

A Public Art Strategy for Redbridge

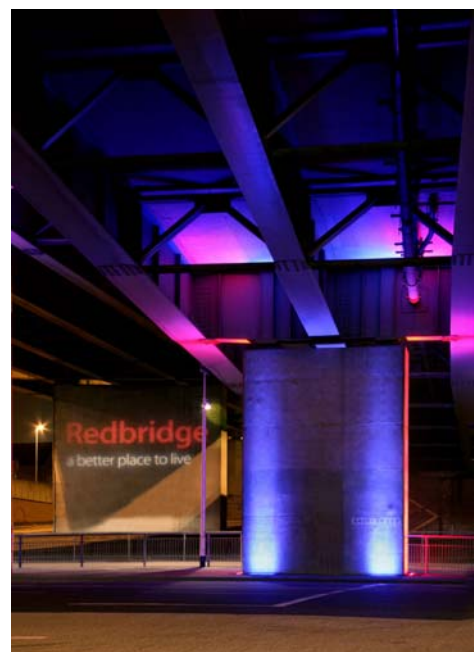
1. POLICY

London Borough of Redbridge is committed to the quality of the built environment and recognises the contribution the arts can make to the regeneration agenda and to fulfilling various Council policies including improving quality of life, producing high quality and sustainable environmental solutions, and fostering genuine community participation and civic pride. This strategy recognises that the qualities of Public Art are the most beneficial when there is genuine public involvement in the process and when artists and crafts people are involved at an early stage.

London Borough of Redbridge will seek to provide Public Art through:

- Direct commissions as part of Council capital projects
- Negotiations with developers
- Voluntary commissions by a range of private, public and voluntary organisations
- Initiatives led by artists and arts organisations

The purpose of this strategy is to embed Public Art within all the Council's activities relating to the built and natural environment. The Public Art Strategy will most effectively contribute to the Council's overall vision by pursuing the following aims and objectives.



A406. Redbridge Council

1.1 LEADERSHIP

Introduce, promote and maintain good practice in the Public Art commissioning within the Council and with partners.

Demonstrate strong leadership in the Council's own projects and act as an advocate for the benefits of Public Art.

Demonstrate the benefits of Public Art by means of effective project management and creating examples of excellence.

Contribute to the wider debate on Public Art on a regional and national level.

Protect and promote examples of Public Art in Redbridge and engender civic pride.

Develop a unique, forward-thinking programme of Public Art of strategic impact for Redbridge and the region.

1.2 QUALITY

Create opportunities that attract the best of local, regional, national and international artists.

Pursue a broad-minded approach that supports quality, innovation and excellence across a range of art forms and stand as examples of current artistic practice.

Set high standards in the Council's relationships with artists and partners based on principles of mutual respect.

Set standards of project management to ensure that the Public Art process in Redbridge is as of high a quality as the end result.



Chloe Cookson and Rory McNally, Gants Hill, Redbridge, 2005.

1.3 QUALITY OF LIFE

Enhance the quality of life for residents in the borough by providing increased access to the arts and contributing to a high quality environment.

Commission original Public Artworks that enchant, excite, provoke thought and discussion for their audiences.

1.4 REGENERATION

Contribute to the social and economic regeneration of Redbridge and support the delivery of key policy areas, including education, health, employment and community safety.

Employ artists to produce creative and imaginative solutions for sustaining and enhancing a range of developments.

A New Moon': Artist Clare Morgan, Whitstable Harbour. Commissioned by Canterbury City Council, Make It Real project. Photographer Paul Grundy



1.5 ENVIRONMENT



Utilise Public Art to create attractive and high quality environments where people want to live, work, shop and play.

Raise awareness of environmental issues and sustain community involvement in tackling environmental issues through Public Art projects.

Provide artworks that create character, identity and a sense of place.

Garden of International Friendship, Kate Whiteford/Robert Rummey Landscape Architects 2000, Coventry.

1.6 ECONOMY

Create employment for artists working across a range of art forms.

Contribute to the ongoing agenda of continuing professional development in the arts by providing opportunities for artists to develop their professional practice through collaborative work with engineers, architects, designers, conservationists etc.

Support the arts and the growth of the creative industries in Redbridge through improved infrastructure for the arts in terms of studio space, galleries, venues etc. and increased professional opportunities for artists.

Help to attract and retain investment in Redbridge by contributing to thriving, vibrant communities.

1.7 EDUCATION

Develop a range of both formal and informal learning opportunities through art in public places by collaborating with a range of education providers, the voluntary sector and business.

Develop mentoring opportunities for art students and new graduates.

George Lane, South Woodford, Redbridge. 2003
.Artist Nicola Burrell and children from Oakdale Infants, Wells Primary and Churchfields Infants and Juniors Schools



1.8 EQUAL OPPORTUNITIES

Promote equal opportunities and ensure the application of equal opportunities with regards to the planning and implementation of Public Art projects.

Develop a broad programme of commissions to help overcome physical and social barriers to participation in the arts.

1.9 COMMUNITY

Engage people in meaningful communication over their communities' needs and aspirations for the future.

Involve communities in the process of creating Public Art by appropriate means.

Develop local artistic skills and empower local communities to lead on projects.

Support Public Art projects that celebrate cultural diversity and help to break down barriers between people of all ages and backgrounds.

1.10 PARTNERSHIPS

Establish effective internal and external networks for consultation and partnership working on Public Art projects.

1.11 CONTEXT

Encourage the commissioning of site-specific work and work that is sensitive to the context of its location and the local culture.



Mobile Porch, Artists: publicworks.
Nov 2000. Photo: Phil Sayer

1.12 RESOURCES

Manage resources effectively and seek to secure external and additional funding into projects that will enhance the environment and quality of life.

1.13 TRAINING

Ensure that all those involved in commissioning or managing Public Art in Redbridge can access training and advice and acquire the skills necessary for delivery of a quality project.

1.14 PROCUREMENT



Work with partners to encourage widened procurement procedures that support the inclusion of artists on project teams, and thereby enable an integral and collaborative approach.

Shelter in stainless steel at the Spacemakers' public space, Hartcliffe, Bristol. Co-designed by landscape architect Loci Design and sculptor Calum Stirling, fabricated by Calum Stirling, 2004.

1.15 EVALUATION

Review and update these strategic objectives as Public Art in Redbridge develops.

Document and evaluate Public Art projects in Redbridge and establish a mechanism for reviewing Public Art provision.

2.0 PERCENT FOR ART CODE OF PRACTICE

- 2.1 Under the Council's Percent for Art Scheme, for all Council-led capital projects with total capital costs over £50,000, a minimum of between 1 - 5% will be allocated towards Public Art, depending on the scale and purpose of the project.

2.2 DEFINITION

Public Art is the practice of commissioning artists to work in the public realm. The public realm is made up of those spaces that are accessible to everyone, including open spaces and the exterior of the buildings that surround them, enclosed public space, public buildings and non site specific spaces such as the world wide web. Public Art involves artists and the public as contributors, creators and commentators.



Designed by Graham Ellard and Stephen Johnstone, commissioned by LB of Barking and Daggenham in collaboration with Tom de Paor. Photographer Douglas Atfield

2.3 Eligible projects for Percent for Art funding

2.3.1 Permanent Commissions

- The creation of opportunities for professional artists and craftspeople to collaborate with architects, designers and engineers as equals on the design team and to enhance the kudos, quality and sustainability of the interior and exterior features of new and existing developments e.g. overall vision, landscaping, lighting, choice of materials, the makeup of facilities provided.
- 3-Dimensional artwork such as site-specific sculpture, landmark features, water features, focal points and bespoke functional items designed or created by artists such as paving, railings, gateways, seating, lighting, bollards etc. installed in a public and accessible place.
- 2-Dimensional artwork in the form of mosaics, murals, enamels, photographic works and stained glass installed in a public and accessible place.
- Artworks produced by artists working in new technologies such as video, web sites and LEDs installed in a public and accessible place.



Lightwaves by artist Raphael Daden, London Borough of Barking & Dagenham 2007.

2.3.2 Temporary Commissions

- Artist in Residence.
- Temporary installations and exhibitions held in a public place.
- Performance based artwork such as music, dance, theatre or circus arts in a public place.



Emergency Fairy Tale: South London Gallery, Paula Roush 2004. Evacuation of the Art Collection Explained to Proletariat Children, London 2004, chapter 07 from the graduation thesis *Aesthetics of Emergency (Art & Security)*. Screenshots from video transferred to DVD (interactive installation).

2.3.3 Arts Space

- Provision of studio space for artists and craftspeople.
- Provision of performance space.
- Provision of rehearsal space.
- Provision of gallery space.

The provision of arts space should always be accompanied by a sustainable plan for the management of that space.

2.3.4. Community Involvement

- Commissioning artists who work with local communities to develop ideas and create actual artworks that will be displayed publicly on either a temporary or permanent basis.
- Using the arts to engage local communities in an enjoyable and non-threatening way in regeneration issues, helping to reach wider audiences, achieve positive outcomes and generate imaginative ideas that address the communities' needs.
- Using the arts to engage people in an enjoyable and thoughtful way in a range of wider issues such as the environment, health etc.



Bob, by Cathie Pilkington, 2000.
Millennium Square, Bristol City Council.

2.3.5 Projects that are NOT eligible for percent for art funding include:

- Mass produced objects of a standard design including reproductions of original artwork.
- Functional, industrial and ornamental elements that have not been designed by or in collaboration with an artist or craftsman, unless they are incorporated into an artwork produced by an artist or are deemed part of the work itself.

2.4 Equal Opportunities

Equal opportunities will apply to all processes of the commission, including setting up partnerships, artist selection, community involvement, education and access.

2.5 Consultation

- Consultation will include use of the notice boards, meetings, talks, events and community workshops as appropriate to the proposed scale and location of the project.
- The artist's brief should specify that the commission will be developed through setting up a dialogue with the local community.

2.6 Partnerships

- A nominated officer from the borough's arts development team will be included in all capital project teams at the earliest appropriate opportunity to discuss the options for a Public Art project and decide a way forward.
- In most cases, a partnership should be set up to foster effective consultation and ownership. The partnership will be representative of the community, the education sector, internal partners and key external organisations appropriate to the aims of the project. The project manager will aim to put as much control and decision making in the hands of local participants as it practicable.



Making Waves, Ray Smith, 1999. Teignmouth Town Council and Teignbridge District Council, South West Arts, contractors Newlink, Gala and Southern Electric Company.

2.7 Professional Practice

- Professional relationships with artists will be based upon mutual respect.
- A written brief will be issued for all commissions.
- Artist selection procedures will be tailored to each project and many include open competition, limited competition or direct invitation.
- Early discussions with selected artists should cover the brief, origination and development fees, fabrication fees and costs, installation fees and costs, timescales, maintenance requirements and responsibilities, lifespan of the artwork, clarification of ownership, moral rights and copyright.
- Artists fees should reflect their professional status, in line with Arts Council England guidance. Fees will be paid to an agreed timetable following the completion of the different stages of the commission.
- The commissioner will agree to acknowledge and identify the artist as originator of the work, will not intentionally deface, alter or destroy the work, will seek to consult the artist on issues of re-sitting and maintenance and will seek to inform the artist or the artist's family should either ownership of the work or ownership of the site in which the work is located change hands. For collaborative work, special agreements will be made.

- The artist shall have design copyright of commissioned work including preparatory drawings and maquettes. The artist shall permit the commissioner to both publish or broadcast images of the work and authorise the same. In the case of collaborative work, special agreements will be made.
- All discussions and agreements made with artists will be put in writing, including written brief and financial arrangements. Written agreements will be clear and unambiguous.

2.8 Education

The project will create educational opportunities relating to the purpose of the commission by means of a combination of the following examples:

- Work shadowing of the lead artist by an art student or early career artist
- Artist's residencies (in schools, community centres etc) Workshops relating to the commission targeting specific
- groups, e.g. elderly, disabled etc.
- Talks and seminars by the artist relating to the commission.
- Creating a teacher's park linked to the commission.



Redbridge Dance Festival

The educational element can in practice be linked to community consultation, publicity and evaluation.

2.9 Site and Context

When choosing a site, the project team will take into account ownership and history of the site, accessibility, environmental considerations, safety issues and financial considerations and consult with the appropriate agencies.

2.10 Health & Safety

- The project will take into account planning permission and licensing requirements.
- Risk assessments will be carried out for all elements of the project.



Angel of the North, Gateshead Artists - Anthony Gormley (under construction February 1998)

- A health and safety file will be created relating to the installation, maintenance and de-commissioning strategy for the artwork.

2.11 Eligible Costs for Percent For Art

Percent for Art can be used to fund all project management and artist's costs related specifically to the commission, including:

- Project management and administrative costs associated with the art project;
- Advertising and selection costs related to the selection of artists;
- Publicity, documentation and promotion cost related to the art project;
- Consultation costs relevant to the art project;
- Professional fees and legal fees related to the art project;
- Artist's concept and development fees;
- Artist's commission fees;
- Cost of materials;
- Fabrication costs;
- Transportation costs;
- Security costs;
- Installation costs;
- Insurance costs related to the art project;
- All artworks created by artists or craftspeople;
- Structures and spaces designed specifically for the display of artwork, as artist's studios, or as performance space;
- Temporary or event based art forms;
- Community/outreach work related to the project;
- Maintenance and review costs.

2.12 Resources

Percent for art resources will be managed effectively and where appropriate partnership funding and match funding will be sought.

2.13 Maintenance



Winston Churchill Wanstead

- The artist should provide instructions for the maintenance of the artwork. The maintenance plan for the artwork should tie into the maintenance plan for the site in which it is located.
- The materials used should be suitably durable for the purpose of the commission and when necessary anti vandal coatings should be applied before or immediately after installation.

2.14 Documentation, Evaluation and Interpretation

- Projects will be documented and evaluated.
- The public database will be updated with new information on the commission.
- On-going interpretation of the artwork should be promoted to the public by means of an interpretation plaque, web-based information, artist's talk, workshops or leaflets.

2.15 Decommissioning strategy

It may become necessary to consider removing or relocating a work of Public Art for any one of the following reasons:

- The work is coming to or has met the end of its intended lifespan.
- The work has an inherent defect which requires excessive maintenance.
- There is irreparable damage to the artwork either through vandalism or natural processes of decay that will only result in further deterioration if the artwork remains in its current state.
- The work has become unsafe, or is affected by changes to Health and Safety Regulations.
- Physical changes to the site where the artwork is located.
- The work is no longer relevant e.g. changes to political regime.
- The commissioner wishes to commission new work for the site.
- Insurance reasons.
- The site changes owners.

A formal review process should be implemented should the artwork become subject to any of the above. The review process should be conducted within the framework of the following guiding principles:

- In all cases the Council will seek to protect the continued presence and integrity of any work which it has commissioned, in accordance with the intention of the artist, and to ensure continued public access to the work.
- The artist, the owners of the site, commissioners, maintenance contractors and independent professionally qualified assessors (e.g. health and safety officer, conservators, engineers) will be consulted. The review should also be sensitive to the views of the general public, and any other groups e.g. schools, community groups etc who were involved in the original commission.
- The review should examine the art work's maintenance file and health and safety file, as well as any contractual agreements between the artist and the commissioner regarding the creation and maintenance of the work.
- The review should take into account whether the artwork will survive removal or whether it will be difficult to remove in one piece (for example if it is part of a building or other structure).
- The artist's intention for the lifespan of the work should be taken into account, the intended longevity having been agreed with the commissioners at an early stage. Changes to its lifespan should only be made with the consent of the artist.
- If the artwork is to be commissioned to replace the existing work, the artist who created the old work will not automatically be selected for the new commission.
- If the artwork was commissioned as a permanent piece, then all reasonable effort should be made to avoid permanent removal within 10 years of its installation. This is because Public Art is often at its most vulnerable during its early years.
- If the artwork is to be permanently removed from the site, the artist should have first right to acquire or purchase the work itself, otherwise all reasonable effort should be made to find it a suitable "retirement home" e.g. in a sculpture park, Redbridge Museum or similar. If the artwork changes owners, the Council will notify the artist of the name and address of the new owner.
- The destruction of a work will only be considered when all other alternatives have been exhausted.
- It would be helpful to have the artist (if possible, or if not another key person involved in the commission) give a public talk explaining the creative process, the experience of the project, and how the work fits in with their other work. This will help to create ongoing ownership and understanding of the meaning and significance of the work.

From this list, it is apparent that there are a number of steps that need to be taken in the course of the commission, including:

- The creation of a maintenance file with the artist's instructions for ongoing maintenance, when necessary in consultation with a maintenance contractor, and to make sure that ongoing maintenance is adequately funded.
- For artworks of larger scale and structural complexity, the creation of a health and safety file pertaining to the work, installation etc. to make sure that it complies with construction regulations. The file should also include instructions for safe removal of the artwork.
- The intended longevity of the work needs to be agreed.
- Formally agreeing ownership of the work and maintenance responsibilities.
- Ensuring that materials used are suitably durable for use in a public place and the intended lifespan of the work.
- Adequate consultation has taken place to ensure that the artwork is suitable for the context of the site.

The principles set out in this code of practice also apply to Public Art commissions not related to specific capital projects. The Council should also encourage private businesses and organisations commissioning Public Art in Redbridge to work within these principles.

3.0 Recommended Approach to Section 106 Public Art Contributions

3.1 Redbridge's UDP contains the following statement:

"The Council will seek a contribution of 1% of the capital building expenditure of major new development, redevelopment or refurbishment proposals for one of the following: 1. Public Art; 2. Archaeological heritage of the Borough or 3. Conservation of the built and natural environment".

Justification:

"Public Art can visually enhance an area and give people a sense of pride by creating a distinctive environment. Incorporating elements of Public Art will add interest to development and the surrounding environment, encourage local artists and enhance the cultural image of the Borough. The Arts Council of Great Britain is encouraging local authorities to make use of their policy of "Percent for Art in Town Planning". The aim is to encourage developers to devote a proportion of their capital building expenditure to art. This could include commissioning a piece of Public Artwork such as a sculpture or a painting, providing performance or exhibition space, or employing artists in the design, choice of materials and furnishing of buildings."



Blue Carpet, Thomas Heatherwick Studio 1997, Commission by Newcastle City Council, Newcastle upon Tyne.

- 3.2 The Council will welcome Public Art as an integral part of new developments. Developers will be asked to demonstrate that the Public Art meets with the Council's criteria and code of practice set out in 2.0 above.
- 3.3 In such circumstances where the developer chooses not to include Public Art as an integral part of their development, the Council will seek a contribution from the developer of 1% of the total capital costs which will be paid into the Public Art Development Fund. An agreed proportion of the contribution will be used to fund the general costs of developing the Public Art strategy including training, publicity and maintenance. The remainder will be used to fund a programme of commissions that relate to the needs of the area where the development is taking place. Eligible projects for funding from the Public Art Development Fund will include all those listed in 2.3 above. The contribution will be used to fund all relevant costs relating to the commission including project management and artist's budget as listed in 2.11 above.
- 3.4 It is highly recommended that supplementary planning guidance on Public Art is made available for developers so that they have guidance on the Council's Public Art policy.
- 3.5 The designated officer for Public Art should be asked to comment on the need for Public Art with regards to major planning applications at the earliest opportunity, and put on the early warning system.



Water Wings by Bruce Williams 2001 as a part of the Great Promenade Show commissioned by Blackpool Borough Council 2001. Photo: Joel Chester Fildes.

1. Background

- 1.1 As identified in the May 2003 report to Cabinet, a comprehensive consultation programme on public art in Redbridge was carried out using the following forums:
- Council service areas
 - Residents organisations
 - Arts organisations
 - Youth forums
 - Faith groups
 - Older people's groups
 - Business partnerships
- 1.2 Views were primarily sought through a series of face to face interviews with both individuals and groups using a standardised format so the feedback could be easily evaluated.
- 1.3 A substantial number of local people were consulted, although it should be highlighted that not all groups contacted were able or willing to take part. A complete list of consultees is given at the conclusion of this appendix.

2. Location Preferences

- 2.1 Because the consultation included groups and individuals from all parts of the borough there was a wide range of suggestions for appropriate locations for Public Art installations. To this end a full list is held at the conclusion of this appendix.
- 2.2 However, the following key areas were recurrently highlighted by participants:
- 2.2.1 **Ilford Town Centre:** Many respondents felt that the centre of Ilford could benefit from high quality Public Art. Council officers in particular felt that the potential provision of Public Art within the Unity Square development was an ideal opportunity to promote Ilford as a cultural centre.
 - 2.2.2 **Roding Valley Park:** Reasons given included improving the profile of the park, enhancing the quality of the environment and attracting more users.
 - 2.2.3 **Gants Hill:** It was felt that Public Art within this vicinity could create a focal point and improve the visual appearance of the area.

- 2.2.4 **South Woodford:** This area was highlighted as a potential location, as a means of enhancing the conservation area north of the north circular and reconnecting the High Road to George Lane
 - 2.2.5 **Valentines Park:** A diverse range of those consulted favoured Valentines Park as a Public Art site. One group favoured kinetic sculpture for the children's play area.
 - 2.2.6 **Charlie Brown's Roundabout:** Several community groups and a range of Council officers felt that this roundabout would benefit substantially from re-landscaping and the provision of Public Art.
- 2.3 As well as highlighting specific locations, a significant percentage of respondents felt that generic locations such as railway stations, main routes into Redbridge, schools, parks and leisure facilities could all be appropriate for Public Art projects
- 2.4 Other respondents felt strongly that Redbridge needed to improve its arts infrastructure in tandem with extending Public Arts provision. Studio space for artists, gallery and exhibition space and public performance space were all cited as facilities which could potentially form part of Section 106 agreements and therefore should be linked to Public Art policy.

3. Preferred Art Forms

- 3.1 Again this elicited a diverse response with many respondents keen to emphasise that each proposed Public Art project should be sensitive and appropriate to the context of its site.
- 3.2 However, the following forms of artwork were preferred by the majority of respondents:
- 3.2.1 Bespoke street furniture/functional items (such as sculptural seating, bus stops wrought iron work, bollards etc
 - 3.2.2 Water features
 - 3.2.3 Murals and mosaics
 - 3.2.4 Light art/projections
 - 3.2.5 Kinetic and interactive art
 - 3.2.6 Environmental art, landscaping and "earthworks"

- 3.3 A significant proportion of participants also advocated the use of temporary events such as public performance, community events and street theatre.

4. Suggested Themes

- 4.1 Although there was interest in using Public Art to capture aspects of the Borough's local heritage, there was also considerable support for high quality contemporary work of an abstract or innovative nature. It was felt that new work could capture public imagination and become a significant part of an area's identity.
- 4.2 Some of the community groups consulted felt that their cultures were under-represented in visual terms within the local environment and this tied in with a widespread view that cultural diversity would be a particularly suitable theme for Public Art in Redbridge.
- 4.3 Overall then, the three most popular themes identified were:
- 4.3.1 Cultural Diversity
 - 4.3.2 Local Heritage
 - 4.3.3 Natural Environment

5. Additional Comments

- 5.1 There was widespread concern about the threat of vandalism to new artworks and many respondents wanted to emphasise the need for regular and professional maintenance of Public Art works.
- 5.2 All respondents felt that Public Art projects should be based on public consultation and involvement. There was particular support for involving young people in the development of Public Art projects.
- 5.3 Overall, respondents consistently identified a need for partnership working in the delivery of successful Public Art projects. It was felt that partnership working should be a keystone of the strategy.

Complete List of Suggested Public Art Sites	
A104 South Woodford	Ilford Lane
A12	Ilford Town Centre
Aldborough Road South	Jubilee Gardens
Barkingside High Street	Ley Street House & Ley Street Panjabi Centre
Bodgers Arcade	South Woodford Library

Chadwell Heath High Road	Little Heath
Chadwell Heath Lane	Loxford Park and open space at junction of Loxford Lane and South Park Drive
Charlie Brown's Roundabout	Manford Way
Christchurch Green	Orchard Estate
Churchfields Park	Pioneer Market
Claybury Park	Roding Valley
Customer Access Points throughout Redbridge	South Park
Elmhurst Gardens	South Woodford
Entrance to Goodmayes Hospital	Tiptree Estate
Esher Raod	Unity Square
Exchange Mall	Valentines Park
Fairlop Lake	Vicarage Lane Estate
Freemantle roundabout	Wanstead Village
Fulwell Cross roundabout	Welcome Centre
Gants Hill (Odeon site & roundabout)	Western Gateway to Ilford
Gaysham Hall	Winston Way roundabout
Goodmayes Park	Woodford Bridge
Hainault & Hainault Forest & Medical Centre	Woodford Broadway
Hospital Chapel	Woodford High Road
Hurstleigh Green	Woodlands Road
Ilford High Road	

Full List of Groups Consulted on Art Public Strategy	
ACE Residents Group	LBR Planning Officers
Beehive Court RA	LBR Conservation Officer
Early and Young Retired Group	LBR Libraries
Maybank Community Association	LBR Highways
Standing Conference of Women's Organisations	LBR Regeneration Officers
Wanstead Business Partnership	Redbridge Drama Centre
Goodmayes Historical Society	South Woodford Business Partnership
Headway	Tiptree Residents
Redbridge Institute of Adult Education	BAWSG
Gaysham Hall RA	Redbridge College
Sanmaan Asian Group	Kenneth More Theatre
South Ilford Business Partnership	Welcome Centre
Youth Forum	Woodman Path RA
City Gates	Individuals not aligned to a specific group
Melting Pot	Family groups at museum
Hainault Community Association	Hainault Writers Group