

North Carrick Public Art Handbook

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HALL
AITKEN



fremantle
consultants

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SECTION 1 - Summary

Commissioner and Context

NCCBC is a Company Limited by Guarantee and Registered Charity originally set up in 2015 to distribute funds from the Scottish Power Renewables' Dersalloch Windfarm. In recent years it has taken on a developmental role, using the income stream to leverage additional funding, including the Foundations for Recovery scheme which has funded this work.

NCCBC in commissioning this package of work is seeking to establish a long-term ambitious programme of development for North Carrick.

North Carrick is the beneficial area for the Scottish Power Renewables' Dersalloch Windfarm and runs from the Firth of Clyde in the West to Straiton in the East. It encompasses nine settlements (Crosshill, Dunure, Kirkmichael, Kirkoswald, Maidens, Maybole, Minishant, Straiton, Turnberry) with a population of circa 8,000.

The area is characterised by agriculture, forestry and fisheries, and has a significant tourism offer including several National Trust for Scotland and other heritage sites as well as major venues such as Turnberry.

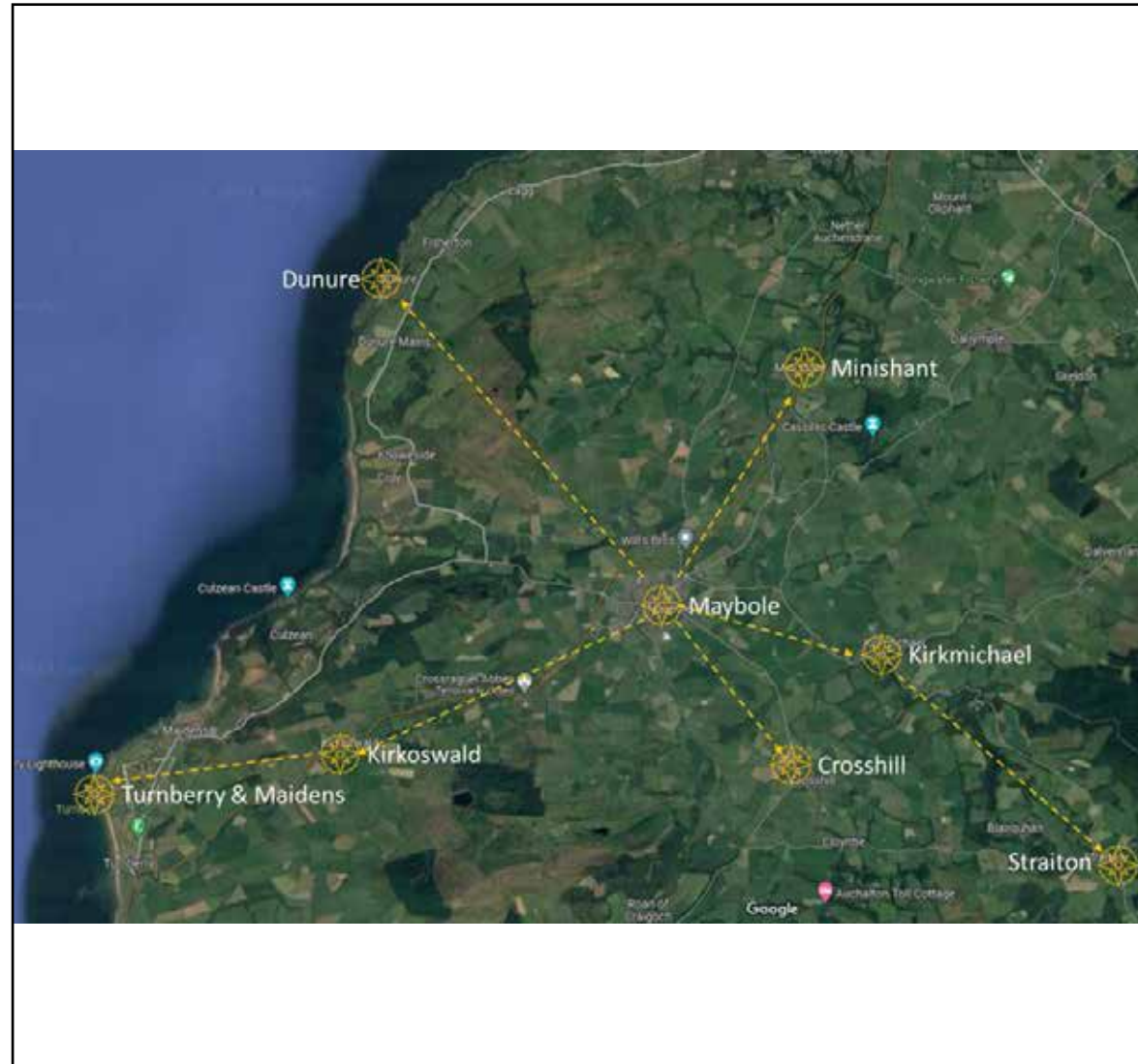
Statement of Brief and Approach

Fremantle Consultants were contracted as part of the Hall Aitken team to deliver for NCCBC, as part of the overall Foundations for Recovery project, a clear and costed proposal for how to carry out a Public Art Competition that could result in a trail around North Carrick Villages and provide text for funding applications.

Fremantle Consultants used a review of comparable Learning Set approaches and consultation to:

- Explore the area of North Carrick
- Discuss the aims and ambitions of the NCCBC Board and community
- Show a variety of examples of good practice within Rural Public Art

Public Art, broadly defined to include permanent and temporary work, is an increasingly important part of place-based development offering ways to enhance identity, engage





diverse communities and attract visitors. The proposal for a Public Art Competition can:

- Engender community engagement and local pride
- Create the opportunity to increase visitor numbers and the length of time visitors spend in an area
- Support local skills-building and employment.

It can act as a connector and facilitator to other development areas such as the Bruce 750 Anniversary project (and other Heritage connections), Farm Diversification, Augmented Reality and Active Travel trails.

SECTION 1 (cont.) Recommendations

1. NCCBC should incorporate public art/artists work in public places as a specific theme which it supports, including offering ring fenced funding on an annual basis.
2. An 'early action' commission should be undertaken to create a new network amplifying Bruce's Web. This commission is proposed to link with the development of the Mobility Hubs. Eight locations will be identified in the vicinity of planned Mobility Hubs. Locations will be characterised by good accessibility and a characterful view. The commission will be to create a distinctive artwork for each location, based on the unique characteristics of each site. The works will in some way be capable of being 'collected' eg by taking a rubbing. This might include a digital dimension. The intention of the commission is to encourage exploration of the villages so the work should be sited some distance from car parking, and a clear link established between works to encourage repeat visits to the area.
3. NCCBC should develop a resource of material to support Augmented Reality and Project Mapping projects including collecting and archiving historical and contemporary photography and visual material with permission to reuse this for new initiatives. Carrick History Society have an interest in archival photography material. This could be a significant outreach and engagement project.
4. Villages are encouraged to develop ideas for individual public art projects, temporary or permanent which address the specific characteristics identified in this Handbook. Villages might use 'artists work in public places' approaches highlighted in the Handbook as part of place-making strategies, or to initiate or redevelop existing village events.
5. A balanced approach should be developed to ensure that the diverse nature of creative practice across artists work in public places is catered for including opportunities for sited work by performing arts as well as works by visual arts, design, and crafts. Scope should include opportunities for artist-initiated projects as well as projects led by communities and organisations.
6. Major capital developments in the North Carrick area should be encouraged to create

public benefit by commissioning artists' work.

7. NCCBC uses the framework to evaluate proposals which are aligned with the overarching priorities of Tourism, Pride of Ownership, Skills Development, and Sustainable Business Development.



SECTION 2 – Context

Socio-Economic context

North Carrick encompasses Maybole, Dunure, Kirkoswald, Minishant, Maidens, Turnberry, Crosshill, Straiton and Kirkmichael. The population is circa 8000 inhabitants, nearly 5,000 of these are working age.

Some of the key indicators which might be relevant as public art projects are developed include:

- 3.9% of the population of North Carrick claim Jobseekers Allowance and Universal Credit. (Scottish Average 3.5%)
- Youth Unemployment (18-24) is 5.7% (Scottish Average 3.9%).
- Age 50+ unemployment is 1.6% (Scottish Average 1.3%)
- The number of people with no qualifications is 31.9% (Scottish Average 26.6%)
- School Leavers in North Carrick generally have poorer outcomes than the Scottish average including results, numbers going into employment and training, etc
- Total Green Space is 1.44% (Scottish Average 0.58%)
- Public Parks and Gardens 0.75% (Scottish Average 0.17%)



Historical background

The area has a diverse history. Maybole has strong connections with Robert the Bruce and was known as a producer of the Maybole Tacketties, a heavy solid shoe with studded soles. Dunure was, and continues to be, a picturesque fishing village. Dunure castle was once the main fortress of the Kennedy Clan although they are now more associated with Culzean Castle. Kirkoswald has a strong Burns' connection. In 1775 he spent his summer studying in the building which now houses Souter's Restaurant. Shoemaker, John Davidson, and his neighbour 'Tam O'Shanter' (Douglas Graham) were known for their night-time drinking after visiting Ayr market. Burns immortalised the pair in his masterpiece Tam O'Shanter. Minishant was the granary for the Monks at Crossraguel Abbey and, at one time had two woollen mills. Maidens had a remarkable shipyard and gave birth to the "Early Ayrshires" gourmet potatoes in 1875. Turnberry has strong connection to Robert the Bruce. Straiton is a planned village, laid out first by Thomas, Earl of Cassilis and rebuilt by Sir Edward Hunter Blair of Blairquhan Castle. Crosshill was involved in forestry and carpentry. Kirkmichael was a weaving village and entire families often worked from home on the unique craft of Whitework.

Now the villages are known for farming, tourism (with a wide variety of shops, wedding venues and restaurants; historical monuments and castles; and a attractive offer of sporting pastimes - rambling, walking, cycling, mountain biking, water-based activities and golf). This is a strong foundation to build upon and the NCCBC Foundations for Recovery acknowledge these strengths whilst specifying the necessary steps to go forward with more sustainable and active travel; adapting and improving local infrastructure; creating more opportunities and reasons for people to visit more often and stay longer; encouraging farm diversification and opportunities and reasons for the local community to stay as well as creating a coherent North Carrick Brand that celebrates heritage, identity, skills and employment, sports and activities, and tourism. All of these areas can be supported by the Arts in various forms.



Landscape & Heritage

There are a number of trails and networks across the North Carrick area which highlight particular aspects of the landscape and heritage.

These include:

The Robert the Bruce Trail South Ayrshire which encompasses Maybole, Turnberry Castle, Kirkoswald, Crossraguel Abbey and Maidens <https://www.northcarrick.com/wp-content/uploads/2020/11/Bruce-Trail-Leaflet.pdf>

Carrick Heritage Trail <http://carrickayrshire.com/hubs/1/index.html> and other trails running through the area including the Whithorn Way <https://www.alltrails.com/scotland/south-ayrshire/historic-site> , Covenanters' Trail

Carrick Art Trail <https://www.facebook.com/carrickartisttrail/> The Carrick Art Trail supports the creative industry in Carrick by promoting individual professional artists and craft makers, and their studios in Carrick. Raising their profile through exhibitions, open studios opportunities and other events.

Ayrshire Open Studios <https://openstudiosayrshire.com/>

SECTION 2 cont. Priorities

Priorities identified as being the most important for Public Art/Artists work in public places to address include:

- Tourism
- Local Pride and Ownership
- Skills Development
- Sustainable Business

Tourism

There are several significant tourism destinations within North Carrick including the National Trust for Scotland's Culzean Castle, Souter Johnnie's Cottage (part of the network of properties associated with Robert Burns), Kennedy Park (Dunure Castle and Dunure Labyrinth) and Maybole Castle. There is also Bruce 750 and the Lion of Alba for the future. However, each of the villages in North Carrick has its own history and charms and therefore the aim of the Public Art sub-project is to celebrate individuality and create unity.

NCCBC is ambitious for North Carrick as a whole. The focus is on supporting communities and allowing each area to grow stronger by celebrating its individual story within an overarching complementary strategy. The approach to the early action public art project is intended to encourage the audience to explore multiple destinations within the area, perhaps visiting locations they might not have initially been drawn to. This will be supported by information – both virtual and real – to encourage tourists to stay longer, travel further and see more. There is the possibility of a 'reward' for those who visit all the sites of the public art project.

Longer term public art projects can support place-making and initiate or redevelop village events. There are several ambitions which could be supported by strategic public art developments including:

- New walking and cycling routes connecting the villages within North Carrick – new

connections made within Bruce's Web.

- Amplifying and telling stories about Robert the Bruce's life and relationship with the area, potentially extending to other destinations across Scotland aiming to put North Carrick as a 'must visit' destination on any Robert the Bruce tour.
- Artists' residencies associated with particular local events (e.g. village fairs, 'World days' such as World Ocean Day, traditional days such as Samhain, Beltane, Marymas) to introduce novelty and excitement.

Whilst it is envisaged that the art works will be permanent, there could be temporary pieces like the Coleman and Hodge Beachcombing installation *Edge*, (see Play and Adventure) – that could tie in with festivals and fairs.

Local Pride and Ownership

Ownership and pride in a Public Art Project is engendered by: clear goals, reasoned expectations and good communication. A strong consultation process and sufficient time for active and focused engagement are essential. For a Public Art Project which will both celebrate individuality whilst strengthening an overarching longer-term scheme, it is recommended that a Project Manager is engaged. There will be numerous calls on their time including brief writing, helping with the selection process, fundraising, ensuring a thorough engagement process and guiding expectations. When a community is actively engaged in choosing a public artwork there will always be a variety of very differing views. It is vital that they feel listened to but that they are helped to understand that the artist's aim is to create a work that best celebrates the story.

Skills Development

A long-running community-engaged public art project involves a wide range of project management, environment, engagement and communications competencies and skills. Opportunities for other skills and trades often form part of public art projects. Public art projects have included mentoring opportunities for emerging artists and producers. A



component of the Digital Arts programme at University of West of Scotland is Projection Mapping.

Sustainable Business

North Carrick has an increasing number of community owned business, including shops, halls, toilets, etc. There are several ways in which public art initiatives can related to sustainable business development within North Carrick.

The early action commission is intended to encourage visitors to visit more locations within North Carrick and to make repeat visits to the area. One of the key examples inspiring this project involved visitors purchasing a pack which contained all the elements required to put together a collection of rubbings from the sites. On completion of the pack the user received a limited edition medal created by the artist as part of the project. 1000 packs were produced and awarded within 2 years.

Public Art place-making initiatives and artist in residence projects linked to local events and festivals also have the potential to support sustainable business development.

Wider Public Art Context

Artists have always made work for public places in the form of monuments, but since the 1960s this has developed significantly as a specialist practice. Artists' work in public places takes many forms, including permanent, temporary, environmental and social, commissioned and self-initiated. Artists have established social enterprises as artworks, created landscapes which restore post-industrial sites, and designed installations that generate energy.

Artists' work in public places is always in a relationship and negotiation with other priorities and policies as well as to inhabitants – those who live with the work in the long term. Currently two major subjects are changing the field of artists work in public places: climate change and de-colonisation. The climate crisis has increasingly engaged artists since the millennium and issues of de-colonisation have come to the fore, leading to artists reconsidering historic monuments.

Climate Change & Decolonisation

A focus on projects that restore environments or draw attention to eco-systems values. should consider including energy generation within a work, if appropriate. A strength of this part of the Public Art Strategy is its close links with the Sustainable and Active Travel. De-colonisation has impacted on the field of public art, resulting in monuments being moved and collections being reinterpreted. Ayrshire has a particular historical relationship with the Colonies, mostly through the sugar trade, and many of the estates in the area benefited from wealth earned on slave plantations.

Socially Engaged Practices: Participation and Engagement

One of the major shifts in public art has been the development of socially engaged practice. Socially engaged practice puts people, their meanings and values, at the centre of the work. It is focused by the relationships between people and with places, and it often draws attention to different, sometimes overlooked or excluded, groups or histories. A

strong and honest relationship between the artist, the commissioner and the community is vital from day one. Even if a project does not take a socially engaged approach, for instance where there is no existing community at the point of development, engagement and consultation with representative groups is vital.

Accessibility

Whilst not all areas of the landscape are equally accessible to all, Public Art needs to take this issue seriously and must address it whenever possible. Groups like Access Panel are excellent and supportive partners and should be utilised. If an area really wants to have more people visit, re-visit, spend more time and feel welcome then accessibility is a key point. It can also act as an additional attraction – the reason to visit – with the use of websites, for example, Euan's Guide, to promote this. This would have to be flagged as a consideration within Sustainable and Active Travel and Farm Diversification.

Digital

Digital interaction with Public Art is becoming an increasingly expected part of how people interact and experience a work. The parallel feasibility study focused on Augmented Reality and Projection Mapping demonstrates the potential overlaps and opportunities. A key asset which would support both public art development and also augmented reality and projection mapping projects is the establishment of an archive of imagery including new commissioned thematic photography of the area as well as historical materials drawn from South Ayrshire Archives, heritage organisations, public donations and other sources. This could be developed in partnership with Carrick History Society, Ayrshire Archaeological & Natural History Society, South Ayrshire Council Library Service, and others.

Villages Public Art Competition

Development meetings

Join zoom: <https://bit.ly/CarrickPublicArt>

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Local pride ownership

6pm 25th May on zoom

Jan Hogarth,

Public Art Producer and Environmental Engagement

6pm 1st June on zoom

Nicola Moss

Artist and Medallist

Robbie Gordon and Jack Nurse

Augmented and Virtual Reality

6-7pm 8 June on zoom

Lesson Learned session

SECTION 3 – Development Approach

Fremantle Consultants used a Learning Set approach to:

- Explore the area of North Carrick
- Discuss the aims and ambitions of the NCCBC Board and community
- Show a variety of examples of good practice within Rural Public Art

There were 5 Events covering:

11.05.22 Event 1 – Introduction. Handbook Priorities agreed.

18.05.22 Event 2 – Jo Hodges and Robbie Coleman, Examples of the variety of Public Art Commissions in a Rural Context. Discussion covered what a successful and collaborative rural public artwork can look like with permanent work and/or temporary work. How nurturing links can be made within a community and that environmental work using planting is permanent but develops over time.

25.05.22 Event 3 – Dr Jan Hogarth, Advice on Successful Commission Management.

Discussion of the work of a Project Manager in longer term and ambitious projects.

Covered: Recruitment, Engagement, Briefs, Bumps in the Road (including differing views, landownership, and costs) and Documentation, Economic-impact studies, and Promotion.

01.06.22 Event 4 – Robbie Gordon of Wonder Fools, Augmented Reality, Virtual Reality and Projection Mapping. Wide ranging discussion highlighting how these techniques can augment and animate both art and heritage projects whilst creating a link to the future.

08.06.22 – Event 5 – Nicola Moss and Simon Beeson, Strategic Interactive Projects across Multiple Sites. Discussion of how an artist can actively and successfully engage with a locality and bring diverse stories, myths, legends and natural surrounding together in a series of site-specific, interactive artworks that both honour the individual identities of areas and create an overarching scheme which encourages tourists to stay longer, revisit, explore an area further, feel a connection with a ‘keepsake’ and is welcoming and accessible.

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SECTION 4 – Vision & Guiding Principles

The Grid on p24 represents areas which can be animated and developed by Public Art and are taken from priorities identified in the Foundations for Recovery and NCCBC Newsletters. This framework underlines the ambition of North Carrick and NCCBC to pursue a coherent and long-term strategy which will both value and empower communities and provide the framework to encourage tourism.

Tell a story

North Carrick has a strong history, a distinctive character, an active cultural landscape and a rich resource of community advocates. In devising particular briefs for commissions these existing resources should be actively engaged, investigated and/or reflected. Each village should be encouraged to tell its own story, identity and environment that shapes it. Tourism is a key economic opportunity for North Carrick. The priority is to encourage exploration and repeat visits. There are always new things to discover in North Carrick.

Make the Most of Tourism

Kielder Keepsakes by Nicola Moss highlights how an artist can develop an overarching narrative which works both as a complete suite and celebrates individual stories in the landscape. For example, a piece could celebrate the importance of water (and beer) to Medieval Maybole – something that not everyone will know about. This would encourage visitors to explore different areas of the town and would lend itself to interactive/augmented reality as well as the possibility of tourists staying to eat and try the local beers. Each unique artwork could work as a QR code showing the location of walks, attractions, local amenities like village shops, pubs, cafes, toilets as well as suggestions as to where to visit next.



3

Value Community Space

The community spaces, buildings and parks/open spaces) within the North Carrick area support mental and physical health, education, cultural and social activities alongside informal community spaces of the parks and allotments.



Rosnes Benches successfully activate specific locations within the forest and landscape to encourage pausing and experiencing a different perspective – from a lying down position rather than a walking/standing one!

Build Skills

The process of commissioning public art involves a wide range of project management, environment, engagement and

communications competencies and skills. Opportunities for other skills and trades often form part of public art projects. Public art projects have included mentoring opportunities for emerging artists and producers.

The Far Orchard project involves members of the community in taking responsibility for an apple tree and links them into a network which over time will involve them in caring for and pruning the trees as well as making various food products.



5

Imagine the Future

In going through a period of regeneration and change it is useful to be able to imagine the future. We make the future partly by our own imaginings. Artists' commissions can open up visions of social, cultural, environmental and economic futures, generating shared visions or fostering debates.



Gipt Coleman and Hodges residency-based project for St Olaf's monastery, Tonsberg Norway, explored in a futuristic way how a urban landscape and heritage site could be reimaged for community food growing.

Dynamic Connections

The Bruce's Web approach linking the settlements across the landscape will be supported by the creation of Mobility Hubs in each of the villages including charging points for e-bikes, electric cars, bus stop, signage, and car-parking. This will help encourage movement throughout North Carrick. Artworks with activities/signs and/or Augmented Reality (consideration of Wi-Fi coverage) can encourage exploration of the surrounding area of each village and encourage travel to other villages.

Water of Leith River Rubbings by Nicola Moss linked the source of the Leith to the Sea, encouraging people to explore parts of the route they might not normally encounter.



7

Celebrate Landscape

North Carrick's landscape offers outstanding landscapes with a plethora of activities. There are hills ready for rambling and biking; gentler climbs for walks and picnics; access to the Firth of Clyde for water sports, coastal rowing or just enjoying a paddle! Golf enthusiasts are not left out with lots of courses available. There are historic buildings to explore and shops, cafes, pubs and restaurants to enjoy. The artists involved in the Public Art Strategy would celebrate these spaces and activities whilst encouraging people to see the space with fresh eyes.



Striding Arches, the work made by Andy Goldsworthy across the hills of Cairnhead Forest, is designed to encourage people to go into the hills and is sited carefully to use the hill lines as way to celebrate the landscape, encouraging travel from one location to the next.

8

Play and Adventure

Play can cover individual and collective behaviour, organised or self-initiated activity and the provision of physical amenities. Play as spontaneous, unregulated behaviour is a positive force of freedom and responsibility. Play is not seen as age specific but as a quality to be encouraged in all ages.

Coleman and Hodges' *Edge* installation for Spring Fling (2017) animated an everyday playful activity as a rich experience augmented with performances.



9

Influence Change

Public art can make a positive contribution to the process of change in a number of ways: it can contribute to the physical quality of a particular area or building; it can enable creative forms of engagement and consultation about changes; it can facilitate relations between the existing community and visitors to the area; it can honour the local heritage and assist in generating visions for the future; it can offer creative thinking about how we function and interact with our environments.

Augmented Reality projects such as National Theatre of Scotland's *Ghosts* allow both locals and tourists the chance to walk through an area and see/experience the heritage and change.





Welcome

Welcome celebrates the value of actively welcoming people into the area. It is a key priority for the Public Art Strategy. This may take the form of events, publications, programmes of engagement or temporary installations. Feeling welcome can be achieved by active travel links, excellent signage, robust and thorough consideration of easily accessed and successful amenities that welcome all ages and physical abilities, but it can also be achieved by opening up local stories and traditions, enabling visitors to participate and contribute. For example, the regular Covenanters Trail Group which celebrates the heritage path and walking route from Gatehouse of Fleet to Glengap.



Adapt Infrastructure

Artists are well placed to develop new or additional uses of infrastructure. Adaptation of infrastructure may include changing the function of unused amenities through new programmes of use. It may also include artists' collaboration with infrastructure designers in the design of new infrastructure.

Another form of adapting infrastructure is exemplified by the Land Art Generator project which has promoted and encouraged artists and designers to develop



proposals which use renewable energy generation as part of place-making projects – their open competitions have generated proposals for public art which also operate as mid-scale power generation.

Augmented Reality and Projection Mapping provide ways to use existing buildings, infrastructure and landscapes as canvasses for new experiences. For example, this has been used successfully in Brodick Castle. It is important to note at this point that the University of the West of Scotland has a Projection Mapping intake of 40 students a year.

Local pride & ownership

Local pride and ownership require active engagement and consultation. This takes time and the possibility of a Project Manager should be considered. Artists are skilled in listening to views and creating new and exciting ways of expressing them.





SECTION 5 – Early Action Project

Title To be confirmed

Aim and Outcomes To deliver an interactive permanent multi-site public art project aligned with the development of the Mobility Hubs planned for each of the 8 settlements across North Carrick highlighting distinctive, even quirky, characteristics of each location, encouraging visitors to explore more of the area and rewarding them for visiting all the locations.

- Communities are engaged with a creative process resulting in 8 permanent artworks installed across North Carrick
- Visitors stay longer in North Carrick and visit more of the localities
- Status of North Carrick is enhanced by an innovative public art project in a rural area with limited arts provision.

Headlines of Brief

How do we create a web of interest across North Carrick? What sort of multi-site public art project can encourage visitors to North Carrick to explore all the villages from the sea to the hills? How do the very different stories and characters of the various settlements get represented in a multi-site framework which has coherence?

Headlines of Commissioning Approach

An Open One Stage Competition with significant allocation to on site research and engagement would be appropriate. A Two Stage process would require increased budget for each shortlisted artist to spend some time in the area doing initial research and engagement.

Engagement

One of the challenges of this commission is to create a coherent multi-site public art work that creates the intrigue to visit all the sites ie does not simply reproduce the stereotypical associations with the different settlements. The appointed artists/designers will need to be able to demonstrate experience of engaging and also persuading communities to buy into quirky or unconventional approaches.

Links with Sustainable Business

The multi-site interactive character of this Commission lends itself to having associated products which can be retailed by local community businesses. The examples from Nicola Moss (Kielder Keepsakes and Water of Leith) both had packs purchased by visitors which enabled them to interact with the commissioned artworks.

Budget	Detail	Cost
Artists Fee	On site research 16 days (2 days at each of 8 locations) in North Carrick researching sites and undertaking engagement work @£400 per day (Scottish Artist Union rate plus expenses)	£6,400.00
	Design fees for working up individual designs for 8 locations 20 days (SAU rate)	£8,000.00
Fabrication	Fabrication of 8 individual installations	£8,000.00
Digital	Digital development (website/app)	£4,000.00
Installation	Assistant plus equipment for 8 days – this may include provision of foundations	£3,000.00
Project Management	Brief preparation, recruitment, selection, contracting 6 days @£400 per day including travel	£2,400.00
	Programme management, support for engagement, sign-off 10 days @400 per day including travel	£4,000.00
Documentation	Professional photography on site during research, production and post-installation	£750.00
Contingency	7.5%	£2,741.25
Total		£39,291.25



SECTION 6 - Framework for Delivery

Types of Commissions

In the context of North Carrick a range of approaches to artists work in public places will be relevant including:

- Permanent works which meet the priorities adopted by NCCBC
- Temporary works which support events creating strong imagery and attracting visitors to a particular locality
- Artist's residencies used as cultural innovation to support and redevelop festivals and village fairs
- Environmental and ecological initiatives which improve biodiversity and combat climate change linked with wider adaptation measures

Commissioning Priorities

All creative work should be procured and developed according to best practice as set out in this Handbook.

- A balanced approach should be developed to ensure that the diverse nature of creative practice across artists work in public places is catered for including opportunities for sited work by performing arts as well as works by visual arts, design and crafts.

Scope should include support for creative practitioner-initiated projects as well as projects initiated by communities and organisations.

- Major capital developments in the North Carrick area should be encouraged to create public benefit by commissioning creative practitioners' work.

Requirements for all commissions

- All commissions need a steering group or stakeholder group who are involved from brief formation through to sign-off. The group should have representation from a range of skills and expertise including where appropriate inhabitants, individuals with relevant expertise such as engineering, as well as individuals with relevant arts expertise –

this might be a local authority art officer, an experienced local artist, or a committee member from a national arts organisation.

- All projects need a communications and engagement plan to support the project which ensures that works are documented and widely shared. This needs to be developed with the steering group and involve artists and other stakeholders. It will support recruitment of the creative practitioner, engagement during the development process, launch and ongoing promotion.
- All artists should be asked about engagement and co-creativity at interview and should be expected to produce their own plan which addresses the commissioning engagement plan. This will be expected to be reported on at each of the Design Stage Signoffs.
- Where practical all projects should work with local skills and contractors, engage with local businesses and social enterprises.
- All projects need an Access Plan and a Health and Safety Plan which encompasses Risk and COSHH assessments as appropriate. The level of access to any work should be clear at the point of commissioning and where access is limited because of location, digital forms of access should be planned.
- All projects should consider environmental impact and have maintenance and de-installation plans, including reuse and recycling.

Creative practitioner selection

Creative practitioners can be selected by several different methods each with advantages. The main methods are Open Competition, Limited Competition, or Direct Appointment.

Method	Key Points	Single or Multi-stage
Open Competition	Attracts attention and raises profile, Can make short listing challenging, Team learns about a wide range of current creative approaches, Team – especially if multi stakeholder – learn about each other’s assumptions and norms (ie engineers might have very tight Q&A for interviews. Arts can be more open and based on discussion).	One Stage: selects on previous work. Design developed following appointment. Two Stage: selects 3 or 4 from long list based on previous work. Pays fee for initial designs which form basis of second stage of selection process. Effectively ‘Concept Design Stage’ (see below).
Limited Competition	Lessens possibility of large numbers of unqualified/out-of-scope applicants, Assures relevant applications, Requires significant professional/ expert research, Can limit the variety to select from.	As above
Direct Selection	Maximum requirement for professional/expert research, Optimal process for curating a cohesive collection, Requires clear, representative committee to provide sense of community	Can still use multi stage approach to reduce risk of miscommunication and artistic differences.

Open competition – one stage (interview followed by appointment to design) or two stage (shortlist followed by competitive design) process;

Open competitions are advertised and a ‘brief’ forms the information against which submissions are made (see ‘Project Brief Formation’ below).

Normally a budget is established at the outset and shared as part of the brief. This is because the priority in commissioning creative work is not first and foremost value for money, but firstly meeting the ambition of the commissioner. Value for money is a consideration which is easier to evaluate in comparison between proposals.

Commissions are advertised on Creative Scotland’s Opportunities site <https://opportunities.creativescotland.com/> as well as shared widely on social media using the #ArtOpps.

A short list is drawn up based on criteria and weighting set out in the brief. Shortlisted artists are either interviewed or invited to develop a concept proposal and then interviewed. In the latter case several artists will be invited to develop concept proposals. It is normal to pay a fee if a concept proposal is requested. Proposals are evaluated and interviews held to discuss concept proposals. The advantage of this route is that several different proposals can be compared and contrasted. If artists are only interviewed, the selected artist will develop the concept design as the first stage of the project.

For complex projects there will be only a few creative practitioners who will have the relevant skills or want to be involved, therefore direct selection or limited competition might be the most appropriate form of procurement.

Limited Competition (one or two stage process);

Limited invitation can be used if artists who would not normally respond to open competitions are sought for the commission. This process is led by the steering group who undertake research to identify artists who might be relevant. A long list is drawn up and evaluated. A short list of artists are then approached, usually paid to develop concepts. Site visits and informal interviews are also useful.

Direct selection – as with limited competition this is led by the steering group and is likely to be used to secure the work of a specific artist. This is used by sculpture parks and gardens in order to assemble a collection.

Project brief formation

A brief should form the baseline document for all commissions. Briefs should be developed so that they can accommodate changing and developing concepts and relationships.

Components of the Project Brief should always include:

- The aims of the commission (this should be framed as a creative challenge or question);
- Site description and wider context including any planning or other legal requirements, access issues, ownership;
- Stakeholders and their requirements
- Consultation and community engagement requirements;
- Programme for design stage, production and installation including key dates/deadlines;
- Budget available to creative practitioner for design, production and installation;
- Insurance requirements (public liability, professional indemnity only if essential);
- Copyright (this will normally remain with the artist, but provide for license for the commissioner to use images and might include use by third parties). Any merchandising plans should be highlighted.
- DDA/Access Panel compliance and good practice;
- Maintenance and decommissioning requirements, life expectancy of final work;
- Selection procedure including dates for interviews;
- Deadline for submissions, format of submissions (eg 1 pdf of no more than 20mbs including creative approach, examples of previous work, references)

Project Management

Larger scale or more complex commissions will need specialist capacity in the form of a public art producer to provide project management, potentially support fundraising, plan and deliver engagement and consultation. This individual supports the steering group and provides expert advice to guide the steering group.

Generally the stages used in Architectural processes (concept design, scheme design, detailed design, fabrication drawings) are a useful structure for public art. This needs the engagement process embedded and front loaded and all presentations of proposals should include engagement reporting.

Concept Design:	Statement of approach
	Outline proposals and specifications
	Preliminary costs
Scheme Design	Shows the proposals in context and in detail
	Materials and construction techniques
	Method and programme statement for construction
	Outline costings
	A list of fabricators/suppliers
Detailed Design	Detailed designs suitable for construction
	Detailed method statement for fabrication and installation
	Detailed costings
	Detailed programme
Fabrication and Installation	Implementation of designs as agreed

Each Design Stage should be signed off by the Commissioner – on a complex commission this might be

- A. Approved,
- B. Approved with comments,
- C. Resubmission required,
- D. Redesign required

Public Art Producer

Key skills a public art producer should demonstrate include:

Producer/curator skills of working with artists, understanding contemporary practice in public places, identifying comparator projects, communicating within the arts;

Organisational skills including planning, management of timetables and budgets, often for multiple projects simultaneously, experience of managing selection processes;

Teamwork skills including the ability to understand the priorities and roles of different professions as well as good information management skills;

Communication skills including both the ability to ensure different professions have relevant information and an overview of the project as well as the skills and experience of communicating the aims and ambitions of art projects to a range of stakeholders and publics including inhabitants

Fundraising and resource management skills to ensure that budgets and opportunities for in kind assistance are maximised

Maintenance & Legacy

In any commissioning process, the ongoing maintenance, timescale, and legacy of the artwork need to be considered. This will vary depending on the nature of the commission. For example, a transient event-based project will require thinking about legacy and documentation, and how that documentation will stay in the public realm. On the other hand, a website might need to be updated and maintained on an ongoing basis, and a 'permanent' work will need plans for cleaning, repairs and potential eventual decommissioning.

Ongoing maintenance costs and management responsibilities must be considered from the outset. The final owner needs to be identified and agree to ownership responsibilities. It is important to set up mechanisms to cover insurance if relevant and maintenance of the completed commission at the outset.

Many issues need to be explored, including:

- maintenance manual prepared by the artist
- frequency of inspections for health & safety and maintenance
- budgets for maintenance
- arrangements for the artist being informed and consulted when maintenance or renovation is required



SECTION 7 - Policy Linkages

Public art initiatives relate to a number of key policy areas including the Scottish Government's Place Principle and the associated strategies and frameworks. In this case policies focused on tourism and also on active travel

Scottish Government Place Principle

- Understanding Scottish Places
- The Place Based Framework

Tourism

- 'Outlook 2030' Strategy <https://scottishtourismalliance.co.uk/scotland-outlook-2030-overview/> Scottish Tourism Alliance's strategy to develop world class tourism in Scotland. Strategies for Food and Marine tourism will also be relevant.
- STERG National Action Plan <https://www.visitscotland.org/supporting-your-business/advice/coronavirus/sterg/national-action-plan>
- Tourism Recovery Programme <https://www.visitscotland.org/supporting-your-business/advice/coronavirus/sterg/tourism-recovery-programme>
- Responsible Tourism - <https://www.visitscotland.org/supporting-your-business/quality-customer-experience/responsible-tourism>
- South Ayrshire Tourism <https://destinationsouthayrshire.co.uk/>
- Destination Ayrshire <https://destinationayrshire.com/> is a collaborative group of high-end luxury accommodation providers and visitor attractions within Ayrshire.
- VisitScotland – Ayrshire & Arran insights - <https://www.visitscotland.org/research-insights/regions/ayrshire-arran>

Economic Development and Social Enterprise

- Economic Development <https://www.gov.scot/publications/scotlands-national-strategy-economic-transformation/> Ten Year Strategy for Scotland's economy.
- Securing a green recovery on a path to net zero
- National Standards for Community Engagement
- Community Empowerment: empowering communities programme
- Scottish Government Nature Restoration Fund

Reducing poverty, inequality and disadvantage

- South Ayrshire Council's Local Outcomes Improvement Plan <https://www.south-ayrshire.gov.uk/article/27744/Community-Planning-Partnership>
- Plan and their Tourism and Active Travel strategies and the project has a particularly close fit with the Council's Strategic Economic Plan especially the Community Led
- Local Economic Development pillar.
- Tackling Child Poverty <https://www.gov.scot/publications/best-start-bright-futures-tackling-child-poverty-delivery-plan-2022-26/documents/>

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Photographs have been generously provided by the artists and remain in their copyright

Local photography by Fremantle Consultants

