

Cheltenham Public Art Strategy

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Executive summary

Cheltenham has a strong asset base of traditional public art and a good quality of public realm that attracts residents and visitors alike. Equally there is a solid input from the arts and culture sector in engaging artists to work with people in public spaces and creating interest for tourism and residents through its exciting festivals and other cultural facilities, galleries, theatres and venues.

Critically though some recent projects fall short of their potential to fulfil best practice in public art commissioning as opportunistic purchases or commissions from a narrow, traditional range of styles and media. In addition there is a lack of a clear maintenance or decommissioning strategy that has a negative impact on the experience of public art works. Cheltenham is not unusual and other places across the UK face the same issue.

If we look at other cities which have successfully used public art as part of their cultural offer it is commissioned especially to relate to a location, introduces innovative contemporary art practices and works for communities.

“Good public art is site-specific. It can help to define public space. The commission and design of public art should be

informed by the associative qualities of a particular location...”
(Public Art Strategy Bristol)

“Through public art projects, the Mayor is successfully integrating contemporary art into the cityscape. The Fourth Plinth Commissioning Programme is the UK’s biggest sculpture prize and has become one of the best known public art projects in the world... providing distinct cultural experiences and a sense of belonging.” (CULTURAL METROPOLIS: The Mayor’s Culture Strategy)

It is therefore time for partners in Cheltenham to consider other ways of working with public space where art is site-specific and unique, where there is a programme of more temporary socially-engaged projects (which do not require maintenance) and which considers making public art into cultural infrastructure to showcase many artistic visions.

This will address the Public Art Strategy’s priorities which are:

- Strengthening identity and a sense of place
- Supporting local creativity
- Community engagement

To do this Cheltenham Borough Council should seek to

improve its public art commissioning processes and work more collaboratively with developers, cultural and social partners to realise the benefits which are social, environmental and economic. These benefits will help deliver against Cheltenham's key policy and strategies, particularly the new Place Strategy which demands public art which is creative, pioneering, nurturing and connecting, and which is focussed in strategic areas – health, education, new housing, neighbourhood planning, town centre improvement (retail and leisure), cultural tourism and enhancing green space.

Particularly in developing public art within the area of health and well-being there is an exciting opportunity for Cheltenham to take a leading international role.

The strategy recommends a programme led approach informed by a Public space curator to develop a coherent programme of commissioning that links arts led and planning led initiatives. Along with strengthening the role of the Public art panel and providing clearer planning guidance for developers this role will provide resource and curatorial direction to allow for a progressive public art programme to emerge.

Facts and figures

- £70 million** Public art investment yearly by developers and others in the UK
- £87 billion** Creative industries UK Gross Value Added, the fastest growing part of the UK economy and 4 times the size of the automotive industry
- £26,817** Average increase in housing value in an area with twice the average level of cultural density
- 1:5** Multiplier effect of investment in public art as advertising, PR and for the local economy
- 77%** Percentage of population of the UK who participate in the arts (50.15 million)
- 83%** Percentage of population of the South West who participate in the arts (4.45 million)
- £576** Saving to the NHS per patient from prescribing creative activity instead of drugs

Public art....what is it?

What is public art in the 21st century? Up until the middle of the 20th century public art was largely associated with recognisable official civic monuments or memorials to famous people, or works by famous artists which were thought to be both educational for the public and a sign of a civilised town or place. In recent years public art has become much more diverse in terms of where it appears, who makes it and in its increasingly diverse forms.

Public art now appears not only in streets and squares but in the media, in newspapers, at bus stops and in the virtual world of the internet. Artists working in public spaces no longer limit themselves to the traditional forms of sculpture or decorative art for architecture which are supposed to last forever, but make works which exist for minutes, hours or days. These new works of public art are physically ephemeral but where they are successful they last a long time in the collective memory.

In practice there is a consensus amongst artists, agencies and audiences that successful public art is about:

- **Enhancing a sense of place – contributing another layer to the unique cultural, social, environmental and historical characteristics of a site.**
- **Site specific – created in response to a specific location and**

cultural context

- **Socially engaged – part of a collaborative process and related to some of the diverse communities who occupy that space**

Public art is only limited by the imagination of the artist and the guardians of public space. It can be a temporary installation, lighting a building, film & video, sculpture, ceramics, metal, textiles, plastic, street furniture, landscaping, a youth shelter, an app, a poster, poetry, performance, a website, a social enterprise, a shared idea, a new social relationship and more...

“The spectrum of artistic practice represented by the term ‘public art’ encompasses art commissioned as a response to the notion of place, art commissioned as part of the designed environment and process-based artistic practice that does not rely on the production of an art object. When searching for a definition, it is helpful to regard public art as the process of artists responding to the public realm.”

Ixia – the UK national agency for public art

Public art is:

“making a place”

“seeing things differently”

“making the invisible visible”

“questioning the status quo”

“creatively disruptive”

“a conversation”

“showing that creativity is a renewable resource (heritage is non-renewable)”

“a conversation”

“a visual manifestation of ambition”

“a memory”

“an image that makes you smile”

(Participants in the Cheltenham public art workshops, January 2017).

A sense of place

There is no doubt that Cheltenham has a strong sense of place already - it is a place like no other. Although medieval in origin its rich architectural and artistic heritage mostly takes its aesthetic lead from the Regency period. This was the heyday of its establishment as a Spa town where people would take the waters for the sake of their health and health is a major underlying theme in its heritage. The other major theme is education, with the establishment of private colleges such as Cheltenham Ladies College in 1853 which was a ground-breaking institution for the education of women at the time. The town motto remains "Salubritas et Eruditio" – "Health and Education". The values that underpin these themes are still very relevant to Cheltenham today and there is a real opportunity to make these relevant to today's, and future, society, helping to both engage and inspire

Alongside Cheltenham as a health resort came Cheltenham as a place of leisure and entertainment for those recuperating and those accompanying them, a cultural tradition culminating in the present day fame of its horse racing and its festivals of arts and science, its theatres and galleries.

These are the grand narratives but Cheltenham, like any other place, contains less well known stories which can be told: as

the home of the UK's Croquet Association; as the birthplace of the guitarist for heavy metal group Motorhead, Würzel, and of the infamous long jumper Eddie "the Eagle" Edwards; as a town with the very rare street name "Normal Terrace"; as the location for Wendy Craig's unemancipated housewife of the 70's sitcom Butterflies; and as a place which has the world's longest Hollywood style freestanding sign saying "Paddy Power". Also less well known is that Cheltenham, although appearing wealthy and prosperous to the town centre visitor, has several wards (St Pauls, St Mark's and Hester's Way) in the top 10% of the UK's most deprived areas.

Cheltenham Borough Council recognises the value of creating a sense of place in order to address these social and economic issues and is developing a place-making plan which emphasises the need for public art which is edgy, inventive, imaginative, inspirational and sparky to lead the way.

WHAT TIME
DO YOU GO
TO THE
FEST

 KELLY BROS. SOLAR SIGNS 01454 312675

A brief review of public art within Cheltenham

Art in the public realm

The stories of place that appear in Cheltenham's public art are mostly the well-known ones. Sculpture and water features are represented strongly - fountains like the neo-classical Neptune fountain (installed in 1893) on the Promenade and the Imperial Fountain (18th c.) looted from Napoleonic France, the statue of Edward VII (1914) formerly a drinking fountain for horses) and the latest, a memorial water feature/bronze sculpture dedicated to composer Gustav Holst (2008). There are also many architectural embellishments and design features, with more classical sculpture in the form of Caryatids holding up the shops of Montpellier, the sculptures of Aesculapius, Hygeia and Hippocrates (classical gods and people associated with health and medicine) on the Pittville Pump room, as well as innumerable shields, crests, memorials and plaques reminding residents and visitors of the wealthy and famous of times past.

Contemporary art (from the past 50 years) in



Neptune Fountain, Cheltenham Town Centre: Image by Jongleur 100

public spaces is less obvious but also appears predominantly as architectural enhancement and individual sculptural features. Art for architecture appears in the stained glass of Anne Smyth and reception desk by Lucinda Leech (1991-3) at Charlton Lane Hospital and the barriers and pedestrian "Sails" (2005) by Alan Evans outside the Everyman Theatre. Large metal sculptures include "Friendship Circle" (1993) in cast iron by Neville Gabie in Sandford Garden, "Minotaur and Hare" (1998) in bronze, acquired after an exhibition at the Wilson Museum from local artist Sophie Ryder and "Man with Ball" (1999) a bronze statue by Giles Penny. Combining the two forms of art in public space is the work "Theme and Variations" (1969-72) by Barbara Hepworth, a sculptural relief for the facade of the Cheltenham and Gloucester Building Society.

The tradition of water related features has continued with a drinking fountain and mosaic plinth (2001) by Emily Lawler in the Winston Churchill Memorial Gardens and the Wishing Fish Clock (1987) by Kit Williams in the Regent shopping Arcade. Other recent commissions are also linked to retail development such as the seats (2003) by Walter Jack adjacent to a new Waitrose and the most recent installation of a stainless steel sculpture of wheat (2016) in the new Brewery area.

The distribution of public art in Cheltenham is uneven however. Cheltenham is a large town of 117,000 people covering around 45 square kilometres and by far the vast majority of artworks are within kilometre of the town centre. Only two commissions, relating to the new building of GCHQ in 2003, a cast glass work by Colin Reid inside the building and "Stones" by Gordon Young in Hester's Way nearby, are identified on the Cheltenham Borough Council public art map outside of the town centre.

Temporary art in public

Cheltenham has also benefited from temporary art projects which have engaged with public places and the wider community, driven by local cultural institutions. Cheltenham is fortunate to have an active established cultural infrastructure which includes the Wilson Art Gallery and Museum, the annual Cheltenham Festivals - which include jazz, folk and classical music, literature and poetry, design and science, and horse racing. It has museums such as the Holst Birthplace Museum, conservation groups like The Cheltenham Civic Society, history resources like the Gloucestershire Archive, venues for performance like the Town Hall, the Everyman Theatre, the Playhouse Theatre, the Pittville Pump Room and a diverse range of community arts organisations represented by the

Cheltenham Arts Council. The University of Gloucester also plays a key role in the cultural capital of Cheltenham with its courses on art, craft, design, photography, illustration, cultural geography and more. There are also a smaller number of artist-led organisations such as the Cheltenham Open Studios programme and the Gloucester Guild of Craftsmen. Between them these agencies organise temporary art projects for public places that engage different communities either through hands-on creative workshops or through the siting and distribution of art work in public spaces.

Examples of temporary public art include a project initiated by the Wilson Art Gallery whilst they were being refurbished in order to maintain awareness of the gallery and to re-engage the public with their public space. "Fine Form: Horse Parade" (2011) took inspiration from the multiple public sculpture phenomenon to locate a number of resin horse sculptures around the town, painted by invited artists. More recently Art Playground, a social enterprise encouraging creativity for adults and children through interactive arts, worked on "This is Creative Cheltenham" (2015) where artists worked with families to make a maze installed in an empty retail space in Beechwood Shopping Centre. The Festivals of Cheltenham also undertake some community art and outreach projects (outside

of the boundaries of the paid-for venues). Previous projects have included "A Way with Words" (2015) which involved the public from across Cheltenham West as story collectors, story providers and story tellers, working with practitioners specialising in a variety of performing arts.

Opportunities exist for:

- Public art as an ambitious driver of cultural success – currently it appears only as a backdrop to the contemporary culture that Cheltenham is well known for: it should be positively enhancing the offer of its high quality museums, galleries, theatres, festivals and historic environment at an international level.
- Making a strong connection between a creative public realm and the creativity of local communities engaging people democratically in the process of creating places.
- Addressing the geographical and social imbalance of public art distribution - public art features strongly in the historic town centre but should be part of making healthy, happy and inclusive communities across the whole of Cheltenham, including major new housing developments.

“Minotaur and Hare”
Sophie Ryder
1998

“Minotaur and Hare” (1995) on the Promenade is a sculpture by Cotswolds artist Sophie Ryder which was made for an exhibition of her work at the Wilson Gallery. Popular interest led to the purchase of the work by public subscription in 1998. Although popular with many the work has also been vandalised with paint on several occasions and some have questioned its relevance to Cheltenham as a place.



Banksy 2014

Currently the most famous recent piece of public art from Cheltenham was the unofficial work of graffiti by Banksy featuring phone tappers from GCHQ, which appeared in St Anne's Terrace in 2014. The work made national headlines as it responded to the revelations about surveillance of citizens.



Banksy – Cheltenham GCHQ graffiti . Photo: Kathryn Yengel

“We are moving” Meantime 2016

One of the most interesting contemporary public art projects which has taken place in Cheltenham has been the work of MEANTIME, an artist-led initiative who up until 2014 had a work/exhibition space in Oxford Passage. Their project “We Are Moving” (2016) documented and responded to changes taking place at 233-269 High Street during its latest redevelopment. The project culminated in a publication, exhibition and symposium which explored development led regeneration through the different perspectives offered by artists, and discussed the function and future of the High Street. <https://lhsarchive.wordpress.com/>



“We Are Moving”, documentation of former premises at 233-269 High Street. Photographs by Mike Ward



Welcome to MARKS & SPENCER

Flash mob dance, Salsa on the streets as part of the Cheltenham Jazz Festival 2009. Photo: welovethesky



No Fishing

An unexciting sculptural feature in a deteriorating setting - time for decommissioning ?

“We need to put culture at the centre of place making.”

Ed Vaizey MP, Minister of State for Culture and the Digital Economy

The benefits of public art

Culture

Sensing things differently – Art and artists have always given us a unique perspective on the world and new ways of seeing, feeling and sensing our lives. In doing so art makes unusual connections between people and ideas, it is visionary as it shows us possible worlds, whether that is the ideal of a perfect classical world captured in the art and architecture of Regency Cheltenham or the dysfunctional modern state described by Banksy's image of the British surveillance culture. Art though is also about emotions and great art has the capacity to make us smile, make us angry or make us cry. Public art is no exception and should be all the more powerful because its experience is shared amongst us.

Public art is public culture- Art in public space is a manifestation of our wider culture. Culture is usually thought of the arts but it is defined (by the Department of Culture Media and Sport) as a wide range of activity that covers the arts, media, music, sport, recreation, play, heritage, the qualities of the built and natural environment and shared ideas, customs and beliefs – what we have in common with each other.

As such culture is integral to any public space - wherever there is public space there is social exchange and where there is social exchange there is culture. There is no doubt though that the arts are a cornerstone of culture: nationally in 2014-15 77% of adults had attended or participated in the arts at least once in the previous year; in the same year the South West had the highest regional arts participation rate at 83.4% (London was 71.8%) (Department for Culture Media and Sport, 2015).

People and places - whether it is official like a plaque or unofficial like graffiti, public art adds something to a bare space to make it an inhabited place. The Department of Culture Media and Sport's White Paper on Culture (2016) as a national strategy for the sector recognises this and sets out two key themes for cultural development as Places and People. The section on Places sets out how art and culture helps to create attractive, vibrant settlements enabling people to get the right encouragement and opportunities to experience and participate in society throughout their lives.

The DCMS suggests the key to cultural success is in involving a wide range of stakeholders in ambitious strategies which are long-term and sustainable: "Effective partnerships will bring together cultural organisations, skills, leadership and knowledge

with a range of national and local partners" This means culture working in partnership with local government, Local Enterprise Partnerships, local health and care commissioners, police and community safety partnerships, universities and the local voluntary and community sector, including trusts and foundations.

- *Public art is more than an art object outside; it is about the sharing of ideas and feelings.*
- *At its best it reflects society back to itself and asks more questions than it answers.*
- *Public art in this way is able to bring together a wide range of organisations, stakeholders, artists and public – joining places and people together.*
- Public art can contribute both financial and social value to developments

"... Culture-led development also includes a range of non-monetized benefits, such as social inclusiveness and rootedness, resilience, innovations, creativity and entrepreneurship for individuals and communities, and the use of local resources, skills, and knowledge"

(UN System Task Team on the Post-2015 UN Development Agenda, 2013).



Economic

Cultural Regeneration - Public art is a very visible part of cultural regeneration - the practice of using culture as the vanguard of improvement to places, economically, socially and environmentally. There are many well documented examples of culture led regeneration. In the UK Glasgow became a European City of Culture (ECOC) in 1990 and was the first city to use the ECOC as a catalyst to accelerate urban regeneration, which resulted in an ambitious programme of cultural activity with an unprecedented level of funding from local authorities and private sponsors. In contrast to previous ECOC's the emphasis was on using a wide definition of culture, comprising not only the arts but other elements that reflected

Education and Heritage: This work by Christine Borland for the University of Glasgow benefited from the confident public art commissioning environment created by Capital of Culture. White porcelain headrests on wooden benches reference the dissection tables in the anatomy department and the planting, a 16th century physic garden."

Glasgow's identity, such as design, engineering, architecture, shipbuilding, religion and sport. Glasgow 1990 was reported to have created 5,580 new jobs and an almost £15m economic boost to the local economy (BBC, 2003) at the same time as an enormous investment in the retail heart of the town. Public art acts as a catalyst for these, a way of kick starting bigger ideas (to become a European City of Culture you must have a thriving grassroots in the first place as citizen engagement is a key part of the criteria for selection). One of the best known public art landmarks in the UK, the "Angel of the North" (1998) by Anthony Gormley, only came about because Gateshead Council had over a decade of previous history in commissioning smaller public art.

Cultural Tourism - Public art, whether temporary or long-lived, has its own economic impacts, for example for cultural tourism. "Drop" (2008) by Steve Messam consisted of a large, temporary inflatable sculpture of a rain drop in the Lake District, commissioned by Culture Cumbria. The project was reckoned to achieve an advertising value of £44,931 and a public relations value of £132,818. The input into the local economy was £149,771 and a total return of £319,926 on the original cost of £25,000, a multiplier of 1:5 (Drop 2008: Visitor survey and economic impact analysis, Culture Cumbria, 2008). Public art also contributes economically as part of the culture

and heritage industries in the UK which were worth £12.4 billion to the UK economy in 2015 (0.4% of GDP – comparable to Agriculture at 0.6% of GDP). Culture and heritage are worth £7.6 billion of the national tourism industry, representing 42% of all inbound tourism expenditure.

Creative Industries - The UK's creative industries are the fastest growing part of the UK economy, contributing £87bn in GVA. That's four times the GVA of the automotive industry, six times as much as Life sciences and nearly ten times that of aerospace. Between 2011 and 2015, it created three times more jobs than the economy as a whole.

The South West region is home to the biggest concentration of artists outside of London and the creative industries in the South West are the fastest growing of any UK region with key growth areas in digital media and cultural tourism. Public art is part of this success story with the latest survey by national public art agency ixia showing the overall value of the sector increasing from around £58 million in 2013 to around £70 million in 2015. The survey shows that this growth was mainly driven by private sector funding from housing and development projects, delivered through the planning system: "The recovery in the housing and development sectors and the inclusion of cultural well-being and public art within national planning policies and guidance appear to have generated more funding and

opportunities for public art at a local level" (ixia, 2016).

Regionally public art is strong in the South West with the region being the strongest in the UK with 39 new projects yearly per million people in 2015 (the England average was 15 new projects per million people). Direct investment in public art generates wider economic benefits for local economies. Recent research by the Centre for Economics and Business Research in 2015 also shows that "for every £1 of output from the arts and culture, an additional £1.28 of output is generated in the wider economy through indirect and induced multiplier

- *Presenting exciting art in public that engages with communities adds to a sense of place that supports local economic regeneration.*
- *Temporary projects and long-lived features both create focal points for cultural tourism has enormous potential as an economic catalyst alongside other cultural offers.*
- *Public art should both be linked with the existing creative industries in a region like the South West, where there are some of the most innovative artists in the UK and the world, and bring the world's best creatives to Cheltenham.*

impacts." The same research also points out the correlation between house prices and cultural density, "regeneration benefits of art are bigger when related to place... being located in an area with twice the average level of cultural density could be associated with an average £26,817 increment on the value of housing." Public art plays its role as a physical expression of cultural density so providing economic value to private developers.

Social

Health and Wellbeing - As well as the economic benefits of public art there are also many potential social benefits. We know that health, wellbeing, culture and place are strongly connected, for example people who have attended cultural places or events in the previous 12 months are almost 60 per cent more likely to report good health (The Value of Arts and Culture to People and Society, Arts Council England 2014). Gloucestershire already leads the way in connecting the arts and health - Art Lift is a programme where GP's prescribe creative activity to patients instead of drugs which leads to significantly better health for most patients and a saving to the NHS of £576 per person (University of Gloucestershire, 2011).

Public Health England South West identifies that arts and culture can be used to address child poverty, community

safety, difference in health and life chances, early intervention and prevention, educational attainment, good mental health and emotional wellbeing, homelessness, learning disabilities, obesity, physical inactivity, safeguarding children & young people, safeguarding vulnerable adults, smoking cessation, social isolation, substance misuse, supporting families with multiple problems, transition of children into adult services, unemployment and welfare benefits and youth unemployment (Culture and Wellbeing Local Government: Local Public Health, 2014).

There is a particularly strong strand of arts and health work which is tackling dementia and cognitive impairment as the population ages. There is evidence that locally sited projects, like public art as a process of engagement with communities, is even more effective than traditional cultural spaces, like galleries or theatres, in contributing to the quality of life of local residents and the regeneration of places (Centre for Economics and Business Research, 2015).



"Education and Health: Artist collective N55 collaborated with architect Anne Romme to create their Spaceplate Greenhouse for use by students, the community and people with learning difficulties. This facility brings people closer to plants which is good for wellbeing."

Community Engagement - There are also examples of art in public spaces being able to connect to hard-to-reach groups such as young people or minorities who may feel excluded from public spaces. In many instances art projects have been used to develop ideas and input into both public art projects and wider consultation and conversations about regeneration and development. Artists have created everything from giant inflatable bubbles as a meeting space, to bakeries as a space to eat and talk, to lego making workshop for kids to articulate their aspirations for a new town. Projects that work in this way are valuable for intergenerational exchange, bringing together young and old residents.

Education and Innovation - Many public art projects also have a strong educational element, whether this is direct contact through workshops in local schools or colleges, or in preserving heritage and local conservation skills like stained glass or dry stone walling. Forward looking public art makes creative spaces for students and graduates to innovate in design



Michael Pinsky –“Life Pulse” a public art project where light columns pulse in response to the participants heartbeat.
(Photos: André Morin & Steve Leonard/Richard Murphy Architects)

for the physical public realm and in social entrepreneurship, for example a current project Land Art Generator Initiative is developing public art across the world that also generates renewable energy. Perhaps the greatest recent innovations have been in developing the new public spaces of the digital world. In the South West groups like idat attached to Plymouth University are developing art which interfaces digital communications and architecture, making buildings that show their energy consumption. In Bristol Pervasive Media Studios,

- Like all other public services and amenities public art strategies are needed that work in partnership with other services like health and education.
- One of the main strengths of socially engaged public art is that it can provide a much needed shared space where communities can come together.
- The creation of art in public space can bring together different disciplines, artists working with scientists, engineers with doctors, digital designers with architects...

a collaboration between Watershed, University of Bristol and University of West of England, develops diverse public projects - from GPS located apps telling stories of Bristol's heritage, to "ambient literature" as digital text experienced in public space.

Environmental

Enhancing the Built and Natural Environment - The environmental benefits of public art are obvious where artists, crafts people and designers introduce their own enhancements to the built and natural environment. Everything from bridges to bollards can be designed to reflect the specific needs and characteristics of a place. Sometimes artists also work in less obvious ways, subtly influencing overall designs or processes by working as collaborators on design teams, giving new perspectives to the architects, landscape designers and engineers they are working with as opposed to working on a particular object. Both ways of working are present when artists help shape the legibility of cities (the ease with which people navigate around a town), providing both physical landmarks that help people recognise where they are and at the same time uncovering the narratives of a place that how areas are marketed for tourism and leisure through means like signage, digital tours or art trails. By pushing the boundaries of public space artists have helped shaped two key ideas that have influenced the way we build our villages, towns and

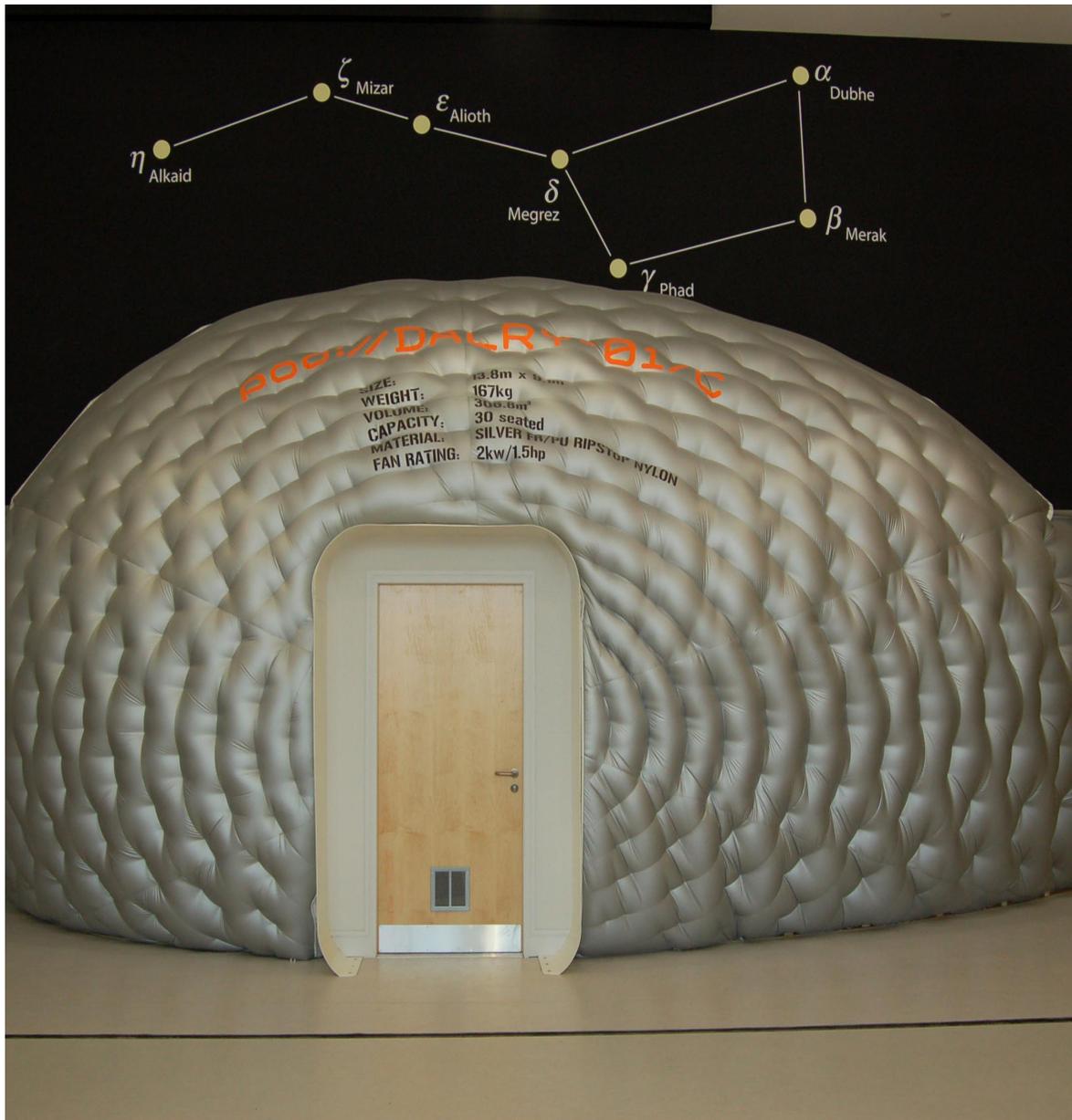
cities, the concepts of place and sustainability.

Place-making - is the idea that urban designers, planners and developers should be making environments that are individual and locally distinctive, using local materials, telling the stories of people and communities from the past and present. Exploring heritage and making it relevant to people today is an important part of place making - history is what makes the character of a place over time.

Contemporary public art looks at this heritage with new eyes highlighting forgotten buildings, making residents look again at the familiar and brings to light unofficial histories of place. Recognising this the National Trust have been working with the Arts Councils of England and Wales on their "Trust New Art" programme

Heritage and Innovation: 'Sanctuary' by Jo Hodges and Robbie Coleman, Galloway was an experimentation of sound, light visual art and discussion. The event, which took place around Murrays Monument included a 100ft neon sculpture and Dark Outside FM – a site-specific radio station curated by sound artist Stuart Macleann which broadcast the work of artists around the world."





Education and Innovation: Primary Space IT Suite was created by artist Bruce McLean, his son William McLean and the architects and educational services of North Ayrshire Council to make a space for learning and creativity.

to commissioning contemporary art for their buildings and natural landscapes: “We invite you to experience our special places from a different perspective. Many of our places were built with art at their heart. To continue this important creative legacy, we created our Trust New Art programme in 2009. Since then we’ve worked with over 200 artists to create new work inspired by places in our care.” (National Trust).

Sustainability - is the idea that to re-shape our living spaces and daily lives to become less resource intensive, here artists able to imagine possible futures, both in the physical environment and in bringing people together in new ways to talk about clean energy, growing your own food or recycling. Not least artists are increasingly interested in art that frames or directly supports local ecologies, green spaces and animal life, with a growing movement of public art which help the greening of towns or “animal architecture” projects where public art becomes housing for swallows, bats or bees. Through public art people become re-focussed on caring for

their environment, particularly where public art has engaged communities in the process of creating it. Where people have been engaged in improving the place they live they are much more likely to feel a sense of ownership of it and are much less likely to vandalise it.

- Public art can improve both our perceptions and the reality of the built and natural environment when it is related to the idea of enhancing the unique character of places.
- Investment in making a place special has a social return in the way that people then care for their own places.
- Public art is about both understanding the past and imagining possible futures.



Place and Environment: This series of films was shown underneath the M74 as part of the Environmental Art Festival Scotland, making people reconsider the unloved spaces in their landscape.

“Culture and the arts should be clearly and continually reflected in the corporate leadership priorities and the corporate strategy of both public and private sector development partners.”

Town and Country Planning Association, 2016

Policy context

Participation in cultural and sporting activities enhances people's personal enjoyment, development, and fulfilment and improves their physical and mental health and wellbeing. And high-quality cultural and sports facilities help to make places more attractive, help to boost economic activity and prosperity, and aid the development of shared identities and increased understanding between different communities.

(Town and Country Planning Association, Planning for culture and the arts, 2016).

Whilst great public art is about our dreams, hopes and fears, and can't be reduced to numbers and statistics, there is clear evidence that art in public space has the potential to make a significant contribution to the cultural, economic, social and environmental future of Cheltenham, responding to local and national policies and strategies, both cultural and planning-led. These policies, created in consultation with the people of Cheltenham with the advice of national and local experts, should help to guide the development of public art in the town as a collaborative process.

National Planning Policy Framework - At a national level the National Planning Policy Framework focuses on sustainability. It obliges planners and ultimately developers to make new industrial, leisure, retail and housing development sustainable. In the Framework plans must not only follow economic agendas to support growth and innovation but also positively contribute to protecting and enhancing our natural, built and historic environment, improve biodiversity, help us move to a low carbon economy, support strong, vibrant and healthy communities, provide housing to meet the needs of present and future generations, create a high quality built environment, provide accessible local services that reflect the community's needs and support its health, social and cultural well-being.

Cheltenham Borough Council Corporate Strategy 2016-17 - The Borough Council recognises the value of forward looking place-making for the town as part of its Corporate Strategy, working in partnership with key stakeholders to develop a longer term strategy for place making and growth that promotes the well-being of its citizens : *"We want to unlock the ambition of our communities to achieve their promising future – recognising Cheltenham's history whilst refocussing on innovation, vibrant cultural experiences, economic growth and growing our talent pool. We will be a regional leader, well connected and have delivered a sustainable legacy."* (*Cheltenham Corporate Strategy 2016-17*).

Place Strategy – Related to the Corporate Strategy the Council is developing a Place Strategy which sets out the need for:

- A diverse and internationally successful range of cultural assets and events, a place where we develop and nurture talent, engaging with graduates and support them in their careers
- A vibrant and attractive town centre with a diverse and appealing retail, cultural and leisure offer, a sense of arrival and a clear and appealing marketing brand with excellent digital presence, a feeling of safety and of being welcomed, a high quality environment that is clean and well maintained
- Existing communities (and new planned communities) are socially sustainable, where there is equality of opportunity, and a reduction in the extremes in life chances. All young people have the opportunity to thrive and benefit from Cheltenham's social, cultural and civic life and feel involved in in the process of place making

These aims will be delivered through a consistent and joined-up approach across economic development, tourism, marketing, regeneration and cultural activities (making it a major opportunity for the use of public art which spans these strategic activities).

The Local Development Framework (2010), Civic Pride Urban Design Framework (2011) and Public Realm Strategy (2006) set out how Cheltenham can be physically developed to meet its objectives and provide a “high quality and imaginative public realm [to] enhance the town's reputation as a national centre of culture and encourage investment in the leisure, tourism and retail sectors”. Objectives relevant to public art can be summarised as:

- Improving the legibility to the town centre bringing together world class heritage and contemporary interpretation, providing spaces for outdoor entertainment and music, promoting informal as well as formal cultural activity, respecting, reinforcing and reinvigorating Regency tradition.
- Re-establishing Cheltenham's reputation as a centre of health and healthy living - promoting walking and cycling, clean air and outdoor activity, and emphasising community well-being, introducing greening in the town centre such as green roofs and green walls to improve air quality and screen car parks.
- Improving access to affordable housing and providing high quality spaces and amenities which bring people together, increasing opportunities particularly for the more deprived sectors of the community, improving expectations and



EAFS 2015 Wide Open

civic pride through encouraging active community participation.

Cheltenham Plan and Joint Core Strategy

The emerging Cheltenham Plan is in the process of being prepared. Once adopted it will provide an excellent opportunity to promote and support the Public Art Strategy through planning policies." The latest version of the JCS can be found [here](#). The reference to public art is on page 66.

Green Space Strategy for Cheltenham (2009-2024)

– "Parks, People and Wildlife" shows how the Council sees green infrastructure as a way of supporting the delivery of civic pride, of managing and adapting to climate change by providing amenity space and play and of creating "a town within a park" - the greening of streets and the creation of new green spaces is a central theme. In doing so it recognises the need for projects, which could take the form of public art, that bring together councillors, partners, stakeholders

and the local community on green space matters. There is a particular need to engage young people: “old people think they own the parks and young people shouldn’t be in them”. Other objectives which could be addressed through public art include creating animal and plant infrastructure, making new wildlife areas, informal/natural play space, allotments, renewable energy, more bike stands and the promotion of local food production.

Neighbourhood Planning, Housing and the Social Sustainability Model - Most development in Cheltenham in the future will be outside of the town centre with major house building in Cheltenham in the North West and West such as the largest new single development in the County, North West Cheltenham with plans for 4285 new homes, new schools, health facilities, parks. Nearby West Cheltenham will accommodate 45 hectares of new employment land. Some of these developments will be informed by Neighbourhood Plans where parishes and other social groups develop their own plans for the area, in Cheltenham a small number of plans are emerging and need advice and guidance on incorporating culture. This is highlighted in the new Social Sustainability Model of planning being adopted by Cheltenham Borough Council. This model introduces more emphasis on community self-determination, making shared social spaces and cultural

life and allowing space for flexible future facilities, so-called meanwhile spaces (Welcome to the future: A local model for building socially sustainable communities, 2016). These are all areas where public art can contribute, for example in terms of creatively bringing people together to facilitate conversations, making small or temporary social spaces, especially during the construction of larger schemes, and contributing to the future of the public realm.

Cheltenham Trust Strategic Plan - Responsibility for a number of Cheltenham's cultural assets and policy now rests largely with the Cheltenham Trust which delivers leisure, sports and culture services on behalf of the council. Strategic Plan which is to develop, maintain and sustain its assets has for the benefit of the public. The Trust is planning to redevelop the Town Hall and the Pittville Pump Rooms – both opportunities for arts projects that investigate the spaces and draw attention to them. The Trust also recognises its role: “beyond the walls of the culture and sports venues [where the Trust] will inspire new content, whether digital, artistic or as a public statement will enliven areas of the town exciting audiences, creating participation and signposting the public to other activities across the town.” The Trust manages both sports and arts offers, giving it an interest in both physical and cultural health/wellbeing, an exciting area to develop art and sport cross disciplinary

practices, as stated in the Plan “We will mix it up – there will be music events in sports venues and band stands, health and wellbeing events in cultural venues. Expect the unexpected in unusual places, Cheltenham’s compelling narrative will appear in all venues and unusual spaces and places.” More widely the Trust is helping to create a cultural stand of the Place Strategy amongst its partners. Through an Urban Psyche workshop attended local cultural institutions, politicians, the Council and other creative businesses created a manifesto which describes the ambition of closely linking to culture to place-making.

Pulling these strands together, there is an ambition, in which public art plays a significant role, in educating, informing and reaching out to all sectors of the community. Cheltenham is diverse both economically and socially and public art can support delivery of key messages around equality, well-being, sense of place, inspiration and aspiration and cohesive communities.

- *Cheltenham is an area that is beginning to recognise the full potential of creativity and culture as a way of enhancing the life of its residents and attracting visitors – for both young and old.*
- *Art in public space, both temporary and long-lived, can be a relatively simple and inexpensive way of telling people that is Cheltenham is creative, pioneering, connective and nurturing place.*
- *Particular areas where public art can add value are in health, education, new housing, neighbourhood planning, town centre improvement (retail and leisure), cultural tourism and enhancing green space.*

“Artistic ventures are vital when creating a distinctive community.”

Richard Magree, Chief Executive, Knight Dragon Developments, on making room for young creatives in new housing.

Priorities

As discussed, Cheltenham is already a fascinating and attractive place whose well-known stories are told through some of its great art in public places. However there is so much more that could be achieved for the benefit of residents and visitors, culturally, socially, environmentally and economically through a joined up strategic approach that brings together culture, planning, education, health, environment, economic development and communities. It is recognised that the town's economic development is seen as a priority. Public art development is a critical component of providing cultural density and identity.

Strategic priorities for public art development that have been identified through interviews and workshops are:

- **Strengthening identity and a sense of place – making people see Cheltenham differently and developing Health and Education as a key part of this identity, particularly in new developments on the outskirts of Cheltenham**
- **Supporting local creativity – supporting cultural producers and or just getting out the way – there should be a culture of allowing artists and creatives to experiment and do new things without unnecessary obstruction**

- **Community engagement – there needs to be more input from the grassroots and more projects that engage with social and economic deprivation such as engagement in developing briefs, ideas and selecting artists.**
- **Building on the history/roots of Cheltenham, but making these messages relevant to today's societal issues**

The workshops also identified that art in public space in Cheltenham is created in through two main routes, the planning process (development led) and through cultural agencies (arts-led). When created by the planning process and funded by developers public art is usually created in an organic way, as investment becomes available and particular locations become ripe for development. Public art in Cheltenham has therefore resulted in a series of isolated projects with little or no strategic relationship between them. Equally culturally led art in public space is created in response to the objectives of cultural organisations, such as audience development or creative education, with little reference to wider social, economic or environmental goals.

The task is to join up planning-led and arts-led approaches that

address the strategic priorities of identity and place, local creativity and community engagement. This can be achieved by:

- setting out best practice for the commissioning of public art, not to restrict artistic vision but to enhance its transformative power
- improving the infrastructure for public art delivery- opportunities for exchange, collaboration and communication between development-led and arts-led partners
- taking a pro-active approach to demonstrating potential benefits through innovative exemplar projects and action research which target strategic areas – health, education, new housing, neighbourhood planning, town centre improvement (retail and leisure), cultural tourism and enhancing green space.

“Great places, in sum, have five significant qualities. They are places of anchorage and distinctiveness; places of connection and reconnection; places of possibility and potential; places that encourage personal growth and learning and places of inspiration. Clearly it is the cultural sector in all its facets that can achieve these aims to a significant degree. It is by thinking afresh that Cheltenham can make this happen especially by fostering a culture of creativity in everything it does. This begins to tell a story of the town that can combine well the old and the new.” (Cheltenham: The power & potential of culture & creativity - A Manifesto (Draft), 2017)



Legibility and Place: The Royal Terrace Gardens, Torquay were designed by Ginkgo Projects with artist Juliet Haysom to be part of clear routes around for tourists and residents - improving its legibility.

Best practice

To make great art you need find great artists, make the space for them to do what they do well and ways of connecting art to people. Whether temporary or long-lived successful public art makes the space for the unusual to happen and, ironically, this takes planning. Therefore the following key principles for commissioning public art in Cheltenham which have been developed through research by organisations involved in public art and through consultation with those involved in public art in Cheltenham.

Art without boundaries or time limits - there should always be a place for innovation and risk; it's good to try temporary experimental projects which are valuable in their own right and can also lead the way for longer term works.

Cultural infrastructure - Public art can enable public space, for example: making platforms and spaces for temporary works or performance like the 4th Plinth project in London where different artists are able to show temporary public art; exhibition spaces like the phone boxes in Cheltenham which are a mini-gallery which addresses the limited accessibility of exhibition space for local artists; projects that create studios or project spaces in developments for "artists in residence"; enabling digital public space interventions; using construction

hoardings for a gallery of street art. These approaches can be part of a meanwhile space strategy – occupying empty buildings, or setting up temporary space for creativity until community spaces are built.

Time to think – if the artist is to contribute something meaningful to a "sense of place" there needs to be adequate time for research and ideas development, as well as contact time with collaborators and communities.

It's good to share - co-production and collaboration, sharing resources and knowledge across disciplines and across sectors creates new connections, facilitates communication and makes the end result more than the sum of the parts.

Reaching out –thinking about how to engage people public art should be part of the whole process from start to finish, from decision making, actively helping with the project, to learning about art, culture and place, remembering that communities are not just made up of people living in a particular street.

Early engagement – information about the benefits of and best practice in commissioning should be given to developers in pre application advice and surgeries; in new developments the artist needs to be central to the design processes in order

to maximise opportunities for artists to suggest locations for art and ways of working. For instance thinking about the integration of art into buildings or landscapes before building starts will save money.

Clarity is key – make sure that everyone understands what the basic needs of the project, what are the challenges and parameters, what is the artist's role...

Looking after what you made - everything has a finite life span so thinking about maintenance and de-commissioning, who will look after long-lived works and what will happen when they wear out at the start of a commission is crucial.

Thinking differently about public art: A Thousand Seasons Past was a performance made with local people that was commissioned as part of the Wapping Wharf public art programme, a series of permanent and temporary art works funded by Umberslade as part of a public art obligation for the site. Created by artist Emma Smith it transports you back through the rich and haunting history of the Bristol docks using choreographed movement and live music, all performed in a specially built open air auditorium.



Doing it professionally - management capacity has to be made available in a project to ensure that it is done well, professionals with experience managing and curating public art should be employed on projects; likewise public art steering groups/public art review panels should contain a broad range of relevant expertise for strategic priorities and audiences (in the case of Cheltenham this is planning, architecture/urban design, the arts, education, health, local business, cultural tourism and the environment, as well as community representation).

Making connections - linking project artists to support and networks of other artists working in the area is enormously beneficial for developing new ideas and supporting local creativity: equally communities working with artists also need support, particularly when this is breaking new ground.

Even artists need to eat – if artists are expected to contribute alongside other professionals like architects to socially and economically important projects they should be properly paid.

Making a better future – for all involved, artists, commissioners and communities - the only way to improve what you do is to reflect on what went well and what went wrong, so forms of evaluation are important.

Resourcing and delivery

Historically, funding for projects has derived from s106 monies being secured, pooled and delivered through the CBC Public Art Panel. Freelance curators have been commissioned to deliver projects on a piecemeal basis by CBC. Arts led and funded projects have developed on an ad hoc basis being delivered by a range of organisations.

There is huge potential to improve the diversity and quality of commissioning practice and creative outcomes. To support a broad ranging, ambitious, integrated approach to progressive commissioning it is proposed that arts led and planning led initiatives are combined through a town wide programme of commissioning.

A development model is proposed that brings together the potential for a arts/culture led curatorial programme supported as a part time post by external funding but aligned with funding that can be secured through planning gain.

The sharing of joint project interests will help develop public art development strands that touch peoples lives. It is suggested that broad interests to be developed are:

1. Health & Wellbeing
2. Women and Young people.

3. Creative Campus
4. Homes & Housing
5. 21st century Cultural Tourist

These areas are outlined within the following Action plan.

It is recognised that human and financial resources are stretched and time limited so some pragmatic small steps are recommended to create dedicated time and space to allow for a programme led approach to public art to develop over time.

Time and detailed research is required to build understanding and participation from both the planning and arts led sector, so that a shared vision is established that supports the wider place agenda. This strategy proposes the first steps towards a revitalised approach to commissioning. It is recommended that:

1. The 'Public Art Panel' is repositioned as the 'Public Art Review Board' to reflect a shift in role to that of review and oversight rather than management and delivery. It is recommended that the membership and knowledge base is activated, enriched, and widened so that the Review Board develops an

active voice and ownership to promote public art activity on a town, regional and national basis.

There is a need (despite recent review) to develop clarity for roles, responsibilities, membership and remit for the Review Board. It is proposed that the Review Board is a shared partnership led Board chaired by partners in rotation and managed by the Public Space Curator. It is proposed that delegation of direct expenditure of s.106 monies is made by the Board to CBC officers to allow for a widening of projects and initiatives delivered by partners with the Review Board retaining oversight.

2. A Public Space Curator is appointed for a three year part time post secured through funding from ACE Grants for the Arts application matched with commuted sums secured from existing developer contributions.

The approach will provide much needed financial and human resource to link spatial and culture led activity through the appointment of the Public Space Curator. This approach will allow for an innovative and integrated programme to develop that is town wide focussing in the four development strands already set out.

3. An Art Plan led approach is adopted for major planning applications to ensure that opportunities are identified early on in the design process. Developer guidelines are produced to provide clarity to secure appropriate and consistent public art provision.

4. A network or loose group of interested professional curators, producers, artists, design practitioners and academics individuals is established to meet on a sporadic basis to form a support network that provides linkages between town wide projects.

Current and future public art provision through planning led projects

The majority of public art commissions are currently secured through developer contributions via Section 106 agreements or through planning conditions. Design proposals or commuted sums are proposed by developers for consideration by the Public Art Review Panel. External curators are sometimes used to coordinate and facilitate this process.

It is recognised that although public art provision is secured that this process has some inherent issues which should be addressed. Some of these include:

- Contributions are secured too late within the design process to allow for artists work to be fully integrated into the

development proposals.

- Developers can see public art as an 'add on' and argue against contributions on the ground of viability.
- A closely managed allocation of pooled funding has generally resulted in a restricted and variable set of commissions over recent years.
- Planning officers are under real time pressure and the scope and potential public art provision to develop the design and place agenda is not fully able to be realised.

Public art provision is included within the draft CIL charging schedule submitted to the Planning Inspectorate (July 2016). Through discussion there is a view that other CIL priorities might preclude public art provision in the future.

To facilitate securing appropriate provision it is proposed that greater emphasis is placed on developers (both private and public) to provide their proposals early in the application process and that these are secured through the use of Public Art Plans produced by experienced public art curators and producers.

Such plans should include:

- A description of the project and context
- Creative rationale
- Artist brief(s)
- Design proposals or proposed artist(s)
- Management and delivery proposals
- Costings
- Trigger points for delivery
- Decommissioning proposals

This process will place responsibility onto developers for providing appropriate provision rather than placing workload onto officers and will allow for diversity of practice and approach to commissioning. It is suggested that developer guidelines are produced for developers to provide clarity for the scope and content of required art plan information.

This art plan led approach works well for major applications. For small scale applications the position for securing public art is becoming less clear now that there are restrictions on how commuted sums are secured and an emphasis from NPPG on securing public art through condition rather than s.106 agreements.

The following model and action plan below outlines proposed development structure.

The graphic shows the two main sources of public art activity that of planning and arts led public art development.

It is proposed that a Public Space Curator is recruited by the Cheltenham Borough Council to develop and lead a public art programme. The curator will be expected to work closely in partnership with the Trust and other partners developing the four proposed creative strands as areas of combined planning and arts led activity and funding.

An Art Plan led approach for planning led projects will place a requirement on developers to integrate and produce high quality public art projects at the start of the development design process (rather than at the end at present) and provide consistency of approach for officers. The Public Art Review Board maintain oversight over planning led projects.

Opportunities for cross project funding between arts led and planning led projects is shown.

Areas of focus and opportunity are shown for both planning

and arts led development.

The identity of the programme to support place making is expressed through the combination and integration of the two current areas of public art development.

Public art development in support of place making

Arts and Culture led activity

Public Space Curator
(Cheltenham Borough Council)

Cultural tourism

Sense of place

Education

Creative economy

Arts and Health

Public Art Review Board
Partnership led
Managed by Public Space Curator

- Priority areas:
1. Health & Wellbeing
 2. Women and Young people
 3. Homes & Housing
 4. 21st C. Cultural Tourist
 5. Creative Campus

Planning and development led activity

Art Plan led
(CBC Officers)

Civic, Education, Health

Housing

Town centre

Green space

N. Planning led

Cross project development and collaboration

Action plan

Development strand	Issues and opportunities	Recommendations	Lead	Cost
<p>Public Art Panel</p>	<p>Workshops identified the need for better and more effective communication between planners and the current CBC Public Art Panel.</p> <p>Potential exists for bringing in public art expertise, user/community representation and representatives working in priority areas to provide an integrated approach to project development.</p> <p>Opportunity exist to broaden function and role of the panel to provide a review rather than management function.</p> <p>Opportunity to rename the panel as the Public Art Review Board.</p>	<p>Align the membership and skills of the Public Art Review Board more closely with strategic priorities to include specialisms in:</p> <ul style="list-style-type: none"> • Public art • Spatial planning • Community representation • Women • Young people • Health (physical and mental) • Education • Housing and social care • Neighbourhood planning • Sustainability and green space • Cultural tourism (eg from the Festivals) • Business and enterprise <p>Strengthen activity through developing partner working to provide a review rather than management function.</p> <p>Oversight maintained for planning led projects.</p> <p>Development and management lead developed by Public Space curator. Terms of reference, roles, responsibilities and procedures to be developed by Public space curator. Development of a public art membership pack including terms of reference and governance</p>	<p>Cheltenham Borough Council</p>	<p>£0</p>

Development strand	Issues and opportunities	Recommendations	Lead	Cost
Public Space Curator	<p>The challenge for public art development is that it requires leadership and sustainable resources in order for things to be done better and differently.</p> <p>Opportunity to follow and then lead practice in this area e.g (Bristol, Plymouth, Southampton)</p>	<p>An arts-led development role would help to:</p> <ul style="list-style-type: none"> • Give a public art specialist perspective on the Public Art Review Board • Catalyse ideas in this field through supporting new Networks and Partnerships • Curate an innovative Arts-led Public Art Programme links with development-led initiatives • Provide training and support for planners around applications and strategic planning issues e.g. Neighbourhood Planning 	Cheltenham Borough Council	£18K per annum (based on 3 days p/w)

Development strand	Issues and opportunities	Recommendations	Lead	Cost
Networks and partnerships	Creating opportunities for exchange, collaboration and communication between development-led and arts-led partners. Supporting artists in the area develop a public art practice. Creating the connections needed to explore cultural commissioning – public art for health and social service delivery.	<p>An external advisory group, meeting two or three times a year advise the Public Art Review Board to discuss partnership projects, best practice, create arts-led temporary and socially engaged public art etc.</p> <p>Membership could include: Cheltenham Borough Council & Gloucestershire County Council; cultural institutions e.g. Cheltenham Trust, Gloucester University, the Festivals. Cheltenham Design Foundation, Open Studios, the Cheltenham Arts Council; social institutions like Gloucestershire Hospitals N H S Foundation Trust, housing associations and care providers; environmental organisations e.g. the Local Nature Partnership, Vision 21, Gloucestershire Wildlife Trust; economic groups, e.g. Chamber of Commerce and Business Improvement District.</p>	Public Space Curator	as above

Development strand	Issues and opportunities	Recommendations	Lead	Cost
Support for Planners & Developers	The early engagement of planners and developers is a key driver for successful projects which engage communities in creating their own agendas and spaces and integrate well.	<p>Public Space Curator to provide updates and training for planners yearly in order to raise the idea of high quality public art as part of pre application advice and creating effective planning conditions.</p> <p>Consider public art as part of creating the existing physical or a virtual “Urban Room” as a planning resource for developers, planners, architects and all.</p>	Cheltenham Borough Council	As above
Neighbourhood planning	Neighbourhood plan groups (eg Parish Councils) should be encouraged to support culture in their plans, to feed into Community Infrastructure Levy agreements	<p>Providing updates and training for planners yearly in order to raise the idea of high quality public art as part neighbourhood planning.</p> <p>Provide all neighbourhood plan applicants with a toolkit to include public art and cultural provisioning advice potentially integrated into the recent ‘A local model for producing socially sustainable communities produced through the partnership of Cheltenham Borough Homes, Bromford, Sovereign and Barnwood Trust.</p>	Cheltenham Borough Council	As above

Development strand	Issues and opportunities	Recommendations	Lead	Cost
Planning led projects	Currently there is inconsistency in the quality, timing and provisioning of public art elements within planning led projects. An opportunity exists to initiate an Art Plan led approach for major developments to help reduce burden on case officers, provide consistency of provision, improve art work quality and ensure proposals are integrated early into the development control process.	<p>Public Space Curator (with potential external support) to provide developer guidelines for the preparation of developer produced Art Plans for major developments submitted with planning applications to simplify and unify the approach for planning led projects. Public Art Review Board to provide content oversight. Art Plan delivery managed through developers working with external public art managers.</p> <p>Within current restrictive guidance investigate potential to use s.106 contributions or other funds to part fund Public Space Curator to allow for greater cross fertilisation between planning and arts led projects.</p>	Cheltenham Borough Council	£0 - £2,500

Development strand	Issues and opportunities	Recommendations	Lead	Cost
Arts-led Public Art Programme	Taking a strategic approach to public art is difficult if entirely reliant on planning led projects (whether private or public sector). Being strategic requires a targeted approach that demonstrates the potential of new forms of public art to contribute to a sense of place, societal health and wellbeing and cultural vibrancy. Arts led research projects can be a versatile and impactful way of demonstrating the way forward for the development-led planning system.	<p>Develop a programme of 4 research strands that demonstrate the potential of public art for Cheltenham's future. These in the first instance are fairly modest but could be used to build ambition and should be closely linked to development led plans or current projects:</p> <ol style="list-style-type: none"> 1. Health & Wellbeing 2. Women and Young people 3. Homes & Housing 4. 21st C. Cultural Tourist 5. Creative campus 	Public Space Curator	£30,000 match project funding. Support from s106 contributions
		(1) Health & Wellbeing: A contemporary art commission that remixes the town centre heritage of spa Cheltenham and those peripheral groups with health/wellbeing deprivation, for example young women in state education – an opportunity for inter generational exchange.		
		(2) Women and Young people: Acknowledge the aspirations and hopes of women and young people and giving voice to those who are voiceless, through representational art.		

Development strand	Issues and opportunities	Recommendations	Lead	Cost
		<p>(3) Homes & Housing: How can artists work with communities, planners and developers to make new housing in Cheltenham more creative, e.g. cultural consultation, enabling grassroots creativity that feeds into planning, making temporary (meanwhile) creative or social spaces for people to come together.</p>		
		<p>(4) 21st C. Cultural Tourist: Using digital/locational technologies to tell both the well-known and untold stories of artists, art & architecture in Cheltenham – the ménage a trois between Aesculapius, Hygeia and Hippocrates, the unfinished symphony of Würzel, the way the chimney sweep got his top hat...</p>		
		<p>(5) Creative Campus: A series of events in public spaces – finding the neglected places in-between – a programme of small temporary projects to raise awareness of the breadth of art in public, e.g. street/urban art at bus shelters, billboards, hoardings of building sites, unoccupied retail, making the town a “Creative Campus” where art, design and architecture students can try out new ideas.</p>		

Appendix

Attendees at the study development workshops:

Nick Sargeant	Cheltenham Public Art Panel (Chair of Public Art Panel)
Flo Clucas	Cheltenham Borough Council - Councillor (Lead Member)
Julie Finch	Cheltenham Trust
Diana	Hatton Public Art Consultant
Nicky Whittingham	Public Art Consultant
Niki Whitfield	Public Art Consultant
Angus Pryor	University of Gloucester
Jenny Ogle	Cheltenham Civic Society
Riah Pryor	Cheltenham Trust
Kevan Blackadder	Cheltenham Business Improvement District
Tess Beck	St Pauls Residents Association
Maxine Melling	Cheltenham Civic Society
Sarah Bowden	Harwick Gallery
Charmain Sheppard	West Cheltenham Development Forum
Wilf Tomaney	Cheltenham Borough Council - Townscape Manager
Tracey Crews	Cheltenham Borough Council - Head of Planning
Toby Coombes	Architects Review Panel for Cheltenham
Martin Chandler	Cheltenham Borough Council - Trees Officer
Chris Chavasse	Cheltenham Borough Council - Development Manager
Gary Dickens	Cheltenham Borough Council - Planning Officer
Harry Du Bois-Jones	Cheltenham Borough Council - Planning Policy Officer
John Rowley	Cheltenham Borough Council - Planning Policy Officer
Adam Dyer	Cheltenham Borough Council - Conservation Officer
Ben Hawkes	Cheltenham Borough Council - Planning Officer
Claire Donnelly	Cheltenham Borough Council - Planning Officer
Helen Down	Cheltenham Borough Council - Community Engagement
Victoria Harris	Cheltenham Borough Council - Planning Officer
Malcolm Wallis	Cheltenham Borough Council - Green Space Development
Rob Vales	Gloucestershire County Council - Highways
Howard Barbel	Cheltenham Borough Council - Townscape Designer
Andy Hayes	Hester's Way Partnership

