.org.uk , www.aberdeenshire.gov.uk/planning or call 01224 664873 to request a printed copy.



“The planning system can be a powerful tool to encourage creativity in both open space and the built environment. The right to an aesthetically pleasing environment is as much a right for the poor in run down areas as it is for the rich living in today's conservation areas.

While gardens and designed landscapes are important both culturally and historically, the planning system can encourage the use of art in the design of new open spaces. The inclusion of elements of art can encourage a sense of ownership and community pride in the open space.”

Jack McConnell, Scotland's First Minister,
St Andrew's Day 2003

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Aberdeenshire Public Art Strategy

Executive Summary

Aberdeenshire Council, and its predecessor authorities in the North East of Scotland, has supported a variety of Public Art projects ranging from local events to sculptures. To date, the delivery of these Public Art projects has taken place in a number of ways, with co-ordination split between different Council departments or local arts organisations. Co-operation mechanisms have been informal, success varied and community involvement patchy.

In order to develop a co-ordinated and strategic programme of Public Art projects across Aberdeenshire, a clear, Council-led Public Art Strategy was produced as the first step towards the adoption of a formal Public Art policy.

The Public Art commissioning process in Aberdeenshire needs to become more formalised and become an integral part of the public, private and voluntary sectors' delivery mechanisms. This document and Aberdeenshire Council's Public Art Strategy will set out how Aberdeenshire Council will seek to work with developers, artists, architects, designers and the local community in order to achieve this goal.

Public Art offers Aberdeenshire, its people and partners, the opportunity to express what is special and unique about our environment. Public Art can make a significant contribution to the quality of life within communities – from the physical enhancements of streetscapes, architecture, lighting schemes and our public spaces, to the fostering of community pride and ownership of towns and villages, involving communities in the rediscovery of their local cultural heritage, and the creation of new public spaces.

The provision of high quality design in the built environment is a key factor that influences local perceptions of an improved quality of life, as well as providing an attraction to economic investors. Aberdeenshire Council believes that through encouraging the integration of quality artworks into the built environment and adopting the highest standards in the design of new development and infrastructure, attractive and integrated communities can be sustained across our part of Scotland.

Aberdeenshire Council's Public Art Strategy will complement and support a wide range of existing strategies, from environmental, infrastructure, regeneration and economic policies, to cultural and community development.

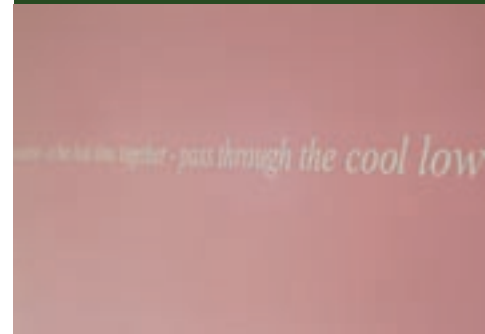
The need for a Public Art Strategy is echoed in the recommendations of the Cultural Commission's report (June 2005) and anticipates the formal requirement of all local authorities to produce new cultural strategies, which will include consideration of the built environment and cultural estate.

In light of this, Aberdeenshire Council's Public Art Strategy should be seen as one specific aspect of these longer-term strategic developments.

Objectives

The key objectives of Aberdeenshire Council's Public Art Strategy are to:

- Develop an efficient and effective model for the delivery of Public Art projects across Aberdeenshire.
- Deliver Per cent for Art across the whole of Aberdeenshire, contributing to the development Aberdeenshire Council's Area Plans.
- Engage communities in the design, production and siting of public art.
- Work with external agencies to deliver Public Art projects by maximising resources and sharing skills.
- Work with the development industry to deliver Public Art as an integral part of the construction process.
- Recognise and promote the role of artists across a range of environmental and public realm projects.



What is Public Art?

Definition and Context

Art in public places has a long and established history, from the development of architectural decoration to the production of civic statuary in communities all over the world. In the 20th century the concept of Public Art has come to be understood as the specific commissioning of artwork for public places, often with a site-specific dimension. Public Art is an international principle, with formal policies for its implementation being adopted by local government agencies, towns and cities across several continents.

The term Public Art encompasses a wide range of artistic practice and ways of working. The defining factor is that Public Art should be in the public domain, accessible or visible to the public and designed/produced by an artist or maker.

Approaches to Public Art are varied, and can range from employing artists to work as part of design teams, to the commissioning of freestanding structures, internal artworks, integrated architectural features, and general landscaping. Artworks may provide a specific function within developments, or be commissioned as independent pieces in their own right.

Public Art can be used as a means to address community identity and to develop a sense of place. Features may be permanent, temporary, memorial or celebratory, but should form an integral part of any development. Consideration should always be given to the local context, materials and relevance to a site, and community aspirations.

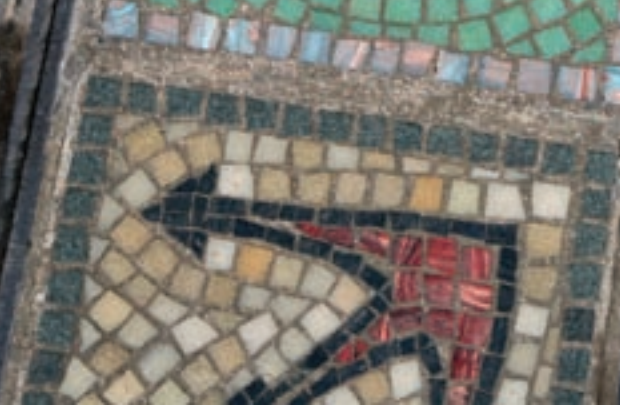
A wide variety of artforms may be employed in the Public Art process, and can include sculpture, textiles, internal and external craft works (e.g. street furniture), environmental art, performance art, installations or other media-related work.

Aberdeenshire Council is particularly interested in promoting the wider role that artists can undertake in a variety of social and environmental contexts. These approaches are discussed more fully in the Towards Best Practice section of this booklet.





SAFETY



Development Sector Contributions

The Finalised Aberdeenshire Local Plan (Appendix 1) “The Design of New Development in Aberdeenshire” states in Section 4 Building Design (p332) Per cent for Art paragraph;

“Developers will be encouraged to devote about 1% of development costs to the creation of artwork that will be intrinsic to the project design”

With the introduction of a new Aberdeenshire Public Art Strategy in 2006, Developers are also asked to consider the wider design and consultancy role that artists can contribute to their design teams, in respect of the creation of high quality and visually stimulating public spaces. This role, along with the more traditional approaches of producing decorative features, interior artworks and site-specific sculpture, can be facilitated through the Per cent for Art mechanism.

It should be noted that artists and craftspeople can play a role in delivering standard components within many development budgets such as paving, lighting or street furniture. Such items will already have an identified capital cost that could contribute towards Per cent for Art obligations.

Developers are encouraged to consider how they will involve artists and makers at the pre-application stage. Arts Development and Planning Officers can provide advice in this regard (see Contacts page).

The scale and characteristics of each development will determine the level of percentage contributions sought. Major developments will be expected to deliver the stated 1% allocation, whereas other developments may be viewed within a sliding scale of contributions. The following contributions are offered as a guide only, and developers are encouraged to discuss likely contributions with Aberdeenshire’s Planning and Planning Gain Officers at the earliest opportunity.



“It is a great mistake to equate value for money with lowest costs, especially when we look at buildings and public space.

Innovative and creative design adds real value.”

**James Strachan, Chairman,
Audit Commission**

Sample scale of contributions

House Units

£1 per sqm up to 100 sqm (per unit), thereafter £1.20 sqm for each additional sqm (per unit)

*e.g. 250 house units of average 90sqm = £22,500
250 house units with 100 at 90sqm and 150 at 150 sqm = £31,500
one off house at 200 sqm = £220*

Industrial/Workshops/Warehousing

£1 per sqm

Hotel & Leisure

£2 per sqm

Commercial/Retail/Office

£2.50 per sqm up to 1000sqm thereafter £3.50 per sqm for each additional sqm e.g. 4500 sqm store = £14,750

Car Parking

£0.25 per sqm (eg supermarket)

Hard standing and yard space

£0.25 per sqm

Power Generation

£250 per installed MW

Where the contributions are deemed to be too small to deliver a quality product, or the siting of a public work is not deemed to be appropriate, Aberdeenshire Council will reserve the right to place the allocation within a general public art fund for the catchment area of that particular development. This is usually done on a schools catchment basis. Developers who have supported the contributory fund will be credited on any resulting artwork or event publicity.

From September 2006, public art projects in Aberdeenshire will be included in the local authority's Design Awards Scheme, with the opportunity to be represented at its annual awards ceremony.

Relevant planning permissions will be made subject to conditions which will, in general terms, provide as follows:

General

The development should contribute by way of innovative design of street furniture, surface finishes, screening (hard or soft) or even gable end treatments where these offer an exposed visual impact together with any path or street lighting. Consideration should also be given as to how artists may be involved in the initial design of new public spaces and developments as part of project design teams. Consultation at an early stage may provide the required result with little or no additional cost.

Specific

Prior to the commencement of development, or such longer period as may first be agreed in writing with the Head of Planning and Building Standards, details shall be submitted in respect of how artists/makers are likely to be involved in the development, the structure/items of art or craftwork which are to be installed/provided either on the applicant site, on the building structure or elsewhere within the relevant secondary school catchment area. The information to be submitted shall include details of the siting, fees, design, materials and future maintenance considerations.

When considered and approved in writing by the Head of Planning and Building Standards any resulting object/s shall be installed in the approved position, unless otherwise agreed, prior to the occupation of the development/last house in the development and maintained thereafter by the developer or successor in title to the satisfaction of the planning authority.

Reason: to give further consideration to this matter and to support the Council's encouragement of the adopted Public Art Strategy and in the interests of the amenity of the area.





Benefits

Public Art delivers a range of benefits to the private, voluntary and public sectors. These benefits can be significant when well thought out, adequately funded and robustly delivered.

There is national evidence that Public Art has also been used by the private sector to enhance their commercial aspirations and deliver enhanced profitability. The most frequently quoted benefits for Public Art are:

- A well designed, locally distinctive built environment.
- A higher profile for specific locations e.g. town centres, individual neighbourhoods through to the town or village itself.
- Public engagement and enhanced sense of ownership and responsibility for the public spaces the artwork occupies.
- Increased perceptions of public safety.
- Increased visitor footfall and commercial activity.
- Increased sense of self-esteem and community pride amongst the groups participating in Public Art projects.
- Increased perception of the attractiveness of the local environment which, can in turn, generate an increase in property values and commercial rents.

Where Public Art projects have been unsuccessful this has usually been down to a lack of community engagement, lack of sensitivity or relevance to site and poor project management and maintenance.

Such projects are likely to attract negative press attention and do a great deal of damage to the profile of Public Art in small communities. By establishing a strategy for delivery, Aberdeenshire Council seeks to avoid such bad practice.

As a growing industry within Aberdeenshire, Public Art also provides our local artists and crafts people with employment opportunities.

“The RIBA is very keen to support the involvement of artists in the design of the built environment... More and more architects are discovering the advantages of working with artists at every stage of a project and we are seeing more and more wonderful results of these collaborations.

The Artist is our ally in championing aesthetic values...”

The Royal Institute of British Architects



Policy Background

The Scottish Executive (Designing Places: A policy statement for Scotland 2001) and the UK Government are increasingly promoting the value of good design for the Environment. Public Art is an essential part of this process.

Scotland's National Cultural Strategy (2003) proposes the development of integrated local cultural strategies. The Aberdeenshire Arts Strategy (2003 – 2006) focuses upon this approach through supporting local artists, the creative industries and celebrating cultural distinctiveness.

The Finalised Aberdeenshire Local Plan in Policy Gen 2, "The Layout, Siting and Design of New Development," states "The Council will encourage developers to incorporate art or craft work projects into new development to provide added amenity or character to an area".

The Finalised Aberdeenshire Local Plan (Appendix 1) "The Design of New Development in Aberdeenshire" states in section 4 Building Design, page 332, Percent for Art paragraph.

'Developers will be encouraged to devote about 1% of development costs to the creation of artwork that will be intrinsic to the project design'. This recommendation is not being applied consistently across Aberdeenshire at present, prompting the introduction of new measures.

Development Briefs and other supplementary planning guidance also offer support for site specific public art projects. The Fraserburgh Masterplan and Inverurie Town Centre North Development Brief both support the use of public art to celebrate local heritage and to create local distinctiveness.

Community Planning Initiatives stress the need for community engagement. Public art projects can provide a significant and important way of engaging local people in the development and celebration of their local environment.

Significantly, the Cultural Commission's recent report (June 2005) on a new infrastructure for cultural services in Scotland includes a section dedicated to the built environment, architecture and design. Within the Commissions' recommendations there is a clear commitment to increasing and improving environmental design standards and the role of creativity and cultural activity within this.



**Towards
Best Practice**

Working with Artists



Protecting the Professional Status of Artists

Whether artists are being commissioned by community groups, the development sector or departments within Aberdeenshire Council, regard must be paid to ensuring appropriate fees and conditions are applied. Although it seems simplistic to point out that one would not expect work or services to be provided for free from other professional sectors, such as architects, surveyors or engineers, there has been a regrettable tradition of artists being expected to work in this way and to deliver on unrealistic budgets. This is a particular issue in the field of Public Art where many additional costs and factors may come into play in the realisation of a project.

Information on nationally recognised rates of pay can be obtained from Aberdeenshire Council's Arts Development Team. Commissioners should also note the Budget section of this document for an indication of the range of costs associated with most public art commissions.



Artists in Design Teams

Artists today can fulfil many roles beyond that of simply producing objects. One of the most effective ways an artist can contribute to a construction or public realm project is to be employed as a member of the design team from the outset. Artists can contribute a fresh visual perspective to development schemes, can add conceptual and design skills to the collaborative process, particularly at the initial design and concept stage. The success of this approach is dependant on the artist being involved as early as possible in the design process, and permitted the opportunity to inspire and work collaboratively with the other the professionals involved. Artists can provide new and creative approaches to the design of public spaces, contributing to locally distinctive solutions.



Lead Artists

A variation on the Artist in Design Team approach is the creation of the role of Lead Artist, sometimes also known as an Artistic Advisor, within the development steering group. Again, for this approach to be successful the Lead Artist should be appointed at an early stage in the development.

The Lead Artist's role will be to manage the public art element of the project and represent its relationship to other aspects of the development, ensuring the creative conceptual framework is adhered to and to contribute ideas on where art objects or projects can be integrated within the planned development. The Lead Artist would not be expected to become involved with the day-to-day management of the wider development.

The Lead Artist may also be commissioned to create their own work.

This process has been applied in 2005 through the landscape design programmes in both Peterhead and Fraserburgh, working with artists Sans façon and Jane Kelly.

This role differs from that of an independent Public Art Agency who generally deal with project administration but do not input into the creative planning process.

Artists as Designers

As not only makers but designers of objects, the potential exists to work with artists to develop unique features within new schemes. Examples of this approach can be found throughout the UK and include street furniture, lighting and internal fixtures. In this scenario the artist produces the detailed design with fabrication being handled by a manufacturing company.

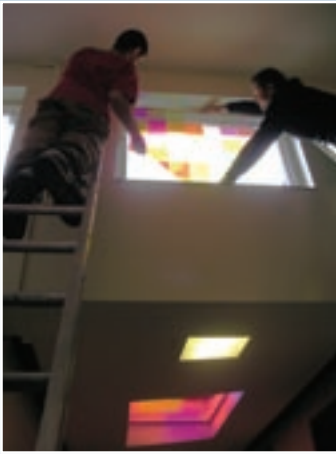
Artists as Designers and Makers

The more standard approach involves artists and crafts people producing items personally or with sub-contractors. The artist will be responsible for the detail design stages, production, delivery and often installation working with the commissioner or sub-contractors. This approach will require close liaison between the artist and project team to ensure schedules are successfully adhered to.



Artists as Educators

Many artists and makers have professional experience in the field of education and outreach. Artists can be employed to work within communities affected by new developments – either to build community ownership of the new public space or to research local cultural heritage which may inform the design of, or features within, a new development. These artists may be the same, or in addition to those, artists already commissioned to make artworks within the development.



The Commissioning Process

In the case of every new commission a project brief should be drawn up, which clearly identifies the considerations and expectations relevant to each commission. The responsibility for the brief lies with the commissioning body – i.e. independent agency, community group, developer’s public art consultant or architect, or within Aberdeenshire Council, the Arts Development and Planning teams. Support can be offered by Council staff in the drafting of commission briefs, and should follow standard national examples. It must be agreed by the relevant local Arts Development and Planning Officer and should contain information on the following;

- The aims, objectives and expected outcomes of the commission - *e.g. independent artwork, functional pieces within a new development, the creation of new public space*
- A description of the exact nature of the site
- Relevant historical, social or other contextual detail
- Any community or public involvement required
- Any specifications about materials, access, maintenance
- Funding sources
- Project constraints
- Names and contacts of project team with whom the artist will collaborate
- Main contact for the artist
- The budget for design, production, installation and allocation for maintenance
- Schedule for design stage, production and installation
- Description of artist’s role and responsibilities
- Description of commissioner’s role and responsibilities
- Budget - allocations and mechanisms for payment
- Planning permission requirements
- Maintenance requirements

Equal opportunities policies must be adhered to throughout the commissioning and appointment process, and any resulting project should adhere to the terms of the DDA.

The end result of the commission – whether artwork, functional feature or overall design scheme -should make a positive contribution to its proposed location and should be integral to the overall development scheme. It will not be acceptable for commissioners to make identical proposals for different sites as each commission should reflect the site-specific qualities of its location and the community it will reside within.



Structuring a Budget

The budget for public art commissions can be complex and should include consideration of the following:

- Artist's recruitment and selection costs with reference to nationally recognised rates of pay
- Shortlisting costs and interview expenses
- Artist's design fees
- Exhibition costs (if commissioner wishes to present designs to the community, involve them in the selection or, retrospectively, to host an exhibition charting the realisation of the project)
- Artist's commission fee (including schedule of payments)
- Structural Design and professional certification
- Materials and fabrication costs
- Artist's travel & expenses
- Safety and access audits
- Community outreach expenses
- Professional Liability Insurance/public liability.
- Installation (site preparation, electricity, water, landscaping, labour etc.)
- Transport and security costs
- Professional fees and legal costs
- Consultation costs
- Publicity costs
- Future maintenance costs
- VAT (Define what can be reclaimed)
- Contingency

Funding advice for arts commissions can be sourced from Aberdeenshire Council's Arts Development Team www.aberdeenshirearts.org.uk and Area Partnership Officers.

A list of additional useful contacts is provided at the end of this document.

Contracts



Any commissioned artwork should be governed by contract, and the contract would be integrated with the Section 75 Agreement, where appropriate.

All parties should agree contracts by prior to any work commencing. Sample contracts are available from Arts Development and Planning Officers, and cover the following:

- Definition of involved parties, names and addresses and contact details
- Details of the commission, the design phase and the artists brief
- The responsibilities of the artist
- The responsibilities of the commissioner
- Delivery of work, installation and the insurance requirements including professional indemnity & public liability
- Warranties and repairs
- Fees and methods of payment
- Ownership/adoption of artwork
- Risk of loss or damage
- Maintenance responsibilities and agreement
- Copyright, reproduction rights, credits and moral rights
- Relocation of artwork (in the event this may be necessary)
- Termination of agreement
- Disputes procedure
- Schedule of work, including key dates that may impact on the commission

How to Select an Artist

Appointing the right artist for the job

The field of contemporary art practice is broad and varied. In order to ensure the success of a commission, the correct artist with the appropriate range of skills needs to be appointed. The following are the most common methods used for the recruitment of artists, and Commissioners are encouraged to respect equal opportunities principles throughout the recruitment process.

Direct Invitation

An artist, or group of artists, is invited to submit a proposal, based on the stated brief, and an appropriate fee is paid for the research and design stage. This model is useful where the project timescale may prohibit widespread advertising of the commission or where the project or development would benefit by the work or reputation of a particular established artist.

Limited Competition

A small number of artists are invited to develop and submit proposals in response to the artists brief. A fee is paid to each artist for a proposal, which would include outline ideas, sketch or maquette, draft budget, and schedule for production.

This approach opens up the appointment process and encourages a range of creative concepts and artistic styles. It affords an opportunity for all parties involved in the commission to have an active role in the artist's selection.

Open Competition

This involves the commission being advertised in appropriate arts journals, newspapers and websites (Arts Development Officers can advise on this). The brief and a detailed outline of the commission, site and relevant contextual information should be issued to applicants. Artists are invited to send their C.V. and images of recent work (generally up to 12 photographic slides or digital images on cd)



A selection panel representing the various interests of the project would draw up a small shortlist of artists to be invited to proceed to the next stage. These artists are then either interviewed and appointed (paying expenses) or paid a fee to draw up proposals as in a limited competition. The commissioner is responsible for the return of artist's visuals after the shortlisting and interview process.

A common disadvantage of this approach is that many established artists do not apply, given the risk of spending time developing a proposal that has no guarantee of selection. A solution may be to include a few directly invited artists to be considered alongside other artists shortlisted through the open competition method.

Artists in Residence

This is a valuable way of working, with particular success in rural communities with limited access to the arts. The principle involves placing an artist, on a residential basis, within or near to the community where the public artwork, new public space or development will be created. Artists are enabled to connect with the local community, its traditions and topical concerns, thus assisting the conceptual development of the work and ensuring site specificity. This approach is also useful in the process of raising local awareness, participation and ownership.

Residencies can be structured with either specific prescriptive briefs (where an area of work and likely outcomes are specified) or open briefs (non-prescriptive and leaving the artist to make decisions about how the work should be realised). It is recommended that the artist has access to a support or steering group to avoid feeling isolated within the placed community, and to help resolve any issues that may arise.



Appointing a Selection Panel

The appointment process for public works should be transparent, and involve a range of stakeholders who have an interest in the commission. It is also important that a representative of professional visual art or craft practice is involved – often in the form of a local artist/maker. Other interests likely to be represented are public art commissioning expertise, the local authority Arts Development and Planning Officers, community representatives, the commissioning client, any external funders and a neutral Chair who can manage the various interests.

Where possible members of the selection panel should be involved from the earliest stage in the selection process and should see the stages through to completion.

Full information regarding the artist's brief and selection process should be circulated to each panel member at the start of the commissioning period.



Timetabling

Timescales may change over the period of a commission due to a variety of factors. Effective communication between the artists and all partners should ensure the overall development is not compromised due to unforeseen problems. It is important to set realistic timescales at the outset of any project bearing in mind the time each stage of the commission will require.

e.g. developing the brief, shortlisting, interview and selection (with 4-6 week submission period), community consultation etc., may require several months before any actual fabrication of work is likely to commence.

Significant dates that will affect the commission schedule must be included in the artists brief so work programmes can be tailored accordingly.



Consulting the Community

The scale of community consultation or involvement in commissions will vary dependant on the nature of the commission and its location. Commissioners are advised to discuss this issue with Planning Officers and the Arts Development Officers at the concept stage.

Commissioners may connect with the community in a range of ways to various ends:



- Public consultation processes, where members of the public or end users are invited to discuss the concept of the commission and have a direct input of ideas
- Participation in outreach programmes, working with artists to either inform the work or have a direct role in the design and creation of the project.
- Community representation on the selection panel.
- Exhibition based consultation where designs (preliminary or final) are displayed in a public place, as a means of informing and engaging the community



Any requirement for community consultation should be identified within the initial brief. Artists may undertake this aspect of the commission directly or choose to sub-contract this element to another artist with expertise in this field.

Consulting the community prior to any new development or commission can be a very positive undertaking. The process can unlock relevant local information and engage the very people who will be living with the resulting work or project, thus encouraging a real sense of community ownership.

Public Relations and Marketing

Public Art projects can offer an excellent opportunity for commissioners, developers and Aberdeenshire Council to promote positive messages about creativity and the quality of provision, particularly in the fields of regeneration, environmental improvement and community cohesion.

Commissioners are encouraged to discuss the formation of a marketing plan for each new scheme with representatives of Aberdeenshire Council's corporate Communications department and Arts Development Team. Staff will be able to advise on how best to target and engage the media, maximise the coverage of launch events, and provide relevant press contacts.

To assist the promotion of new developments it is recommended that each project is well documented with professional photography. Landmark public art projects have the potential to become icons of local communities, offering developers and commissioners an added currency within their own marketing material.



Contacts List



Aberdeenshire Council Arts Development Team

Lorraine Grant	Senior Arts Officer, (Strategy & Development)	01224 664873
Mindy Grewar	Arts Development Officer, South	01569 768353
Sheila Waterhouse	Arts Development Officer, Central	01467 628379
Sally Thomson	Arts Development Officer, Central	01467 626977
Saskia Gibbon	Arts Development Officer, North	01261 833819

Aberdeenshire Council Planning and Environment Service

Craig Stewart	Kincardine & Mearns, South Marr	01569 768288
Steven Gray	Garioch, Formartine & North Marr	01467 628381
Hamish Robertson	Buchan, Banff & Buchan	01261 813217

Aberdeenshire Council Law and Administration Service

Stuart Robertson	Planning Gain Co-ordinator	01330 825518
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Aberdeenshire's Area Planning Partnerships

Bell Macaulay	Royal Deeside Partnership	01339 755467
Duncan Leece	Banffshire Partnership	01261 843286
Nichola Donald	Buchan Development Partnership	01771 613666
Lorna Harris	Formartine Partnership	01358 726452
Penny Downes	Garioch Area Partnership	01467 629072
TBC	Kincardine & Mearns Area Partnership	
Judith Aylett	Marr Area Partnership	01975 351329

Useful Links

Aberdeenshire Council Arts Development - www.aberdeenshirearts.org.uk

Online resource containing information on local artists and makers, funding advice and local arts initiatives

Scottish Arts Council - www.scottisharts.org.uk

Lead organisation for the development of the arts in Scotland. Funding advice and professional practice

www.publicartonline.org.uk

Supported by Public Art South West, a major online resource dealing with all aspects of the Public Art process with national and international case studies, advice and practical guidance

The Artists Information Company – www.a-n.co.uk

Site providing a wide range of practical advice and guidance on all aspects of visual arts practice. Some sections require a subscription.

Arts & Business – www.aandb.org.uk

A&B help forge partnerships between the business and cultural sectors through practical schemes, advocacy and services

www.craftscotland.org

The national site for information on the crafts in Scotland including a database of makers in all craft disciplines.





www.axisweb.org - Axis

On-line database of artists and craftspeople in the UK searchable by art form, material and location. Back-up service for more detailed searches, artists' CVs and contact information. Includes a new public realm section which showcases an expanding selection of projects in a variety of public contexts, nominated by advisors from across the UK.

www.craftscouncil.org.uk - Crafts Council

Details of the Council's services including financial support for makers, publications and exhibitions at its London base.

www.ixia-info.com - ixia

Website for ixia (formerly Public Art Forum), the national body for the support and development of public art practice in the UK.

www.littoral.org.uk - Littoral

Littoral aims to develop new arts projects in response to issues about social, environmental, and cultural change. The site contains background to the initiative, details of current programmes, research, projects and publications. A particular focus is the role of art in the crisis facing agriculture.

www.nnah.org.uk - National Network for the Arts in Health

NNAH is a membership organisation working to develop and sustain a dynamic network of individuals and organisations with an interest in the relationship between arts and health. The site is principally a resource for registered members but does contain some content accessible to visitors.

www.cabe.org.uk - Commission for Architecture and the Built Environment

Government agency set up to promote high quality design and architecture and raise the standard of the built environment. CABE offers free advice to government, local authorities and private clients. The extensive resource bank of well laid out, succinct case studies includes some of the UK's best buildings, regeneration initiatives and public spaces.

Image Credits

PAGE	TITLE	ARTIST	LOCATION
front cover	Otter	Andy Scott	Ellon
inside front	Gold Leaf Close	Ginny Hutchison	Peterhead
4	The Net	David Annand	Fraserburgh
5	A Damask Rose, Oak Trees and Fountains	Jim Harold	Drum Castle
6	Fisher Jessie	Andy Scott	Peterhead
7	Memoirs of a Beekeeper, Oak Trees and Fountains	Victoria Bernie	Drum Castle
8	Harbour Mosaic	Alison Rottier	Stonehaven
9	Granite Bollard and Paving Stones	John Maine	Inverurie
11	Pend Canopy	Scott Associates	Peterhead
12	The Green Closet, Oak Trees and Fountains	David Blyth	Drum Castle
13	Artist Chris Bailey (left) discussing the siting of his public artwork for Hill O' Banchory School		
15	Slate Cairn	Willie Wares	Stonehaven
16	Artists Jean Bei-ning, Richard Wentworth and Steven Healey - 'Perceptions, People, Place' conference, Peterhead, March 2006		
17	Salmon Above The Flood (and detail)	Alison Simpson	Inverurie
18	Light Installation	Jeremie Boyard	Alford Academy
20	The Flying Visit	Helen Denerley	Inverurie
22	Harbour Mosaic	Alison Rottier	Stonehaven
23	Proclamation Pend Frieze	Community Artwork fabricated by Scott Associates	Peterhead
24	Empress Close frieze	Community Artwork fabricated by Scott Associates	Peterhead
25	Panel discussion - 'Perceptions, People, Place' conference, Peterhead, March 2006		
26	Traffic re-alignment exercise	Sans façon	Peterhead
27	Launch event, Salmon Above The Flood	Alison Simpson	Inverurie
27	Community consultation boards, Oak Trees and Fountains Project		Drum Castle
28	The Green Closet, Oak Trees and Fountains (sketch)	David Blyth	Drum Castle
29	Inlaid threshold stone	Scott Associates	Peterhead
30	Port Elphinstone Arch	Gordon Lohead	Inverurie
back cover	Otter	Andy Scott	Ellon

This guide designed and produced by  www.openboxdesign.co.uk

Photography - Stuart Johnstone, Iain Irving, Duncan Brown, Sans façon and Aberdeenshire Council



Public Art Guidance Note Towards Best Practice