



'Birth of Sky' by Susumu Shingu



'The Horn' by Matthew Dalziel and Louise Scullion



'The Windvane Family' by Philip Johnson



'The Community' by Charles Anderson

Public Art Strategy

2008 - 2011

West Lothian Council delivers

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CUSTOMER SERVICE EXCELLENCE



**West Lothian
Council**

introduction



'The Community' by Charles Anderson

West Lothian Council has a long history of **encouraging** public art through the policies contained in the adopted local plan for its communities. This was **complemented** by the work of the former Livingston Development Corporation, which made sure that **art was incorporated** into the emerging residential and business environment of the new town.

The preparation of the West Lothian Local Plan (adopted 2009) brought an opportunity to consolidate council policy and strategy on public art and to bring forward a scheme requiring that developers of significant projects should provide, or make financial contributions for, art projects.

Through the local plan, West Lothian Council has strengthened its commitment to public art as an essential component of the built environment. When artists are involved in the ideas for, and development of, our communities we have opportunities for exceptional design and culture in West Lothian.

To these ends, the council has approved Supplementary Planning Guidance Public Art: Developer Contributions to secure public art projects and contributions from those developers whose work is likely to have a significant effect on the West Lothian environment.

This, the council's first Public Art Strategy, backs implementation of this planning policy. The strategy aims to outline and promote the value and importance of public art to the built environment, to publicise the council's commitment to the subject, to celebrate previous successes, to detail the role of key players, process and responsibilities involved and to set appropriate targets. Successful delivery of public art involves contributions from:

- Elected members
- Communities
- Planning officers
- Arts officers
- Contributing developers and planning applicants
- The Public Art Strategy Group
- Artists and craft workers.

This framework is essential to establish clear and consistent responsibilities for selecting, negotiating, securing, monitoring and maintaining public art in West Lothian.

Although concerned primarily with the achievement of public art through the planning process, the strategy and guidelines are also relevant to the provision of public art through environmental improvements and other initiatives.



"As West Lothian continues to grow it is important that the council's development plans focus on sustaining a high quality of community life. I fully endorse the aims of this, the council's first, Public Art Strategy which demonstrates how "we value and enjoy our built and natural environment and protect it and enhance it for future generations" (National Outcome - 12). I am confident that through this strategy we will ensure that West Lothian Council leads the way in recognising the value of public art in making our community an attractive place to live and work."

Cllr Jim Walker (Executive Councillor for Culture and Leisure)



*Title: **Birth of the Sky**
Artist: **Susumu Shingu**
Location: **Designer Outlet, Livingston**
Date: **2000***

The Shingu fountain or 'Birth of Sky' is a kinetic water sculpture commissioned from this internationally acclaimed Japanese sculptor with strong interests in environmental issues. The installation of the fountain was a forerunner to 'Japan 2001', a UK wide celebration of the culture and lifestyle of modern Japan.

Public art integrates artists' **skills, vision** and **creative abilities** into buildings and spaces by incorporating creative components, giving developments a **unique quality** and creating a **visually stimulating** environment.

Public art can include all sorts of artistic disciplines - sculpture, photography, lighting, painting, moving imagery and projections, architectural glasswork and ironwork, furniture, text, tapestries, ceramics, signage, flooring and the design of special spaces or structures. Increasingly, it can also involve elements of community arts activities, events and commissions for non-physical works such as music or film.

Public art can range in scale from a small carving built into a wall through to a huge earthwork or landform covering several hectares. It can be sited outdoors or in publicly accessible indoor spaces. Temporary artworks and artist led events can be just as important to the regeneration of a place as a permanent piece of physical art. Art works can relate to local heritage, to community aspirations for the future, or simply to the materials and colours of the local area.

Public art can encourage sustainable cultural and economic activity through the employment of artists and craftworkers. It can also contribute to the overall image and identity of West Lothian by making it generally more attractive to existing or potential residents, employers and investors. In the development of new communities, artists can have a role in helping the design team identify and reflect local character and themes in the new environment and in expressing the hopes of the existing population. The one consistent and essential quality for a successful public art project is that it is developed for a specific site and relates to it.

Collaboration is a key element of good public art projects, and artists are increasingly brought in at the earliest stages to work as a professional member of a design or project team. This allows them to contribute their creative skills and experience to the decision making process and work with the communities which will 'own' the art.

Given the scale of new development in West Lothian, the council has the opportunity to capitalise on the potential of public art to encourage social integration, create environments that help people feel that they belong and stimulate activities that raise local awareness.



*Title: **New Republic**
Artist: **Paul Carter**
Location: **Courtyard St. John's hospital, Livingston**
Date: **2004***

The idea of creating a New Republic, within the courtyard of St. John's Hospital came from asking the children's ward at the hospital how they could be involved. The children's ward participants were asked to make drawings, maps and make written descriptions of houses, buildings and landscape features that they considered to be 'ideal'. This approach meant that the children could create a 'utopia' that they could look down upon. 'Artlink', the Arts and Health organisation commissioned this project.

what is public art?



*Title: **Sheep**
Artist: **Ronald Rae**
Location: **Almond Valley Heritage Centre**
Date: **1988***

This was the first animal sculpture created by Ronald Rae. It was first displayed at the Glasgow Garden Festival in 1988. The piece was then auctioned by Christie's and purchased by the Livingston Development Corporation for the entrance to the Almond Valley Heritage Centre.

Commissioned public art will normally be **permanent, physical objects** but can also be temporary, based around an **idea** or **activity** or a combination of these.

what is public art?

These are some examples of types of physical public art:

- sculpture
- decorative stone carving
- earth works and landscaping
- street furniture
- entrance features
- creative stonework
- flags, banners or signage
- woodworking and or joinery
- metal and glass work
- murals and tapestries
- performance art
- digital projections and new media
- creative lighting schemes.

Other forms of public art can include:

- artistic contributions to public buildings, facilities and resources
- relevant contributions to an aspect of the arts programme
- relevant support for local arts groups
- local environmental improvement initiatives, events or activities.

Where communities are affected by development the early involvement of artists brings opportunities for members of the affected community to play a significant role by contributing to the development. The whole creative process is therefore important rather than just the physical art that results.

This strategy is about art that is high quality, relevant to its site and crystallises the combined creative contribution of the artists and community. Buying and installing off-the-shelf products or street furniture does not meet the policy requirements.



*Title: **The Community: A Festival of Time**
Artist: **James Cumming**
Location: **Low Port Centre, Linlithgow**
Date: **1988***

This mural was the last major work by the artist James Cumming. It stands at 20 feet in height by 28 feet in width and was a formidable undertaking for the artist. It depicts a colourful town setting of people and costume symbolic of Linlithgow's history. The mural was funded by the Edwin Austin Abbey Fund of the Royal Academy Bequest in London.



Children with hand made lanterns at Linlithgow Advent Fair 2005

government policy

Although there is no specific national policy the subject the value of public art has been stressed by successive government representatives.

In November 2003 the then First Minister stated:

“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.”

This was echoed in August 2008 in the words of the Minister for Europe, External Affairs and Culture:

“Art in public spaces can contribute to the overall wellbeing of our communities. It can improve and enhance the built environment, and our open spaces. It can give us all something to talk about, invoking memories or indeed controversy! Public Art can be bold and creative, thought provoking and playful, and bringing our artists together collaboratively with our local authorities can produce visually stimulating work for the enjoyment of locals and visitors alike. Sculpture, steelworks, ceramics, imaginative street furniture – high quality public art enhances our streets, our towns, our cities and our communities. West Lothian Council is to be commended on this strategy and its commitment to art in public spaces over many years. This all contributes to our Scotland - a great place to live.”

A policy context for public art is provided into be found in the Scottish Government’s **Designing Places: A Policy Statement for Scotland** which underlines the importance of good design and highlights the opportunities for creating distinctive works of art in the built environment.

Planning Advice Note 76 New Residential Streets reinforces this view when it states:

“Opportunities for public/environmental art will enhance place identity” and “The use of public art, often in association with, or forming part of, street furniture will enhance place identity. Public art, however, should not be used to disguise poor design and materials.”

Planning Advice Note 59 Improving Town Centres recognises that public art has a key role in enhancing our towns.

The government’s commitment to the promotion of art in public places is also supported through the Scottish Arts Council which works with key organisations across Scotland to champion, support and promote the role that Public Art can play in creating imaginative and stimulating places and unexpected spaces using a range of project support, networks, research and advocacy and supported through National Lottery Funds. The Scottish Arts Council has a Public Art Plan and is developing its role in seeking:

“...vibrant, creative environments for the people of Scotland to live in and enjoy. Public Art can help us achieve this. We will nurture and champion Scotland’s Public Art nationally and internationally; supporting and profiling best practice across the country. Our vision for Public Art in Scotland is ambitious; developing this area will take time as we want to explore the many exciting possibilities that public art can bring to communities throughout Scotland. Ultimately we want to create a vibrant environment for the people of Scotland to live in.

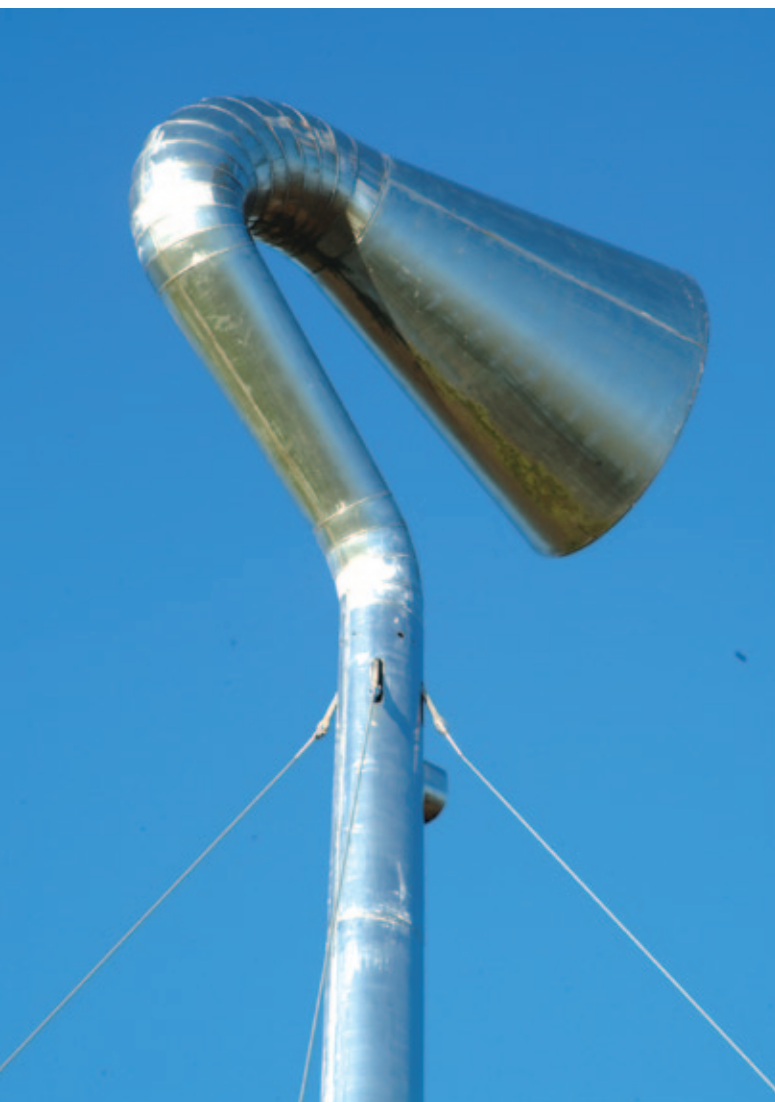
The Scottish Arts Council has funded Public Art for more than 10 years through a wide range of projects which have successfully and positively affected our spaces. However as an organisation we feel we have not, as yet, explored the fuller potential of Public Art. The practice supported to date has been primarily the creation of permanent artworks integrated within wider capital developments. We recognise that public art practice is much more diverse, with the

boundaries continually being pushed, by artists in particular. We therefore wish to develop our Plan, and any future policy or strategy for Public Art based on practice. For this reason we are taking this opportunity to broaden our understanding of Public Art and the support we offer."

Also, **Public Art Resource+Research Scotland (PAR+RS)** is an initiative being developed by the Scottish Arts Council that aims to promote excellence and innovation within public art, by building the capacity, knowledge and expertise of people working in public art across Scotland. This can be accessed at: www.publicartscotland.com

The **Project** scheme is also an example of government promotion of public art in the planning process. The purpose of this UK wide initiative is to engage artists, public agencies and the private sector in a range of projects that will have a positive impact on the built environment. It does this by supporting artists to comment on or work within the design, planning and construction sectors in order to influence and create a shared vision for architecture, public space, planning and high quality urban design. A Project scheme is already underway in Winchburgh as part of the generation of designs for the developing community there.

In addition, the Scottish Executive has regularly commended public art projects in their **Awards for Quality in Planning**, including examples from various parts of central Scotland.



Scottish Planning Policy SPP1 The Planning System

encourages local planning authorities, in preparing local plans, to consider public art in supplementary guidance and to adopt policies that "encourage originality and innovation and also protect against poor design"

The principle of developer contributions towards the provision of local facilities and amenities, including public art, complies with **Scottish Planning Policy 3 Planning for Housing** and **SODD circular 12/1996 Planning Agreements**.

Circular 12/1996 outlines the principles for effective planning agreements including that they should be related to the development being proposed, be related in scale and kind to the proposed development and capable of passing the test of reasonableness.

*Title: **The Horn**
Artists: **Matthew Dalziel and Louise Scullion**
Location: **Polkemmet Country Park / M8**
Date: **1997***

The Horn is 24 metres high and of tubular stainless steel. Visible from the west bound carriageway of the M8 motorway, approximately halfway between Glasgow and Edinburgh, it acts as landmark between the two cities. Pointing towards the motorway, the Horn "speaks" to cars that speed past below.

the strategy

A dedicated **Public Art Strategy Group** (PASG) will ensure a joined-up approach to the implementation and management of public art in West Lothian. The PASG will involve appropriate council officers including representatives from the council's planning, arts, economic development, construction, asset management and community planning and regeneration services. The group can also co-opt skills as required such as roads, legal and insurance services or specific artform experts.

A **Public Art Fund** has been established to hold and distribute contributions from developers to create new initiatives and to maintain new public art owned by the council for the long-term.

Supplementary Planning Guidance outlining the requirement for contributions by developers towards public art has been adopted. The terms and effectiveness of this guidance will be monitored and reviewed.

Appropriate key officers and their roles have been identified in both Planning and Arts Services. Where it can be justified and supported through the Public Art Fund or other sources, consideration should be given in future to the appointment of a dedicated Public Art Officer in either Arts or Planning Services. Until this aspiration can be met the functions of this post will be shared between the services.

The **Public Art Officer**, if appointed, will provide a focus for the continued development of public art in West Lothian. The post holder would be expected to play a lead role in a programme of high quality public art commissions. Functions might include:

- Promoting awareness of the benefits of public art across West Lothian
- Maintaining knowledge of practising artists in the field of public art
- Recording, evaluating and celebrating the success and impact of public art in West Lothian
- Advising on the involvement of artists, planning conditions, briefs and agreements for the commissioning of public art
- Advising other council services on public art matters
- Benchmarking with others on public art strategy and performance
- Liasing with national public art development agencies and organisations
- Developing and maintaining an awareness of best practice in public art elsewhere
- Helping develop local artists and craftworkers as potential participants in public art projects
- Establishing and maintaining a database of all public art in West Lothian and an archival record of all projects as they are completed
- Reporting to the council's Culture and Leisure Policy Development and Scrutiny Panel on public art
- Negotiating the ownership or guardianship of each artwork
- Assessing and making recommendations on the maintenance requirements for each proposed public artwork
- Liasing with Transportation (Structures) and Property Services on public safety issues, and helping assess the risk of each proposed artwork for insurance purposes.

Planning Services are responsible for receiving and formally approving public art plans, for legal agreements and planning conditions relating to the provision of public art or contributions to the Public Art Fund and for monitoring and enforcing implementation in accordance with approvals. They will work with Arts Services and the Public Art Officer to:

- Identify at the earliest opportunity the public art requirements of any potential planning application
- Liaise directly with developers and their agents on proposals which have potential for the provision of public art
- Identify opportunities and make formal recommendations concerning opportunities for public art in planning briefs, land negotiations and major developments
- Prepare planning conditions and progress legal agreements to ensure the delivery of public art through the planning process
- Work with Neighbourhood Environmental Teams (NETS) and Property Services in implementing projects or undertaking maintenance where appropriate.



Title: **Wave Poem**
Artist: **Ian Hamilton Finlay**
Location: **Almond Drive Underpass, Livingston**
Date: **1976**

Inscriptions of poetry in concrete containing river gravel and installed in Livingston town centre. The poem shows variations on the word WAVE, in English, French, German, Italian and Latin: wave, vague, woge, onda, unda, all broken up by the wave-like proofreader's symbol for reversing letters.

the strategy

Arts Services works with applicants to assist them in developing their public art plans and will work with Planning Services and the Public Art Officer through:

- Access to local and national arts networks and databases
- Access to examples of good practice in key elements of the process
- Developing partnerships and community links
- Advising on the content and quality of public art proposals
- Advocacy for commissioning new works.

Public Art Strategy Group (PASG)

Membership includes officers from within the council planning, arts and community liaison functions. Such a group can co-opt skills as required such as highways, legal, insurance services or specific artform experts. The group will:

- Make expert recommendations on the approach, quality, scale, and form of proposed public art projects
- Consider and make expert recommendations on public art projects that come forward from outwith the planning application process (e.g. through environmental improvements, as part of Lottery funded bids and local initiatives)
- Make recommendations on the disbursement of the Public Art Fund
- Adopt a publicity strategy and publish good quality material to promote the scheme
- Arrange for training on public art for planners and arts officers, elected members and communities
- Make recommendations on the review of the Public Art Strategy and Supplementary Planning Guidance based on feedback and monitoring of the scheme in practice
- Consider all proposals for the decommissioning of public artwork
- Consider and make expert recommendations on opportunities for public art projects in council led developments that come forward.

The **Applicant** of any planning proposal which carries a requirement to include a public art project is responsible for bringing forward a Public Art Plan as part of their planning application. Their agent or project co-ordinator should discuss their public art requirements and the scope of such a plan with Arts and Planning Services at the earliest opportunity.



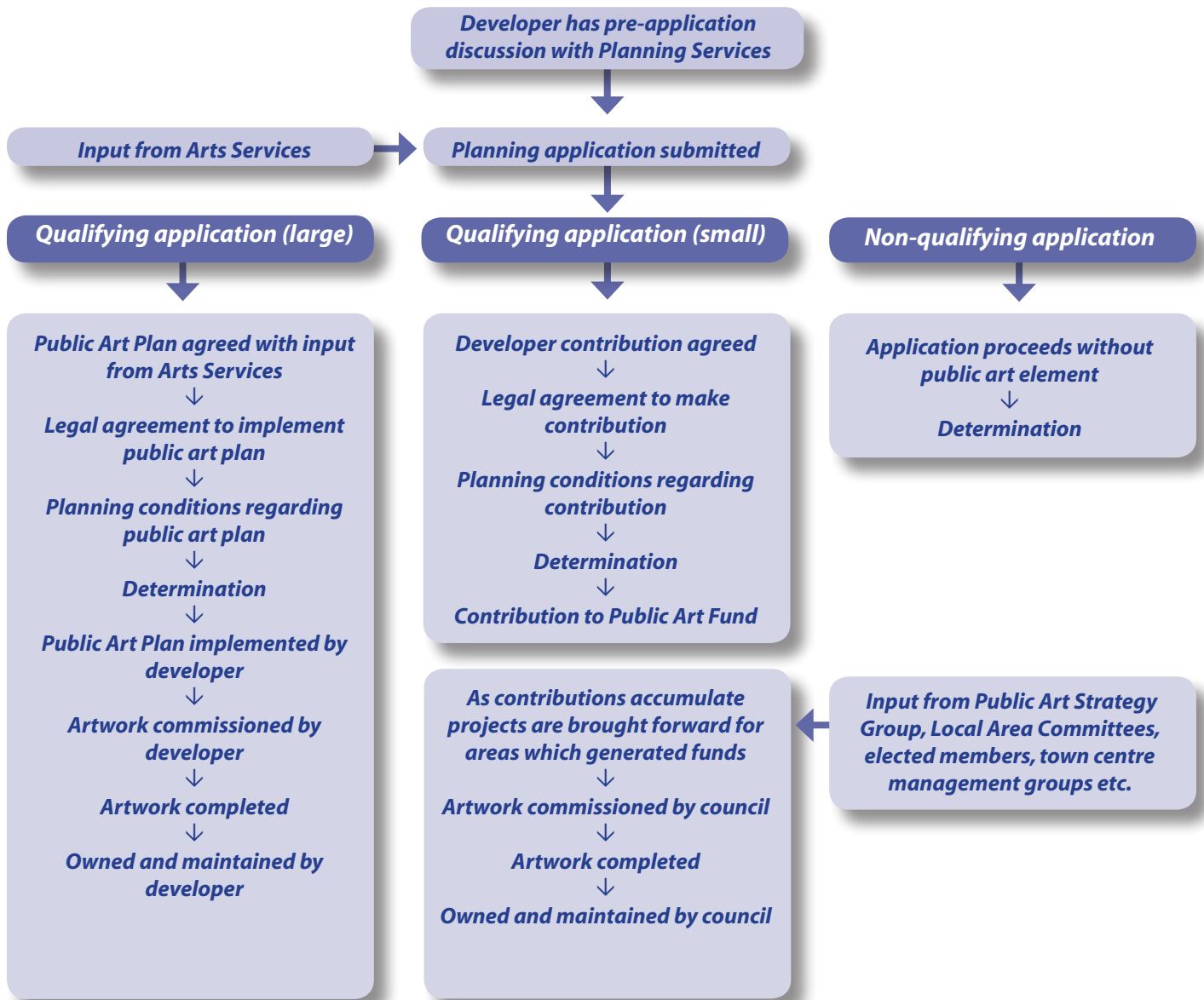
Title: **The Windvane Family**
Artist: **Philip Johnson**
Location: **Boulevard Roundabout, Livingston**
Date: **1995**

*This rolled steel and stonework sculpture was the second of two commissions designed to coincide with the completion of a major expansion of Livingston town centre. The other commission was **The Community** by Charles Anderson.*

This strategy recognises that public art in West Lothian will be mainly funded through the **contributions from developers** secured through the planning process.

the public art process

The flowchart below indicates the principal routes towards the successful implementation of public art schemes.



Many cases, particularly those linked to a substantial development, will see planning applicants submitting a Public Art Plan as part of their application. This will require early recognition by the developers of their responsibilities and close liaison with the council officials in both Arts and Planning Services. In some situations the need for public art will already be highlighted in advance through a planning brief, conditions of sale or the Core Development Area master planning process. After an appropriate Public Art Plan has been agreed along with all other planning matters the application will be referred to committee for approval and, if granted, consent will be issued with appropriate planning conditions and/or legal agreements designed to ensure the effective implementation of the public art project. In all but exceptional circumstances such projects will be the responsibility of the developer during and after implementation. In most situations the artwork will remain in the ownership of the developer. Only in exceptional circumstances will the council take ownership of public art.

the public art process

With smaller schemes, which are not of a scale to support a discreet public art project, the developer will be expected to make a contribution to the Public Art Fund. This requirement will be negotiated by Planning Services and made a formal requirement through planning conditions and/or legal agreements.

In time this will see some projects initiated and implemented directly by the council using the Public Art Fund. Such projects are likely to remain in council guardianship after completion.

There will also be projects that are wholly independent initiatives of developers or landowners and there is also scope for publicly funded projects delivered by other means.

Where site specific public art is under discussion the project will be brought to the relevant Local Area Committee for information and input.

During implementation Arts and Planning Services will monitor the project and ensure that records are made of progress at key stages.

On completion, the council will check the project before confirming that the outcome is satisfactory. Information recorded during implementation and on completion will be archived and held by the council.

Formal opening and publicity will be arranged as appropriate with the contribution of the developer/funders given due recognition.

The council will continue to monitor projects after completion to ensure that the agreed maintenance regime is in place.

Should any proposals come forward for the decommissioning of existing public art then this will be considered by the Public Art Steering Group that will refer the matter to the relevant scrutiny panel and local area committee as appropriate. Where agreed, disposal will be in accordance with an approved method.



Title: **Compass**
Artist: **David Wilson**
Location: **Lizzie Bryce Roundabout, Livingston**
Date: **1996**

Like, 'Norgate' shown on the back cover, this large sculpture is one of four 'landmark' pieces created to help bring local identity to the town and assist drivers navigating the many roundabouts of the road network. The Livingston Development Corporation commissioned this work.



Title: **The Kirkhill Pillar Project 2008, Saturn**
Artists: **Lorna Waite and Donald Urquhart and project participants**
Location: **Drumshoreland bridge, Union Canal, Broxburn**
Date: **2005**

This image of the orbital path of Saturn is one of several sculptures representing all of the planets in our solar system. Other locations with artwork on display include: Broxburn Academy, Broxburn Community Woodland, Almondell Country Park, Kingscavil Parish Church and Beecraigs County Park. This new solar system was inspired by an earlier model solar system created by David Stewart Erskine, the 11th Earl of Buchan, during the Scottish Enlightenment. Maps, suggested walks and other details are available for download at: www.kirkhillpillarproject.org.uk. 'Artlink', the Arts and Health organisation, commissioned this project.

the action plan 2008 - 2011

The success of this strategy will rely on a number of key actions as outlined below.

Topic	Task	Output	Timescale
Public Art Strategy	Adopt and publish strategy.	Present to council Executive. Strategy published on paper and on council website.	19 August 2008 Autumn 2008
Supplementary Planning Guidance (SPG): Developer Requirements for Public Art Projects	Adopt and publish supplementary planning guidance. Advise all consultees of adoption.	Present to council Executive. Guidance published on paper and on council website.	19 August 2008 Summer 2008
Implement the SPG to ensure the early integration of public art through development proposals	Negotiate public art contributions on relevant planning applications on a case by case basis. Establish effective communication between Planning and Arts Services.	Establish shared server database of public art projects. Establish system for monitoring public art success.	Autumn 2008 Autumn 2008
Promote SPG and the Strategy externally	Raise awareness to public art consultants, other local authorities, artist and craftspeople, community representatives and experts in the field. Provide feedback to consultees on draft strategy.	Launch Strategy in press etc... Publicity, seminars, distribution of documents. Letters sent to all consultees.	Autumn 2008 Summer 2008 Summer 2008
Promote SPG and the Strategy within the Council	Brief all planning and other relevant staff on strategy and supplementary planning guidance. Publish procedure note for planning staff.	Procedure note for planning staff. Briefing for staff.	Autumn 2008 Autumn/Winter 2008
Public Art Fund	Manage and deploy the Public Art Fund.	Compile annual report of Fund performance. Spend money received within 5 years or receipt.	April 2009 onwards On a case by case basis
Establish the Public Art Strategy Group (PASG)	To provide a strategic overview and a clear process for identifying, supporting and developing public art projects across West Lothian.	Bring group together. Publish annual programme of meetings.	Winter 2008 April 2009
Promote public art strategically within the council	Advocate an integrated approach to public art across business and enterprise, culture and tourism, environment and energy, health and well being, education and learning.	PASG to develop new partnerships and interest within council. Include public art in council projects.	Two new partnerships per annum On a case by case basis
Establish a database for recording public art information	Build a comprehensive database based upon an audit of existing artworks across West Lothian. Make information widely available.	Maintain and update West Lothian database of public art. Provide web access to information on West Lothian public art data.	Database in place by mid 2009 Summer 2009

the action plan 2008 - 2011

Topic	Task	Output	Timescale
Develop a 'Public Art' page on the council's website	Create a feature on WLC website for public art.	Author and upload pages. Maintain and update pages.	By spring 2009. At regular intervals as required.
Establish the position of Public Art Officer within the Council	Appoint a designated Public Art Officer to provide a focus for the continued development of public art in West Lothian.	Public Art Officer appointed.	Subject to resources.
Co-ordinate a marketing programme for West Lothian's public art	Scope plan for progression.	Prepare and implement final Marketing Programme.	By 2009
Publish material relating to public art in West Lothian	Explore opportunities for guides, brochures, web content and educational material.	Prepare and implement a publication programme.	Summer 2009 onwards
Develop a strategy for temporary exhibitions on public art	Identify appropriate exhibition space across Council venues. Identify programming opportunities.	Prepare and implement a programme of exhibitions on public art.	Spring 2009 onwards
Identify opportunities for public art projects	Identify and liase with interested parties including Locality Planning teams, Local Area Committees, town centre management groups and others.	Bring forward projects using Public Art Fund. Establish a database of project ideas.	Winter 2008 onwards as funds allow Winter 2008 onwards
Raise national profile of West Lothian as a centre for public art	Pursue opportunities through conferences, seminars and published articles. Develop formal partnership beyond West Lothian.	Meet with Scottish Arts Council/Creative Scotland and other bodies. Seek recognition through award Schemes.	One meeting per year Awards/positive national profile achieved by 2012
Inform local artists of the Public Art Strategy	Establish effective communication links with relevant local artists.	Distribute Public Art Strategy and other material to artists. Maintain list of local artists.	Summer 2008 Spring 2009
Evaluation	Establish a long-term evaluation programme for public art projects.	Assess value and impact of public art on West Lothian.	Study and report by 2011
Review the Public Art Strategy	Monitor and record progress on public art projects to inform review.	Report to council Executive.	Summer 2011



*Title: **Norgate**
Artist: **David Wilson**
Location: **Livingston East Roundabout**
Date: **1996***

One of four large roundabout sculptures in Livingston. The Livingston Development Corporation commissioned this work.



'Chrysalis' by David Wilson



'Three Sheep' by Denis Barns



'Strive' by Mark McCue



'Transformer' by James Ritchie