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PROCESS AND PROCUREMENT

The process of commissioning artists and managing public art projects is a complex and specialised one. Upon adoption of the strategy, Essex County Council must ensure that adequate internal and external resources are secured to ensure effective delivery at policy and practical levels.

6.1 The Public Art Development Officer

One of the recommendations within Essex County Council's Strategy for Public Art established March 2000 was the appointment of a Public Art Development Officer. The current post-holder has played a key role to date carrying out the following essential tasks:

- scope, detail and establish key Essex County Council strategic schemes including the appointment of artists and ongoing project management
- developing and maintaining relationships with the relevant professional agencies
- acting as a guardian and champion of the Council's arts policy and public art strategy
- establishing a pro-active consensus for public art across Council departments
- monitoring the implementation of policy and adherence to best practice
- recommending policy changes as needed
- administering Public Art Funds
- managing commission and maintenance agreements with external agencies
- contributing to and co-ordinating a marketing programme for the county's public art collection.

The officer is experienced in and able to advise on best practice in commissioning and to work with professional external visual arts organisations and commissioning agencies.

6.2 External Commissioning Agencies

In order to achieve the maximum benefits of best practice, the Public Art Development Officer must operate from time to time in partnership with professional public art commissioning agencies, with proven track records. This is common to most UK local authorities.

Working with artists in this context is a complex process requiring expertise and experience in the field. In selecting such agencies within tender processes or in appointing retained consultants, Essex County Council will need to ensure agencies can demonstrate:

- Substantial knowledge and understanding of contemporary visual arts and contemporary practice in the public realm
- A track record of initiating and implementing visual art projects in the public realm
- A thorough understanding and knowledge of procurement mechanisms within major construction projects, including compliance with CDM regulations
- A track record in project management: contractual, financial and technical
- A practical knowledge of public funding mechanisms of the arts and evidence of raising partnership investment
- The ability to operate on many levels, acting as broker to productive, positive partnerships between artists, architects, engineers, developers, the public sector and resident, visiting or transient communities

Prospective agencies will need to demonstrate that they carry sufficient Public Liability and Professional Indemnity insurance, operate Health and Safety, Equal Opportunities and Environmental Policies and have the ability to operate and manage dedicated client accounts.

6.2.1 Benefits

The benefits of working with external agents include:

- Experience and expertise
- Knowledge and experience of contemporary art practice
- Access to and experience of working with professional artists
- Observation and delivery of best practice
- Project Management
- Business Development

Such agencies carry extensive databases holding artists details and track records, often have existing relationships with developers and a detailed understanding of a number of projects.

6.3 The Commissioning Process

In advance of the submission of a detailed planning application, the inclusion of a professional artist in the design team should be recommended and encouraged. Certainly, by the Outline Planning application stage, discussions with a professional agency should have begun, allowing identification of opportunities for appropriate projects.

Council officers and applicants for planning permission should seek advice from the Public Art Development Officer regarding the engagement of a suitable, approved, professional consultant or commissioning agency to manage the selection and appointment of artists and the development and implementation of the project to completion.

6.3.1 Selection

Open and transparent selection methods are used by all reputable commissioning agencies and are comparable to a tender process. Detailed Project Briefs are issued to all artists, with which they must comply, within a contractual structure. Artists make formal submissions, are short listed and interviewed.

6.3.2 Contracts

Contractual arrangements may vary according to the circumstances of projects but, in general, should adhere to the following pattern:

- Consultancy contract or agreement between Client and Commissioning Agent
- Design agreement with appointed Artist(s) to secure design proposal(s)
- Three way contract between Client, Artist(s) and Commissioning Agent, to secure implementation of the agreed work(s)
- Standard sub-contractual agreements

Contracts should cover the following:

- Responsibilities and obligations of the contracted parties
- Relevant Insurances
- Fees
- Commissioning period (start and completion date)
- Provision of services by the contracted parties
- Copyright and ownership
- Maintenance obligations and care
- Duration of location or display of the work in the public domain

6.4 Ownership and Maintenance

Maintenance is a key factor in the long-term care and quality of public art works in any civic collection whether historical or contemporary. Appropriate care and maintenance ensures that the benefits of any Local Authority Policy are enjoyed for generations to come.

Maintenance arrangements can be complex as a result of multiple ownership arrangements for land and artworks and because of the scale and quality of the County's collection.

6.4.1 Ownership

The identification and confirmation of ownership of individual objects, schemes or programmes is central to appropriate maintenance arrangements.

The complexities of funding systems and land ownership often obscure ownership issues and circumstances are subject to change over time.

In many cases such information is or should be held on record and denoted as Owner or Duty of Care. The ownership of some works may be unclear and this should be addressed.

6.4.2 Maintenance

Public artworks are valuable assets assisting visual quality, interest and distinct identity in many areas. Appropriate care is essential to the retention of quality and as part of the recognition of:

- Financial and cultural value
- The artist as a creative industry professional
- Those that have paid for the work
- Those whose environment it occupies

When public art is commissioned with insufficient thought to long-term maintenance the result is that the effects of general wear and tear, damage, vandalism, dirt and simple deterioration are not prevented or rectified, the asset is devalued, and the reputations of all those involved are placed at risk.

Maintenance does not need to be a burden. Careful planning during the Commissioning Process, appropriate precautions and the effective identification and application of pooled resources are crucial in avoiding the pitfalls.

The purpose of this part of the Policy is therefore to:

- identify those to whom responsibilities fall
- recommend straightforward processes through which necessary action can be taken.

6.6.1 Maintenance Schedules

The Project or Artists Brief should include provision for the Commissioning Agent, artist and client to collaborate on addressing maintenance issues early in the process.

Ideally following technical specification, maintenance needs should be identified and scheduled, and the agreed document appended to the Commissioning Contract to be signed by all relevant parties.

The maintenance schedule, once the relevant information has been assembled, should include British Standard or Ral reference numbers for painted surfaces, where appropriate; materials, finishes and processes; design and structural drawings; routine maintenance schedules; clear statements regarding work which may be carried out by the owner or the owner's agents, and work which will require the involvement of the artist or specialist conservator.

6.6.2 Financial Implications of maintenance

If due care is taken during the Commissioning Process, long-term maintenance costs will be minimised. In many cases it will be possible to absorb maintenance costs within existing budgets for general public realm maintenance such as street cleaning, street furniture, lighting, park and garden maintenance.

Whatever efforts are made to minimise long-term revenue liabilities, there will inevitably remain some significant costs for a county as large as Essex. The County will need to lead by example and avoid neglect of the tangible assets of its existing collection.

Swift and detailed analysis is needed of existing Service Area maintenance budgets and any funds currently held. This is important to inform an accurate estimate of existing resources that will affect the level of additional financial resources required.

6.6.3 Management Implications of maintenance

Establishing ownership identifies the focus of responsibility, and the provision of maintenance schedules identifies the work that needs to be done and the programme for its execution. Internally, Essex County Council's Service Areas have divided day-to-day responsibility for its collection, spread over several operational sections.

There are serious specialist aspects attached to the practical management of public art collections, including the use of many different materials and techniques of manufacture and restoration or conservation, as well as the necessary consideration of aesthetic properties. These specialist issues can be difficult, but not impossible to cover in a fragmented service arrangement.

There is therefore a need for a co-ordinated standardised approach to maintenance issues. This will also provide the context for early warning of damage or deterioration, likely to be noted if regular checks are carried out. The importance of removing graffiti quickly is well known, and the same applies for other forms of damage.

A single focal point for the co-ordination of maintenance throughout the County responsibility area is necessary for Essex and this is best done through Public Art Development Officer

6.7 De – Commissioning

It has been established that, like many other elements in the public realm, artworks require maintenance. It should also be considered that some have a life-span, beyond which their aesthetic, material or mechanical role is exhausted. Artists and clients alike are open to and may suggest or require a work of a set life-span, often in consideration of planned or potential future transformation of the site.

There are also creative and aesthetic concerns attached to de-commissioning and to the setting of a limited life-span for artworks in the public realm. Some works will necessarily be temporary such as hoardings, some video/film projections or performance related works.

Guidelines

De-commissioning may be appropriate for practical or creative reasons in circumstances when:

- The work has reached the end of its determined life-span
- The work does not occupy the site for which it was designed and is compromised
- The structural integrity of a work is such that it poses a danger to public safety
- The site is subject to immediate re-development
- The work proves perpetually problematic or poses a risk to public safety
- The work may be appropriately relocated

The relocation of a work should be very carefully considered by all parties and the artist. Site specific works by their very nature are not assisted by relocation and some other works may simply have reached a point of deterioration where permanent de-commissioning is appropriate.

Each potential de-commissioning case should be assessed on its own particular circumstances by the Public Art Development Officer, the artists and the original commissioner, agent or owner. A full and detailed report should in turn be assessed by a suitably qualified and experienced individual or agency.

OTHER INITIATIVES WITH ESSEX

Within the boundaries of Essex County Council many other initiatives are taking place that will have a direct and indirect impact on the projects and processes proposed within this Strategy. These should therefore be considered within its findings and where possible projects should be developed in response to this wider context.

The Thames Gateway initiative by the Office of the Deputy prime Minister for instance will have a major impact on the transport infrastructure of Essex, but will also offer substantial opportunities to engage other parties in the projects initiated by the Essex County Council highways and Transportation Department. This will have the added benefit of shared costs and responsibilities and will expand the scope of these projects.

Similarly, but perhaps of a much smaller scale, it should be considered to engage with the Green Grid initiative, which could be particularly effective in securing supplementary finding through such schemes as the Landfill Tax Credit Scheme and developing projects in relation to large industrial and reclamation projects in South Essex.

Below are described in some more detail projects and initiatives within two Unitary Authorities within Essex which may benefit projects developed by the Highways and Transportation Services Department.

7.1 Basildon Renaissance

The Basildon District Strategic Development Partnership is a partnership that brings together Basildon District Council, the East of England Development Agency, Essex County Council, English Partnerships and the Thames Gateway South Essex Partnership.

The Development Partnership is leading the initiative to re-develop a 90 acre site at Gardiners Lane South, a key site in the aspirations of Thames Gateway South Essex to create a leading, landmark business hub for the region and a major site identified in the Basildon Local Plan adopted in 1998. The Partnership is also developing strategies for the regeneration of the Craylands and Fryerns Housing Estates and Basildon Town Centre.

Gardiners Lane South – Supplementary Planning Guidance

Supplementary Planning Guidance (SPG) for the Gardiners Lane South (GLS) site was prepared during 2002 following a Collaborative Design Workshop process involving consultation with statutory agencies, environmental groups, strategic stakeholders and business and residential community members,

facilitated by Design Consultants EDAW. Following a period of community consultation, Basildon District Council adopted the SPG for the Gardiners Lane South site summer 2003.

The SPG gives the overall context and structure of the sites uses. Precise details of the site will be published in The Development Framework Plan for Gardiners Lane South, currently under development, and will comprise of the following elements:

- A Relocation Strategy
- A Business Support Centre Business Plan
- A Transport Strategy
- Supplementary Planning Guidance

The aspiration for the Plan is to establish an approach following sustainable development principles that aims to become a 'Best Practice' model for sustainable urban business locations. The site will aim to provide a landmark destination for a mixture of business uses including start-ups, expanding companies, large businesses and head offices. The SPG also includes the development of 400 mixed-use residential units, including key worker accommodation and will include community infrastructure and other facilities and the development of an integrated transport system and a Green Travel Plan.

Green Travel Plan

Once complete, it is anticipated that the GLS development will accommodate up to 8,000 employees and 800 residents and related business support. In order to accommodate a potential substantial increase of vehicles on the existing highway structure and to contain traffic flows to the site, the Partnership will develop a Green Travel Plan that will be adopted by Basildon District Council. This Plan will provide a framework that will allow businesses to draw up and promote individual Green Travel Plans for their employees to use sustainable transport that will be a requirement of all major planning applications.

In order to monitor the success of the Green Travel Plan, businesses will be encouraged to develop targets within their individual Plans and develop annual progress reports to be submitted to the on-site Management Executive.

The overarching aim of the Green Travel Plan is to encourage the use of transport modes other than private cars by promoting accessible, alternative, sustainable transport modes within the development. Within the SPG, best practice in the preparation of the Green Travel Plan may include the following:

Public Transport

- Improving existing bus facilities and adding new bus routes linking the development to the town centre and residential areas.
- Giving buses priority on and off the development.
- Restricting vehicular movement within the development.

- Promotion of public transport and subsidisation of tickets by employers.

Walking & Cycling

- Provision of bicycle racks.
- Provision of shower, changing facilities and secure lockers.
- Staff loans to purchase bicycles.
- Rides home in case of emergency.

Car Sharing

Individual businesses will be encouraged to promote car sharing and the use of pool cars through intranet sites and internal publicity. A site-wide car sharing initiative for the development, that could be managed and operated by the Delivery Executive of the Management Company, will be considered.

Vehicle Parking

Individual businesses will be encouraged to introduce employee car park charges where appropriate and to provide parking spaces on the basis of need e.g. mobility problems, visitor parking and car sharers.

Flexible Working Hours and Home Working

Businesses will be encouraged to promote flexible working hours where appropriate. Increased home working will also be encouraged as the development will be linked to the broadband network.

Transport Strategy

In order to achieve its aims of Best Practice and sustainability, the Gardiners Lane South development will include a number of strategies relating to vehicular and pedestrian movement. The site lies immediately south of the A127 and is likely to include a new access and link route for vehicles to the highway as well as creating a safe crossing point over the A127 for cyclists and pedestrians.

Within the development, there will be substantial traffic calming measures with a proposed 20mph speed limit. It is hoped that containing housing within the development will encourage greater cycling and pedestrian movement. Pedestrian routes and footpaths are included across the development, routes will be well lit and will provide safe crossing points across Gardiners Lane South and Cranes Farm Road, through to the neighbouring Fryerns Estate and further across the A127 by way of the new junction bridge.

Fryerns Estate

This scheme will see the development of a mixed use commercial and residential scheme containing a mixture of social housing, affordable and high value properties and key worker accommodation at the Fryerns Estate. The scheme neighbours the Craylands Estate, an estate of predominantly 1960/70's

social housing where there are considerable problems for residents experiencing higher than average levels of unemployment, high crime rates and a poor perception of the area by others within the Basildon community.

Housing stock at the Craylands Estate is a mixture of good quality homes and homes in urgent need of upgrading or redeveloping. New homes will be developed at the Fryerns Estate for residents who wish to relocate, others will be housed temporarily at Craylands Estate and re-located as their homes are complete. Redevelopment will include the upgrading of some public areas with an emphasis on public safety and will include traffic calming measures and upgraded lighting particularly along cycle and walking routes.

Fryerns Estate Transport

The Fryerns Estate will become a Home Zone with 20mph speed restrictions and many traffic calming measures.

Although the Craylands Estate currently has good walking and cycle connections to the town centre, bus penetration is less successful and is concentrated on the eastern edge of the estate. Bus operators will be encouraged to develop routes through the centre of the estate, linking residents south to the town centre and northwards to commercial and business destinations at Gardiners Lane South and the Mayflower Retail Park.

Within the Craylands Estate site, the now empty old school building will be developed into an adult education centre, to include a community café and youth provision.

Main vehicular access into the new estate will be from Cranes Farm Road (A1235) at the existing roundabout. An opportunity exists for an artist to work with public realm designers and traffic and highways officers and the local community to create a 'Gateway' into the Craylands Estate at this junction.

Fryerns/Craylands Framework Document – Public Art

Essex County Council is developing a framework document for the Fryerns and Craylands Estate sites that will allow for the integration of public art into the regeneration area in line with the Essex County Council Public Art Strategy (established March 2000).

Echoing the vision for Basildon Renaissance, the vision within the Framework for public art will concentrate on best practice, emphasising community participation and consultation and creating distinctive and unique spaces. A number of objectives have been identified within the draft Framework:

- Inform development control negotiations on the appearance and function of public art within the developments
- To agree on Percent for Art policy to be applied to all capital spending during the regeneration of the Fryerns site
- To appoint a public art steering team that will have control of public art budgets and appointment

- of artists
- To agree that funds generated will be centrally allocated to the development and not necessarily apportioned to particular building or open space
- To develop formal consultation with local communities

Potential Locations Highlighted within Draft Framework

- Main entrance roundabout
- Public open space next to shops and resource centre
- Central tree lined avenue
- Public open space adjacent to residential housing
- Office buildings at entrance to development
- Shop fronts and Healthy Living Resource Centre
- A significant proportion of the artworks budget within social housing developments
- Temporary works charting the demolition, creation and regeneration of site
- Full educational programme with schools and local community
- Public consultation events

Suggested Areas of Investigation

- Artworks as traffic calming structures
- Linking cycling and pedestrian routes from Gardiners Lane South, across Cranes Farm Road, through to the Fryerns Estate
- Suggested land bridge across East Mayne (A132) leading to the parks.
- Art based workshops as planning consultation and to create awareness of design quality in public realm and infrastructure developments.

7.2 Thurrock

Thurrock Council became a Unitary Authority in April 1998, with a Labour majority and is responsible for maintaining education, social services, trading standards and libraries for a population of just over 135,000. A key authority in the development of the Thames Gateway area, Thurrock Council's Vision expresses the ambition that:

"Thurrock will be a place for enterprise and skills which build on the heritage and prosperity of the River Thames and welcomes new opportunities for trade. It will be a place where people feel included and where our diverse communities can build a safe, healthy, vibrant area in which they are proud to live, work and play."

Following approval from the House of Lords, Thurrock's Urban Development Corporation was established in October 2003 to tackle a wide range of environmental, social and economic problems in the area and will include the delivery of new homes, jobs and improved prospects for the people of Thurrock. Chaired

by Will McKee, Chairman of Tilfen Land Ltd. and Tilfen Regeneration Ltd. Thurrock UDC aims to be fully operational by Spring 2004 when detailed information will be available on the UDC's programme.

Similar to Southend-on-Sea, the other Unitary Authority within Essex, Thurrock has an Arts Generate programme, funded by a partnership of Arts Council England and Thames Gateway. One of the first tasks undertaken by Arts Generate was to map existing arts provision within the Borough. This led to an understanding of the historical lack of investment in arts-led regeneration in Thurrock and the development of a 3-year arts development programme up to 2005. To raise the profile of Thurrock, the Council intend to encourage creative industries into the Borough through a strategy currently being drafted by the Council's Regeneration Department.

The Arts Generate programme's main public art focus is on temporary installations developed through community involvement. A collaboration between local employer Proctor & Gamble, Arts & Business and local schools through an artist-in-residence project will conclude with a public projection event at Proctor & Gamble's premises in autumn 2004. The programme includes issue based activities such as Open Air, outdoor arts activities with pupils, parents and staff from four primary schools that looks at issues around community safety in green spaces and confronting people's fears of using public open spaces.

Using the River Thames as a theme, Arts Generate and Thurrock Council are currently devising the programme for the Thurrock Festival to take place in 2005. One of the festival activities will be the production of a new, devised, community play in partnership with English Heritage that will take place at Tilbury Fort during summer 2005.

Projects currently under development in Thurrock by the commissioning agency Commissions East include:

- 'Batville' by Nina Pope and Karen Guthrie. Based around the Bata factory estate in east Tilbury, the project questions the regeneration process through a public art programme which includes an installation, journey and film.
- Stefan Gec is currently developing a proposal for the Cruise Liner Terminal at Tilbury to be realised Summer 2005.
- Ben Sadler is working on a public art event for the Aveley Marshes in partnership with the RSPB.
- A signage and interpretation project is being developed for Davy Down near Grays.

Supplementary Funding Sources

Grant Name:	Special Grants Programme
Funding Body:	Office of the Deputy Prime Minister
Funding Area:	National
Deadlines:	Annual.
Total Fund Value:	£2,250,000 per year
Average Grant:	£45,000
Maximum Grant:	Discretionary. Maximum 50% funding

Description

The SGP aims to support innovative work by voluntary and community sector organizations exploring diverse ways of involving people in improving the quality of life in towns and cities. The SGP focuses on the five Urban White Paper Themes with strong links to Sustainable Communities. The main elements of the SGP framework are:

- Building for the future plan and its focus on transforming the equality of public spaces and local environments, and creating decent places that are cleaner, safer and greener.
- A cross cutting high level objective relating to race equality and diversity.
- Preference given to applications with strong links to the liveability and sustainable communities agenda.

Application Procedure:

A 2 tier structure – brief outline bid at stage 1; successful bidders then invited to submit full applications.

Enquiries

Priti Mehta / Mumuna Shallow
 Liveability and Sustainable Communities Division
 Urban Communities
 Office of the Deputy Prime Minister
 Zone 4/H10 Eland House
 Bressenden Place
 London SW1E 5DU
 Tel: 020 7944 3726 / 020 7944 3724

Grant Name: **PROJECT – engaging artists in the built environment**

Funding Body: Public Art South West

Funding Area: National

Deadlines: Stage 2 applications:

14/01/05 - Awards announced March 2005.

13/05/05 - Awards announced July 2005

16/09/05 - Awards announced November 2005.

Total Fund Value: £500,00 (2004 - 06)

Average Grant:

Maximum Grant: £15,000

A new national UK funding scheme supported by the Commission for Architecture and the Built Environment (CABE) and Arts & Business (A&B) with responsibility for management and delivery with Public Art South West (PASW).

The purpose of the scheme is to engage artists, public agencies and the private sector in a range of projects promoting issues around the development of a high quality built environment. The scheme will financially support artists working within design, planning and construction teams in order to influence a shared vision for the public realm at an early stage of its development.

The scheme is intended to:

Facilitate the artist's role as a creative thinker and/or commentator, working within the team appointed to deliver the project. It is not intended to cover the capital costs of implementing any work which may arise from this process.

The scheme will invest £500,000 from 2004 - 06 and is able to support the following types of awards:

Exploration Award:

For organisations who wish to work with an artist but need to initially consider the practicalities of doing so. Value £2,000 - £5,000

Visionary Award

For the engagement of an artist within the design team responsible for master-planning, urban design and development and regeneration frameworks. Value £5,000 - £15,000

Team-Building Award

Artists working within multidisciplinary teams on the design and construction of buildings and spaces. Value £5,000 - £15,000

Creative Homes Award

For the engagement of artists in housing market renewal or housing expansion schemes. Value £5,000 - £15,000

Creative Communities Award

For artists working with communities in regeneration, planning or urban design projects. Value £5,000 - £15,000

Applications will be assessed during a 2 stage process:

Stage 1: Initial outline on max 2 sides of A4.

Stage 2: Completion of detailed application form.

Talking Artists Award

For the publication of artists' views as verbal commentators on urban conditions and solutions. Value £2,000 - £5,000

Grant Name:	Grants for the arts – individuals, organizations and national touring
Funding Body:	Arts Council England
Funding Area:	National
Deadlines:	Rolling programme
Total Fund Value:	£2,250,000 per year
Average Grant:	below £30,000
Maximum Grant:	£100,000

Description

Programme aims to invest in the arts across England by making grants available under five aims:

- To change people's lives through the opportunity to take part in or experience high-quality arts activities
- To increase opportunities for cultural diversity in the arts
- To support excellence, new ideas and activity to help build long-term stability in arts organisations.
- To invest in the creative talent of artists and individuals
- To increase resources for the arts

Grants are for arts-related activities that include:

- projects and events
- commissions and productions (including public art)
- education activities
- research and development
- marketing activities
- capital items (eg equipment, improvements to buildings)
- organisational development

Applications

Artists, arts organisations, local authorities, public organisations and groups of organisations are eligible to apply. Applicants are expected to fund a minimum of 10% of the project total.

For applications over £5,000, a project proposal will need to be submitted to Arts Council England followed by a completed application form

Decisions

Applications can be made at any time between 1 April 2003 and 28 February 2005. Decisions will be made within six weeks for applications under £5,000 and 12 weeks for applications over £5,000.

Grant Name:	Landfill Tax Credit Scheme
Funding Body:	Regulated by ENTRUST
Funding Area:	National
Deadlines:	Rolling programme
Total Fund Value:	n/a
Average Grant:	n/a
Maximum Grant:	Discretionary

The Landfill Tax Credit Scheme (LTCS) was designed to help mitigate the effects of landfill upon local communities. The Scheme was introduced in October 1996 and enables landfill site operators to donate up to 6.5% of their landfill tax liability to environmental projects in return for a 90% tax credit.

In order to qualify to apply directly for Landfill Tax Credit, organisations must be registered with ENTRUST as an Environmental Body and be a not-for-profit organisation. Local Authorities are excluded from applying to LTCS. Alternatively, organisations may choose not to enroll as Environmental Body's by choosing to work with a Distributive Environmental Body (DEB) such as the Cleanaway Pitsea Marshes Trust, working in Basildon, and the Essex Environment Trust Ltd., that covers projects across Essex (excluding the Unitary Authorities of Thurrock and Southend-on-Sea).

Distribution of Funds

Donations can only support projects that fall within LTCS priorities. The allocation of landfill tax credits is at the sole discretion of the Landfill Operator.

The Objects of the LTCS

Landfill tax credits must be spent in compliance with the landfill tax regulations, which set the following objects for the LTCS:

- a. projects that involve reclaiming land, the use of which has been prevented by some previous activity

- b. projects that reduce or prevent pollution on land
- d. projects that provide or maintain public amenities or parks within 10 miles of a landfill site
- da. Delivery of biodiversity conservation for UK species habitats
- e. projects to restore or repair buildings for religious worship, or of architectural or historical interest within 10 miles of a landfill site
- f. projects fund the cost of administrative, financial or other similar services, supplied to other enrolled environmental bodies (EBs)

There are 43 Landfill Sites within Essex County Council's boundaries; 27 are registered as 'large', 6 as 'medium' with the remaining 10 registered as either small or not detailed.

To date the LTCS has distributed over £1,672,906.09 within Essex.

Further Enquiries

ENTRUST
Head Office
6th Floor, Acre House,
2 Town Square,
Sale
Cheshire M33 7WZ

Telephone: 0161 972 0044
information@entrust.org.uk

Grant Name:	New Partners
Funding Body:	Arts & Business
Funding Area:	National
Deadlines:	Rolling programme
Total Fund Value:	£5,662,438 (03/04 throughout UK-wide)
Minimum Grant:	£1,000
Maximum Grant:	£50,000

Arts & Business New Partners programme encourages business to try something new with the arts, with the aim of developing a sustainable, mutually beneficial partnership between businesses and arts organisations.

Projects must demonstrate:

- a sustainable relationship between both parties;
- clear benefit to the business;
- commitment by business to developing new areas of activity with the arts;
- commitment by business to maintaining and developing current arts activity;
- appropriate plans for evaluation and follow-up;

- value for money;
- an ability to manage and deliver the partnership.

Recent priorities see businesses keen to make use of arts projects involving:

- young people;
- education, training and life-long learning;
- social inclusion, access and outreach;
- the community and regeneration;
- employee access.

Arts & Business will not normally invest more than the business partners.

Application Process

The application process is in two parts. First a Project Proposal is completed and submitted to the Arts & Business East Office and is assessed by the Regional Panel. If successful, proposals are worked up to a full application and submitted to Arts & Business East, for consideration by the National Panel.

General Enquiries

Arts & Business East
67 Regent Street
Cambridge CB2 1AB

01223 321421
east@a&b.org.uk
www.aandb.org.uk

Trusts and Charities

Charitable Trust: The Esmée Fairbairn Foundation

Funding Area:	National
Deadlines:	Quarterly Decisions
Total Fund Value:	£5.4m Arts & Heritage
Average Grant:	£33,528 (2001)
Maximum Grant:	Discretionary

The Foundation aims to 'combat disadvantage, striving towards social justice'. Its general funding aims within all its funding programmes are to:

'expand high quality performing and visual arts provision in parts of the UK less well served than others'. The Programme aims to fund 'the most imaginative, high quality arts experiences to audiences, visitors and participants, or that add to the preservation of the national heritage'

Funding Priorities

- Sustain and/or create regional touring circuits and/or tour across UK national borders
- Take place outside London
- Arts provision in under-served geographical areas
- Innovation and emerging talent

Applications will need to fit within one or more of the following characteristics:

- Is for new work or second runs
- Involves artform/s which tend to be less well funded
- Will reach new audiences, for example, by including plans for education work as part of a broader programme.

Applications may also be made under the Heritage and Arts Education Programmes.

Applications

An 'application cover sheet' will be completed in the first instance, which is submitted together with a written proposal covering details of the project. Applications are considered at quarterly Trustee meetings. Decisions are expected within five months.

General Enquiries

Esmée Fairbairn Foundation
11 Park Place
London SW1A 1LP
020 7297 4700
info@esmeefairbairn.org.uk
www.esmeefairbairn.org.uk

Charitable Trust: The Henry Moore Foundation

Funding Area:	National
Deadlines:	Quarterly Decisions
Total Fund Value:	£5.4m Arts & Heritage
Average Grant:	£33,528 (2001)
Maximum Grant:	Information not available

The Foundation was established in 1977 to assist the public with the appreciation of the fine arts, particularly the works of Henry Moore, concentrating its support on sculpture. Grants are usually restricted to the following categories:

- Exhibitions (established galleries only)
- New commissions - temporary or permanent, indoors or out
- 2Challenge Fund - provides seed money to assist ambitious projects
- Publications - exhibition catalogues and other publications in the field
- Conferences, workshops, symposia and lectures
- Fellowships for artists at appropriate institutions
- Post-doctoral research fellowships for art historians at British universities
- Bursaries for post-graduate students of fine art or art history at appropriate UK institutions

The Foundation doesn't issue application forms. Applications may include supporting material. Applicants are requested to write a brief project proposal to the Foundation covering the following:

- Aims and functions of the organisation
- Precise purpose of the sought grant
- Amount required and details of how that figure is arrived at
- Details of other sources of income
- Details of budget for the scheme
- Details of how the scheme will be monitored

Enquiries and applications to:

The Director
The Henry Moore Foundation
Dane Tree House
Percy Green
Much Hadham
Herts SG10 6EE

Charitable Trust: The Foundation for Sport and the Arts

Funding Area: National

Deadlines:

Total Fund Value: £1,443,000 (2000/01)

Average Grant: below £10,000

Maximum Grant: £75,000

The Foundation channels charitable funds from the football pools into sport and arts projects nationally. Grants are made to 'support and promote sports and the arts in their many forms'.

The Foundation prefers projects in which it is the lead funder, and favours projects that 'benefit the general community'.

Applications

Application packs are available from the office. Applications are assessed in five stages, successful applications are sent a letter of intent that is dependent on the funding situation of the Foundation.

General Enquiries

The Foundation for Sport and the Arts
PO Box 20
Liverpool L13 1HB
0151 259 5505

Charitable Trust:	The Garfield Weston Foundation
Funding Area:	National
Deadlines:	
Total Fund Value:	£5,645,900 (Arts, 2000/01)
Average Grant:	
Maximum Grant:	

The Foundation supports causes within 10 categories including arts; environment; education and community.

Application

Applications are received by registered charities only. Details can be obtained by contacting the Foundation office. Applications are generally processed within three months of receipt.

General Enquiries

The Garfield Weston Foundation
Weston Centre
Bowater House
68 Knightsbridge
London SW1X 7LQ

020 7589 6363

Consultees and Bibliography

Consultees

Councillor Bass, Cabinet Member for Highways & Transportation, ECC
 Councillor Sue Flack, ECC
 Councillor Jeremy Lucas, ECC
 Councillor AM Hedley, ECC
 Tony Ciaburro, Head of Highways & Transportation, ECC
 David Whiteside, Passenger Transport, Highways & Transportation, ECC
 Bob Cook, Maintenance, Highways & Transportation, ECC
 Brian Goodwin, Network Management, Highways & Transportation, ECC
 Isabelle Lines Slatter, Public Art Development Officer, IAUD Branch, ECC
 Les Burns, Capital Projects Principal Engineer, ECC
 Robin Church, County Bridges Manager, ECC
 Clive Woodruff, County Bridges Engineer, ECC
 Katherine Reidy, Principal Transportation Planner, ECC
 Katie Haines, Public Rights of Way Officer, ECC
 Sue Grace, Heritage, Arts & Sports Manager, ECC
 Steve Downey, visual Media & Arts Development, ECC
 Roger Estop, Principle Urban Design Planning Officer, Chelmsford Borough Council
 Jamie Coles, Public Realm Planner, Chelmsford Borough Council
 Nicky Adamson, Project Manager, Arts Generate
 Mike Goddard, Project Manager, Thames Gateway
 Trevor Williams, Local Programme Manager, Highways & Transportation, ECC
 Paul Wilkinson, Principal Transportation Planner, Transportation & Operational Services, ECC
 Terry Davies, Divisional Manager, Harwich International Port
 Catherine Cailey, Green Spaces Officer, Green Grid South Essex
 Steve Mills, Public Transport Manager, BAA Stansted London
 Karl Raby, Engineer, Environmental Services, ECC
 Richard Gravatt, Transport Strategy Manager, Highways & Transportation, ECC
 Martin Winter, A130 Bypass Project Manager, Environmental Services, ECC
 Carol Craven, Strategic Development Control Manager, ECC
 Julia Gregory, Strategic Development Control Engineer, ECC
 Peter Chapel, Transportation and Development Control, ECC
 Peter Hansen, Senior Engineer - Structures, Atkins Highways & Transportation
 Paul Mathieson, Section Leader, Traffic & Transportation, Southend-on-Sea Borough Council
 David Wright, Director, Commissions East
 David Powell, David Powell Associates
 Amanda King, Consultant
 Tracey McNulty, Head of Arts Barking & Dagenham Council
 Katherine Wood, Director, Firstsite

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