



# **Public Art Commission: Artist Brief**

## **Stockport Interchange**

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## **Transport for Greater Manchester**

### **Stockport Interchange, Stockport**

#### **Introduction and background**

##### **1. Overview**

Transport for Greater Manchester (TfGM) is seeking to appoint an artist/s to undertake a public art commission to develop a site-specific artistic feature for the new modern transport interchange for Stockport.

The commission will be contracted by Transport for Greater Manchester ([www.tgfm.com](http://www.tgfm.com)) and the lead person overseeing the project from TfGM will be Phil Halewood, Stockport Interchange Project Manager.

TfGM is using ArtReach ([www.artreach.biz](http://www.artreach.biz)) to provide support services to develop public art and creative public realm development within its transport networks. Specifically this includes implementing engagement with the local community, stakeholders, assisting in the recruitment of artists and providing project management support to the Commission delivery. Decision making and contracting arrangements remain with TfGM.

##### **2. Objectives**

- a. To design, develop and deliver a permanent artwork/feature for Stockport Interchange
- b. To liaise and engage with the local community to ensure an artwork that is relevant to the site and local area.

##### **3. Background**

###### **Public art**

The inclusion of art on the transport network enhances the travel environment and provides TfGM with an opportunity to engage with local stakeholders and allow communities to highlight local history, local character and future aspirations on public transport infrastructure and the network.

Public art can be defined as a permanent specific piece of art, enhancement of the public realm, temporary performance, exhibitions or digital artwork.

The Public Art Strategy was formally agreed by Transport for Greater Manchester Committee (TfGMC) on 15 March 2013. The strategy outlines TfGM's approach to public art and the process by which partners and stakeholders will be engaged within project development.

The outlined aims are:

- a. To use public art as a means of creating a stimulating, high-quality travel environment that is safe and secure;

- b. To use the development of public art as a means of engaging with local communities;
- c. To work with local partners on the development of art projects where these contribute to TfGM's objectives;
- d. To ensure that TfGM infrastructure is designed so as to make a high-quality contribution to the urban fabric: and
- e. To facilitate ownership from local people that helps minimise risks of graffiti damage and vandalism.

### **Interchanges and other capital schemes**

TfGM, TfGMC and partners have invested and continue to invest in high quality, accessible transport interchanges that relate to the environs in which they are situated and to the residents that they serve.

Previous work on Interchanges has included elements of public art in a range of forms. This has achieved the required input from stakeholders in the local area and artists working to enable this creative improvement to the public realm.

The previous interchanges are sited at Rochdale, Altrincham, Wythenshawe and with ongoing work at Bolton. At these locations a variety of public art has been developed with input and support from local people, residents and Members, and linked to regeneration initiatives.

There are further plans for capital investment initiatives with integrated public art, including the redevelopment of Salford Central rail station and a range of other park and ride, bus priority and passenger facility schemes.

For further detail of these public art initiatives see the Transport for Greater Manchester public art web page – <http://www.tfgm.com/Publicart/Pages/index.html>.

## **4. The Site for Artwork**

The artwork(s) will be located within the boundaries of the new Stockport Interchange and may also include the new bridge, which will traverse the River Mersey and provide an additional point of access for the new Interchange.

The existing site is bounded by strong, bold architectural forms created by the viaduct, large mill buildings and post-modern architecture. The proposed design for the new Interchange creates a visual contrast to this dense massing by providing a light, undulating 'origami' structure, which offers views in and out of the space which will strengthen the relationship with its surroundings and the community. The new Interchange aims to improve the ease of movement and access to, from and around the site as well as reconnecting the site with the River Mersey by opening up into a new Public Realm area, which forms part of the Trans-Pennine Trail.

### **The key areas identified as potential sites for the artwork are:**

- The top half of the extended cladding to the parapet of the new Mersey River bridge
- Central barrier (approx. 2m tall) – purpose to obscure pedestrian views and discourage desire lines

- Lift shaft/stairwell – needs to obscure users’ ability to look into surrounding residential properties – see latest images which affect scope for this
- North façade of building, overlooking the river – glazed areas
- Public realm space, part of the Trans-Pennine Trail, next to the River Mersey
- Mersey Square building façade (glazed)
- Swaine Street façade (glazed)

**Other areas may also be explored.**

Please see the attached document (*b. Architects Plans and drawings, and potential locations for public artwork*) for more detailed information and plans on the new development and surrounding area which will help contextualise the above.

## **5. The Brief**

This public art commission offers an opportunity for an artist (or artist collective) to design, develop and deliver a permanent public artwork/feature for Stockport Interchange.

The opportunity is open to artists working with media that is suitable for creating robust, permanent artworks for the public realm including digital, lighting etc and that require minimum maintenance.

### *Requirements of the Brief*

- a. To consult with the local community throughout the commission process engaging with local residents groups, colleges and schools, businesses and other relevant groups/bodies
- b. To design, develop and deliver artwork that will provide a distinctive and integrated intervention which is sympathetic and appropriate to its position within the transport interchange
- c. To design, develop and deliver artwork that has the potential to be enjoyed by interchange users and local residents/businesses
- d. To design artwork that will be of a quality complementing the design of this new interchange and creating/reinforcing its status as a landmark for the community/visitors
- e. To design develop and deliver artwork with identified and minimal maintenance requirements (ongoing maintenance will be provided by TfGM)
- f. To achieve ownership from the local community

### *Engaging local communities*

The sense of ownership of the resulting piece from both users of the Interchange and local residents/stakeholders is of paramount importance; therefore thought should be given to ways by which the local community can help shape and own the work developed.

To this end, the artist should engage members of the local community in the creative process: whilst the artist will be responsible for putting forward overall concept and design, the ideas and views of participants on that concept and design should be taken into consideration. At least four half days should be allocated to artist-led activity/engagement and/or workshop sessions with local stakeholders.

This consultation/community engagement process will be managed by ArtReach in consultation with TfGM.

## **6. Documentation/Evaluation**

The artist will be expected to contribute to the documentation and evaluation of the project throughout the process as follows:

- a. By providing documentation reports (photographic and online e.g. Artist's Blog)
- b. By attendance at project meetings during the commissioning process as applicable
- c. By attendance at an evaluation meeting on completion of the commission

## **7. Selection Criteria**

A selection panel will be convened of representatives from TfGM and local partners to consider the EOIs.

The shortlisted artists will be those whom, in the view of the panel, best satisfy the following criteria. All 4 points share equal weighting:

- a. Presents an idea that can be delivered within the allocated budget and will achieve the requirements as identified above
- b. Has a proven track record of producing high-quality artwork for the public realm
- c. Has appropriate experience of creative collaboration with community representatives (including workshop leading) and who presents an appropriate plan for local engagement
- d. Presents a proposal that relates to the site and the interchange design and which has potential to achieve ownership from the local community

## **8. The Budget**

A total sum of **£ 37,000 (net of VAT)** has been allocated to this project.

Additional funding streams are also being explored to supplement this but this remains TBC.

It is for the submitting artist to indicate how this fee may be broken down. The total sum will include provision for Artist's fees including community engagement, any sub-contracted costs, design, production, materials, installation, attendance at meetings, travel costs, documentation and all other costs associated with the work.

## **9. Application Procedure**

The application procedure is a two stage process with artists initially invited to submit an Expression of Interest with up to 4 artists subsequently selected to submit a detailed design concept.

## Stage 1: Expression of Interest

Please submit your EOI either in the form of a word or pdf document with a maximum of 12 pages/ in total – to include the following (in this order):

- a. Up to one A4 page detailing your initial response to the Brief and outline budget
- b. A Portfolio of work (*minimum 3 relevant projects – maximum 12 images in total*)
- c. A CV including 2 referees from projects you have been commissioned on

The deadline for submission of EOIs is **11.04.16**.

Expressions of Interest must be submitted via the applications portal, ProContract.

## Stage 2: Concept Design Proposal

The Commissioning Panel will select up to six artists who will be invited to submit a Concept Design Proposal. Shortlisted artists will then be given two weeks to develop design proposals in order to present them in person to the Commissioning Panel. An attendance and travel fee of **£300 (net of VAT)** will be paid to each short-listed artist.

Concept Design Proposals will need to include:

- a. Description of design concept/ statement
- b. Scale drawings / visualisations
- c. Proposed materials
- d. Dimensions
- e. Timetable for delivery(draft)
- f. Installation method statement (outline indication)
- g. Maintenance requirements and decommission plan as applicable (outline indication)
- h. Detailed budget (including provision for contingency)
- i. Public Liability insurance details for the artist and any identified sub-contractors

## 10. Contracting

TfGM will prepare a contract for the successful artist/artists which outlines the terms and conditions of the engagement. Once all parties have authorised this contract the engagement will begin. Payments for the commission will be in three stages, subject to negotiation and mutual agreement.

## 11. Proposed Project Timetable (*subject to necessary amendments and updates*)

2016	Mar	April	May	Jun	Jul	Aug	Sept	Oct
Deadline for EOI		11						
Announcement of shortlist		18						
Artist Concept Design Presentation			w/c 09					
Appointment/contracting			w/c 16					
Community Engagement			✓	✓				
Design				✓	✓			
Approval					✓	✓		
<i>Production</i>	<i>TBC</i>							
<i>Installation</i>	<i>TBC</i>							
<i>Schedule of Defects</i>	<i>TBC</i>							
<i>Transfer of ownership</i>	<i>TBC</i>							

## 12. Copyright

Copyright in the designs and work will be retained by the Artist in accordance with The Copyright Designs and Patents Act 1988. The work itself, will become the property of the TfGM.

## 13. Intellectual Property Rights

a) The Artist hereby asserts his or her moral right to be identified as the author of the Artwork in accordance with section 78 of The Copyright, Designs and Patents Act 1988.

b) The Artist hereby assigns to the Commissioner absolutely with full title guarantee the following rights in the United Kingdom:

- i) property and ownership in the Artwork;
- ii) all other rights over the material structure of the Artwork of whatever nature, whether now known or created in the future, to which the Artist is now, or at any time after the date of this agreement may be, entitled by virtue of the laws in force in the United Kingdom; and
- iii) an irrevocable, gratuitous, non-exclusive licence to exploit the intellectual property rights of the Artwork by photography, video, audio, digital or any media for publicity or promotional purposes connected with the Commission.

c) For the avoidance of doubt:

- i) other than as described in this Clause 2, neither the copyright nor any rights to any preliminary designs, models, maquettes or drawings are affected by this agreement and remain with the Artist; and
- ii) the Artist shall at all times retain the right to use photographs or other representations (including exact copies) of the Artwork for professional development or other non-commercial purposes provided that Transport for Greater Manchester is credited as the commissioner of the work.

## 14. Project Delivery

TfGM, supported by ArtReach, will be responsible for:

- a. Managing the recruitment of a suitable artist(s)
- b. Promoting the commission

- c. Announcing the artist/s appointment
- d. Overseeing the community engagement process
- e. Tying-in with any planned awareness raising events
- f. Applying for any planning approval that may be needed
- g. Meeting all current Health & Safety/legal requirements appropriate to its role as Commissioner
- h. Ensuring arrangements are in place for ongoing maintenance of the completed artwork.

The appointed artist/s will be responsible for:

- a. Reporting regularly to and meeting the Commissioner to share progress, including an interim review meeting, and final review meeting following realisation of the artwork;
- b. Managing all associated expenditure for realising the artwork, including meeting all relevant and linked legal, financial or audit requirements;
- c. Operating within agreed financial resources;
- d. Preparing and presenting a fully costed design / installation proposal for the work ready for approval by the Commissioning Panel and the Planning Authority;
- e. Delivery of an agreed programme of community engagement;
- f. The creation of the artwork and any linked ancillary activities;
- g. The completion of the finished artwork for its installation at a date to be agreed;
- h. Supplying photographic documentation of a standard suitable for publication and make the resulting portfolio available to TfGM on a royalty free exclusive-licence for use in its promotional activities or literature;
- i. Participating in a final review and evaluation of the commission, including consideration of TfGM future strategies for developing art in the public realm; and
- j. Meeting all current Health & Safety/legal requirements appropriate to the role as Artist and contractor.

The appointed artist/s will be expected to manage only aspects relevant to this Brief, unless otherwise sanctioned by the Commissioner.

## **15. Equal Opportunities**

TfGM is committed to the elimination of discrimination in both service delivery and employment because it is essential that services are provided fairly to all sections of our community and because we value the contribution our employees make to achieve this.

## **16. Safeguarding**

TfGM is committed to safeguarding and promoting the welfare of children, young people and vulnerable adults and expects all employees, volunteers and contractors to share this commitment. This contract is subject to the disclosure of criminal records.

## **17. Further Information**

Should you require any further information, in the first instance, please contact:



Nicola Middler  
[nicola@artreach.biz](mailto:nicola@artreach.biz)  
0116 261 688

**Additional Documents (attached)**

- a. TfGM Public Art Strategy
- b. Architects Plans and drawings, and potential locations for public artwork
- c. Background to Stockport – including image/links
- d. Potential Themes – drawn out of community engagement session, including Visual Minutes from the meeting

**a. TfGM Public Art Strategy**

*NB. The strategy enclosed is currently being updated to include new and upcoming future projects. This does not affect the overall content.*

## **Public Art Strategy November 2012**

### **1. Introduction**

- 1.1. Public art can take a variety of forms and although the traditional notion is one of a single structure public art piece, it has now come to be seen in a wider variety of forms. These include permanent sculptures, art designs integral to structures, temporary art forms of theatre, dance and music, and, increasingly, digital media. All of these can exist within and improve the public realm. The design of buildings themselves can also be considered as public art.
- 1.2. TfGM recognises that public art has an important role to play in community engagement, improving the travel environment and in making public transport more attractive. Since 2003 the public art programme has developed a number of art pieces and projects within and on infrastructure developments; public art has been used to support, promote and engage successfully with local communities on the development of wider public transport network schemes. This has included the art works at Middleton and Hyde bus stations, the lightboxes at Piccadilly Undercroft (used for various displays) and the Urban Moves Dance Festival, which used Bury Interchange as one of its locations.
- 1.3. Although the current funding environment is challenging, TfGM is keen to take opportunities to build public art, both permanent and temporary, into existing infrastructure and future projects and is committed to establishing appropriate processes to achieve this.
- 1.4. The strategy will provide a clear statement of TfGM's approach to public art. This will provide both guidance for the development of future projects, and a clear process for engagement with potential partners.

### **2. Background: The Benefits of Public Art**

- 2.1. Public art has the ability to transform empty spaces into vibrant areas; it can both engage with and represent the local community and add value to the wider environment. A programme of engagement through the use of public art presents TfGM with a significant opportunity to engage communities on the development of local transport infrastructure. Public art is known to improve the local environment and its inclusion, where the right themes have been chosen through local participation, helps to create a sense of ownership, familiarity and safety. Involving communities and local stakeholder groups in discussion and deliberation helps to ensure that acceptable themes are chosen to represent local culture, heritage and

future visions; involvement fosters a sense of local ownership and pride which can be of vital importance to a local facility.

- 2.2. Although TfGM carries out extensive consultation on major infrastructure proposals and there are processes by which local stakeholder groups input in the functional design developments, the aesthetic of the transport infrastructure offers an opportunity to engage with those groups that would otherwise be difficult to involve, e.g. young people, school pupils and other local social groups. The inclusion of an art project can allow community groups and stakeholders to be part of the creative process. Such involvement helps to identify sympathetic local styles and foster stronger community cohesion around valued places. It also presents an opportunity to raise the profile of public transport and highlight a range of TfGM objectives, including the environmental impact of transport on a locality.
- 2.3. Although public art engagement projects are not a panacea to the problem of vandalism and graffiti, it is generally accepted that projects with strong community involvement tend to experience fewer acts of vandalism. A report by the Association for European Transport (2004) 'Graffiti and Vandalism on and around Public Transport'<sup>1</sup> drew on a range of international case studies to identify good practice for preventing and tackling graffiti and vandalism; one case study of a Centro project showed reduced vandalism and an increased sense of security by users of a local station. Other schemes involving Network Rail used theatre to deliver safety messages to school pupils and, as part of a package of measures, showed a 40% reduction in associated problems in targeted areas.
- 2.4. Young people between the ages of 5 – 19 represent approximately one fifth of the Greater Manchester population and as such not only constitute a significant proportion on the travelling public but, importantly, form a core segment of TfGM's future market base. The use of public art provides an exciting opportunity to engage with local educational establishments - schools, colleges and universities. This enables TfGM to build partnership opportunities to promote the network to future users, promote the wider impacts of transport and public transport on the environment and to build up a good reputation with young people.
- 2.5. Public art can also bring economic benefits to the local area. The 2010 Urban Moves Dance Festival, which included a performance at Bury Interchange, took place simultaneously in Manchester and a number of international cities. Not only did this give an opportunity for Bury to be involved in a worldwide project but, importantly, the previous event in 2008 attracted an audience to Manchester of over 10,000<sup>2</sup>. Such events not only

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<sup>1</sup> Graffiti and vandalism on and around public transport Association for European Transport 2004 (Pettersson, Pettersson Associates, Julia Stafford)

<sup>2</sup> The figures show that 23% of those who saw the performances came from outside the North West, and a further 8% were from outside the UK proving a very successful reach for Urban Moves. 80% said they were likely to come to the next Urban Moves suggesting the Festival made a very strong positive impression.  
Press Release Dec 2008

support the local economy but help to establish the interchange and the surrounding area as a community focal point. Public art can, of course, also help to support local artists.

- 2.6. Good design in buildings can enhance civic pride and act as a catalyst for regeneration. The Oldham Bus Station received a North West Royal Town Planning Institute Planning Achievement award in 2001, in the 'Best Regeneration Project' category, in recognition of its contribution to the regeneration of Oldham Town Centre. The scheme also received a Civic Trust Award in 2002. Since that time TfGM has recognised the benefits of choosing iconic designs which reflect and enhance their surroundings.
  - 2.7. The benefits of public art have been recognised by other transport organisations, including:
    - Nexus, which has adopted a 'Percent for Art' policy through the capital programme. The percentage sum (up to one per cent of the capital cost of a new construction project) covers not only the cost of the commissioned work, but also community consultation and education programmes, and funds the post of a full-time Percent for Art Assistant. Nexus have worked with a wide range of partners to deliver art projects on the network.
    - Centro-WMPTA won the Birmingham Design Initiative Industry and Genius Awards in 2005 for public art projects developed in partnerships with local businesses and now has over 200 pieces of public art throughout the network.
    - Merseytravel has a Public Art Steering Group Chaired by the DG/CEO and has a Percent for Art policy on capital projects – it has had a Strategy in place since 2005 and has had a dedicated Public Art Officer since 2008. Merseytravel has the stated intention of supporting Liverpool to build on the success of European Capital of Culture in 2008 by including a range of high profile art pieces on their network.
    - Transport for London: public art work on the London Underground has an international reputation and has been commissioned over a number of years, in a wide variety of forms throughout the network.
    - Northern Rail has an adopted Community Strategy bringing together a wealth of initiatives which the company is championing across the North of England. These include sponsoring community rail partnerships; working with schools and youth organisations; encouraging local groups to 'adopt' their station, supporting local charities, supporting station gala events; bringing back the tradition of station gardens and more contemporary approaches including works of art
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### **3. Strategy Objectives**

- 3.1. From a TfGM perspective, the benefits of public art can be seen in terms of the contribution it can make to improving the environment in and around stops, stations and interchanges (thereby improving the customer experience of public transport) and the way it can be used to foster a sense of community ownership of public transport infrastructure, thereby deterring vandalism.
- 3.2. The objectives of the strategy are:
- **To use public art as a means of creating a stimulating, high-quality travel environment that is safe and secure;**
  - **To use the development of public art as a means of engaging with local communities;**
  - **To work with local and regional partners on the development of art projects where these contribute to TfGM's objectives; and**
  - **To ensure that TfGM infrastructure is designed so as to make a high-quality contribution to the urban fabric**

### **4. Opportunities for Public Art**

- 4.1. There are a number of circumstances in which public art could be used in support of these objectives, namely:
- As part of the development of new capital projects;
  - As an intervention in areas of high vandalism;
  - As a means of engaging with hard-to-reach groups;
  - As part of a promotional campaign; and
  - To support local authority regeneration programmes.

These are discussed in more detail below.

#### **4.2. Capital Projects**

- 4.2.1. The development of new infrastructure provides an opportunity to engage with a range of partners - local, voluntary and statutory - to influence public realm infrastructure within and around our public transport stations and stops, which are often key locations for the local community. For example art works, developed with the local community, were included in Middleton and Hyde bus stations.
- 4.2.2. New interchanges such as those at Rochdale, Wythenshawe, Bolton and Altrincham provide a real opportunity for local engagement through public art based projects and the inclusion of public art is often in line with local

authority policies and requirements. Cycle hubs will be provided both at the new interchanges and at public transport areas within the districts which may also provide creative design opportunities.

- 4.2.3. In the commissioning and building of new lines, Metrolink can create the capacity for artwork and installations on stops and in the vicinity of new lines wherever possible. A design guide provides advice on the look and feel of new stops within the Metrolink brand guidelines; stop designs for new lines/refurbishments can be varied to take account of the aesthetic requirements of a particular environment (e.g. MediaCityUK) in partnership with local authorities and other organisations.
- 4.2.4. There may also be opportunities to create art as a by-product of the construction process, for example by utilising waste products, capturing archaeological information or through planting for biodiversity enhancement.
- 4.2.5. Some local authorities, such as Bolton, have a policy of a 'Percent for Art' for buildings above a certain size. On a large project this could be a significant sum, but it is important to note that this can be used by architects in a number of ways by bringing art into the structure of the buildings, for example in lighting, paving, roofs, glass, general materials, design of seating and safety barriers, as well as single artistic structures which can all still meet local authority obligations.
- 4.2.6. Bury collect an element of Section 106 contributions for public art and have used this to fund installations at Radcliffe Metrolink stop and Bury Interchange, which form part of the Irwell Valley Sculpture Trail (IST) and which have been inspired by international artists influenced by local themes. The Bury line refurbishment provided an opportunity to work with Bury Art Gallery and AGMA Arts Officers on light sculpture installation (part of Bury Light Night festival and IST); Whitefield Metrolink stop is host to a small number of bird sculptures by artist David Appleyard that celebrate 121 years of the park's existence.

#### **4.3. Combating Vandalism**

- 4.3.1. The use of community involvement in art projects as a means of deterring vandalism in known 'hot spots' is an approach that has been successful elsewhere, as described in section 2.3 above.
- 4.3.2. Whilst art has not specifically been used in this way by TfGM, reduced vandalism has been seen as a side benefit of art projects. During the initial design stage for Middleton Bus Station, an artist was commissioned to work with a number of local schools close to the bus station to design and develop a piece of public art work which was on display in the station. This project, along with good supportive bus station staff, has helped to make the station a valued community facility and since opening has experienced very little vandalism or anti-social behaviour.

4.3.3. TfGM and Northern Rail support 18 Community Rail Partnerships within the Greater Manchester area, which act as a link between the railway and local communities. Partnerships such as these have been instrumental in achieving increases in local rail use through improved station facilities and marketing. By encouraging greater community 'ownership' of stations they may also help to reduce vandalism. Improvements by the 'Friends' groups have included improving access by developing walking and cycling routes, bringing station buildings back to life through the use of public art, education projects, station gardens and community promotional events. In Greater Manchester, the Friends of Levenshulme Station teamed up with a local High School to create a series of artworks for the station. Rail re-franchising may offer a further opportunity to introduce art onto the network.

4.3.4. There may be scope to use empty properties to display art, on the basis that this will help to deter vandals. The introduction of art into free space in bus stations may be similarly beneficial (in the past planting has been introduced into bus stations).

#### **4.4. Engagement and Promotion**

4.4.1. Involvement in public art projects can provide a means of engagement with 'hard to reach' groups and communities to raise awareness of both TfGM and sustainable travel options. Young people are a key group in this respect and there are opportunities to influence their future travel behaviour through creative activities.

4.4.2. TfGM has already undertaken projects within schools; for example, theatre workshops with young pupils took place in a number of schools along the proposed Leigh-Salford-Manchester Busway route. This enabled discussions to take place with young pupils around the benefits of the public transport proposals in an engaging and entertaining way and offered an opportunity for them to explore the problem of congestion and how public transport and the guided busway could help to alleviate local traffic and transport problems. Another example is the involvement of schools in the design of the Metrolink mascot.

4.4.3. The Football Museum is to use the lightboxes at Shudehill Interchange for promotional photographic exhibitions; initial installation of the lightboxes was funded by the Arts Council Northwest. A partnership such as this helps to support good relations with local stakeholders while providing character to the interchange.

#### **4.5. Regeneration**

4.5.1. Through the medium of art, TfGM has an opportunity to support the wider ambitions of the Greater Manchester Strategy (GMS). One of the principles on which the strategy is based is that 'We will secure our place

as one of Europe's premier city regions, synonymous with creativity, culture, sport and the commercial exploitation of a world class knowledge base'.

- 4.5.2. Gateway locations are important areas for international and local tourism and arrival points such as the airport and interchanges create vital first impressions, as do the routes to and from major destinations such as Salford Quays and MediaCityUK. Manchester is second only to London and Edinburgh as a city that attracts visitors; in 2010 there were 100.2 million visitors to the city region, of which 811,000 were international visitors. The economic impact of these visitors has been estimated at £5.8 billion, with tourism supporting 76,965 full time equivalent jobs in the area<sup>3</sup>. TfGM can support the GMS by having a structure in place which offers opportunities to work with external partners to bring public art into major gateway locations. Both the Imperial War Museum North (238,794 visitors in 2008) and Urbis, now recently re-opened as the Football Museum (both figured within the top ten visitor destinations) have held preview exhibitions in the lightboxes situated at Piccadilly Undercroft and at Shudehill, helping to promote the venues whilst improving the public transport waiting environment.
- 4.5.3. Public transport locations and vehicles can also provide a venue for performances. The 'Lost and Found' Theatre production on trams has received significant publicity and proved popular with passengers; the Urban Moves Dance Festival held performances by local dance troupes on the Bury Interchange and Piccadilly railway station became a music venue for one night in 2009 when the Royal Northern College of Music staged 'The End of the Line (A Brief Encounter)'. 'Folk Trains', with on-board musicians, have also been running between Sheffield and Manchester for a number of years. There may be further opportunities to work with performing artists in this way on the network for performance art (music, drama etc.), subject to agreement on suitable timing (e.g. not during peak travel).
- 4.5.4. Local authorities often see public art as an important part of regeneration and economic development. Where such proposals also contribute to TfGM objectives, they can provide an opportunity for joint funding and pooled resources with local authorities. Working closely with local authorities to achieve these ambitions presents TfGM with an opportunity to engage in quality partnerships which can build on local distinctiveness, capture their history and help shape future visions.
- 4.5.5. Most Greater Manchester authorities have public art strategies or policies that require public art to be provided within capital schemes. These emphasise the benefits of developing art in consultation with local

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<sup>3</sup> Marketing Manchester Tourism figures, MIDAS



communities and stakeholders with the aim of improving the public realm and gaining local support.

4.5.6. For example, Rochdale Borough Renaissance Masterplan states that public art projects could form part of comprehensive improvement schemes at the key gateways. Bury MBC collaborated with the Metrolink Project Team on complementary public art designs, developed in consultation with local people, incorporated into the refurbished Metrolink stops. Bury considered that this would help improve the general environment along the Metrolink route and add value to the network, while creating a sense of local distinctiveness which promotes ownership and responsibility. On a smaller scale, TfGM has worked with developers in specific locations to provide non-standard bus shelters that are more in keeping with the development.

4.5.7. Existing infrastructure can also be used to display art. There is now the ability to 'wrap' bus shelters, which offers the potential for temporary displays. Many communities take part in 'In Bloom' competitions and there could be opportunities for bus stations to contribute to local schemes.

4.5.8. There is the potential to make more people aware of the art associated with public transport in Greater Manchester, as a contribution to the general cultural 'offer' of the area. For example, Merseytravel has an 'Art on the Network' website, showing what is available and inviting people to submit proposals.

## **5. Future Programme**

### **5.1. Priorities**

5.1.1. Based on the types of opportunity identified in section 4, priority for the development of public art will be given to the following schemes.

- New Interchanges are to be built in **Wythenshawe, Rochdale, Bolton and Altrincham**; TfGM will work with a wide range of stakeholders in each locality to include public art and good public realm design that will be influenced by locally acceptable themes to help create public transport spaces that supports and celebrates local distinctiveness. There will be creative workshops with local schools, youth groups and forums, libraries and churches; the Wythenshawe Regeneration Team and Forum are actively involved in shaping future art opportunities for the interchange, each group and agencies clearly see this as an opportunity to create a gateway to Wythenshawe and the Greater Manchester region. In Bolton, engagement will include the University's Fine Art students who will work with TfGM's Project Team to gain first-hand experience of working on a public brief and undertake a level of stakeholder engagement to help develop their understanding of community environment within which the public sector operates and get a greater understanding of the wider objectives of public transport

policy. In Altrincham, TfGM will work with Friends of the Station and the local Youth Parliament members. Involvement from local people will help to foster a 'sense of place'; a shared space.

- **The Bus Priority Package (Cross City Bus & LSM)** schemes will pass along routes where public realm development is proposed by the local authorities. TfGM has already been involved in working groups in relation to the Oxford Road Corridor.
- **Rochdale Hydro and Horwich Turbine (Ticket to Kyoto funding)**  
The hydro-electric scheme at the new Rochdale bus station site and a wind turbine adjacent to Horwich Parkway station represent a new venture for TfGM, in terms of on-site renewable energy generation. Art could play a role in promoting the benefits of these schemes to local communities and in celebrating TfGM's commitment to carbon reduction.
- **Bury Metrolink line refurbishment.** Bury MBC identified Section 106 funding which funded art installations on the line which had been developed by the Bury Art Gallery as part of their outreach engagement.
- **The Coliseum Theatre** in Oldham has expressed a keen interest in developing their outreach theatre work on and around the Metrolink system.
- **Friends of Stations Groups.** As described above, working with these groups offers a good opportunity to engage with the local community and increase 'ownership' of the station. Art can often play a part in improving the station environment, whether in the form of an art installation such as the wicker 'hind' at Hindley Station or flower pots at Walkden Station. Bolton Wanderers are funding a stain glass window for the Horwich Parkway Station.
- **Metrolink Stakeholder Engagement and Promotion.** The programme of engagement associated with the major expansion of the Metrolink network, and the subsequent promotion of the new lines, could offer scope to use art, for example as a means of working with schools or raising awareness in communities.
- **TfGM's Project Management Procedures** include stakeholder engagement and, where opportunities exist, use public art as a means to engage with relevant local groups.

## **5.2. Future Development**

A number of actions can also be considered for further development:

- Providing guidance to project managers on the range of ways in which art can be incorporated in projects;
- Including a section on public art on the TfGM website;
- Investigating the potential to include a provision for public art in rail franchises as they are re-let;
- Developing public art policies and projects for Metrolink and MPT;
- Engaging with the Arts Council Northwest; and
- Seeking opportunities to work with LSTF cycling projects where public art can improve cycling and walking routes or the general infrastructure.

## **6. Implementation**

### **6.1. Funding**

6.1.1. Where appropriate, public art should be included in all significant TfGM infrastructure projects. The identification of suitable opportunities and funding sources will be the responsibility of the Working Sub Group and the Public Art Steering Group (see 6.2 below). However officers throughout TfGM will also be responsible for identifying appropriate budget opportunities within relevant projects. Approval will also be required through TfGM's Project Management Procedures and the relevant Programme Boards.

6.1.2. There are also a number of potential sources of match funding. Some local authorities, such as Bury, use an element of developer contributions to create a local budget for art. Friends of Stations groups are often able to raise funds for local projects. They have an excellent record of securing funds from external organisations; for example the Friends of Eccles Station secured funds for art work from O2 and Vodaphone. TfGM supports the Friends of Stations groups by providing supporting materials, including the promotion of a toolkit "Finding the Funding". The groups themselves have proved successful in securing funds from a range of local businesses and community-based schemes, which make a real difference.

6.1.3. There is also a range of other organisations that can potentially provide match funding, such as:

- Awards for All (Lottery funds);
- Township funds;
- Arts Council England (ACE);
- Commission for Architecture in the Built Environment (CABE);
- Ixia;
- Local education establishments;
- Cultural organisations;

- Lottery funding;
- Local businesses;
- Sustrans, (one of the biggest commissioners of public art in the UK with a sizable budget);
- Groundwork; and
- Irwell Sculpture Trail.

6.1.4. With a strategy and a clear process in place, TfGM will be able to seek match funding opportunities more effectively. Some potential funding partners prefer to see an adopted strategy, as this demonstrates a level of commitment to public art.

6.1.5. It is important to stress that the intention is not to make financial provision for public art, but to encourage and support its inclusion wherever possible, to ensure that TfGM's infrastructure enhances its environment, and to use public art as one means of engagement with local communities. The intention is also to enable public art by seeking match funding wherever possible.

## 6.2. **Governance**

6.2.1 Governance will be provided by Steering Group which will be supported by a Working Sub Group.

6.2.2 The Public Art Steering Group will provide strategic direction and support for the inclusion of public art within both capital infrastructure schemes and wider TfGM activity. Membership is as follows:

- Directors of Transport Strategy and Communications & Customer Services;
- Head of Projects;
- Infrastructure: Section Manager; and
- Stakeholder Engagement Officer.

6.2.3 The Steering Group has responsibility for:

- Supporting the promotion, implementation and evaluation of the public art strategy;
- Supporting future policies and plans;
- Identifying funding opportunities
- Managing relationships between TfGM and relevant stakeholders
- Helping to build capacity within TfGM; and
- Where necessary the Steering Group will make the final decision on commissioning and artwork;

6.2.4 The Public Art Working Sub Group will provide support for the inclusion of public art within both capital infrastructure schemes and wider TfGM activity. This will help to ensure that any inclusion of art does not conflict

with TfGM's overall design of schemes, and that there are no conflicts or maintenance issues with buildings or our environmental objectives.

6.2.5 The membership of this group will be:

- Stakeholder Engagement Officer;
- Marketing & Communications: Programme Officer;
- Marketing & Communications: Designer;
- Department Manager Infrastructure Services;
- Senior Project Manager;
- Head of Environment;
- Strategic Marketing Manager;
- Metrolink: Stakeholder Engagement Manager;
- Rail: Partnership Officer; and
- Bus Operations: Relationships Manager.

6.2.6 The Working-Sub Group will have responsibility for:

- Supporting Project Management Teams;
- Identification of appropriate intervention points for public art;
- Priorities for community engagement;
- Developing Commissioning Guidelines;
- Identification of funding opportunities;
- Support press, promotion and public relations;
- Provide a point of contact for external organisations
- Manage relationships between TfGM and relevant stakeholder organisations e.g. Arts Council, AGMA District Arts Officers; and
- The working sub group will lead on and make decisions on commissioning and final artwork.

6.2.7. The Public Art Working Sub-group will provide specific project advice and support for the inclusion of public art in schemes and general activities.

**6.3. Future Maintenance and Management**

6.3.1. Maintenance of current public art structures and any future commissions need to be considered and a management procedure put in place which should be addressed within commissioning guidelines.

6.3.2. Early identification of appropriate art designs will give greater opportunity to integrate the art within structures and durability can be ascertained at an early stage. It can also identify future maintenance obligations, while problems around vandalism and graffiti can be addressed at the design stage, reducing the possibility of unforeseen future costs.

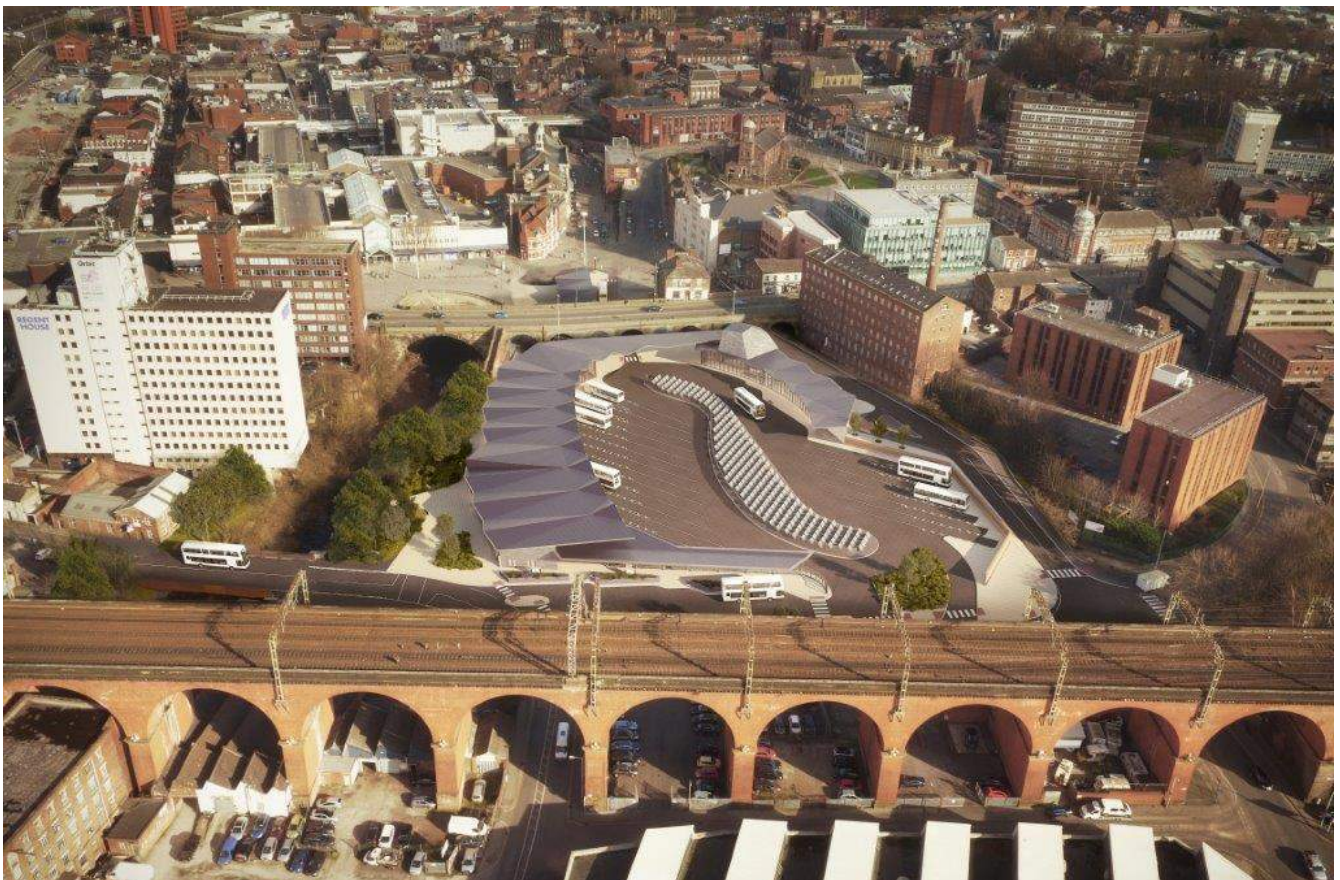


## b. Architects Plans and drawings, and potential locations for public artwork

### Site context



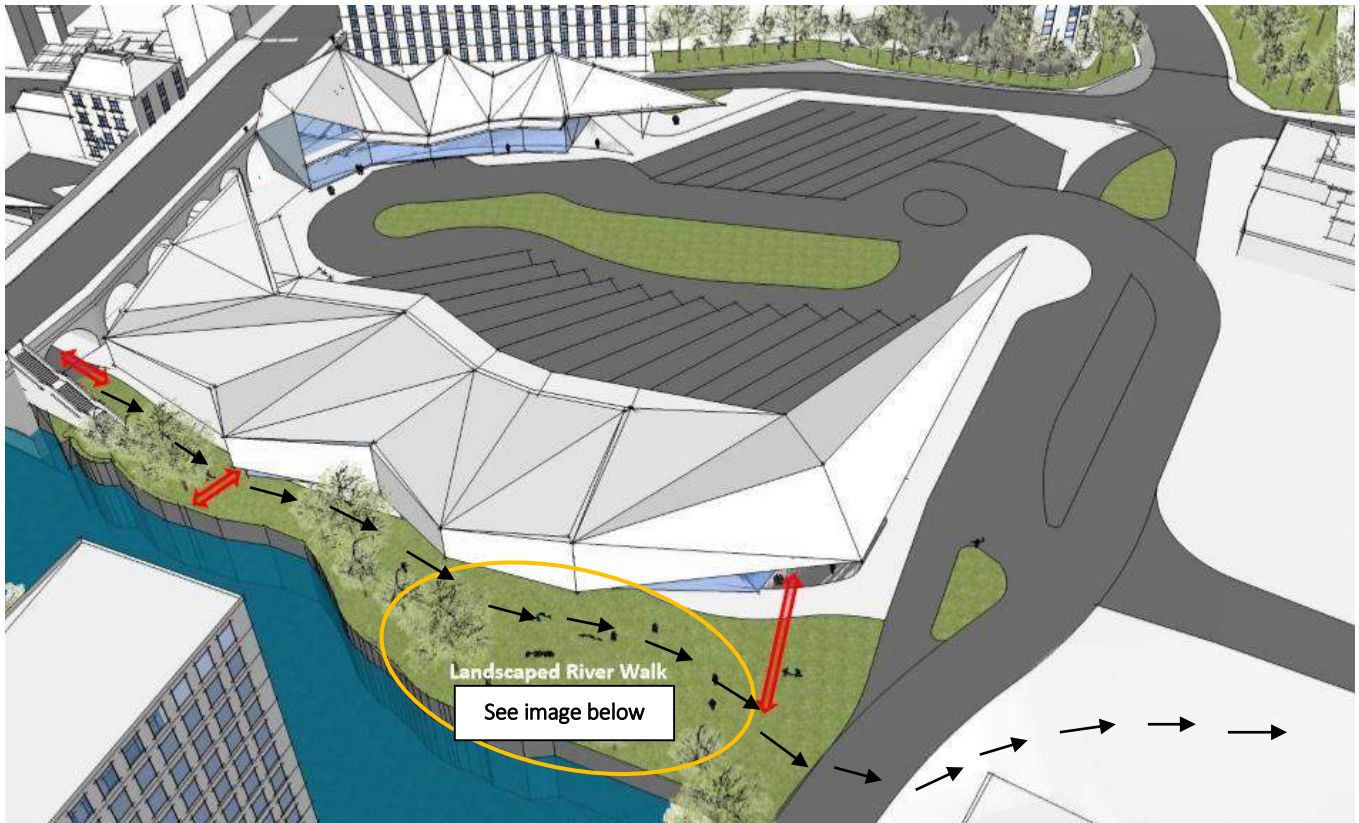
### Overall site view from viaduct, looking towards the A6





## Connectivity to new landscaped public realm area – Trans Pennine Trail – River Mersey

### Green central barrier – potential space for central screen/artwork



### Visualisation of new river side public realm area





Visualisation of new interchange depicting materials and colours of building/surroundings



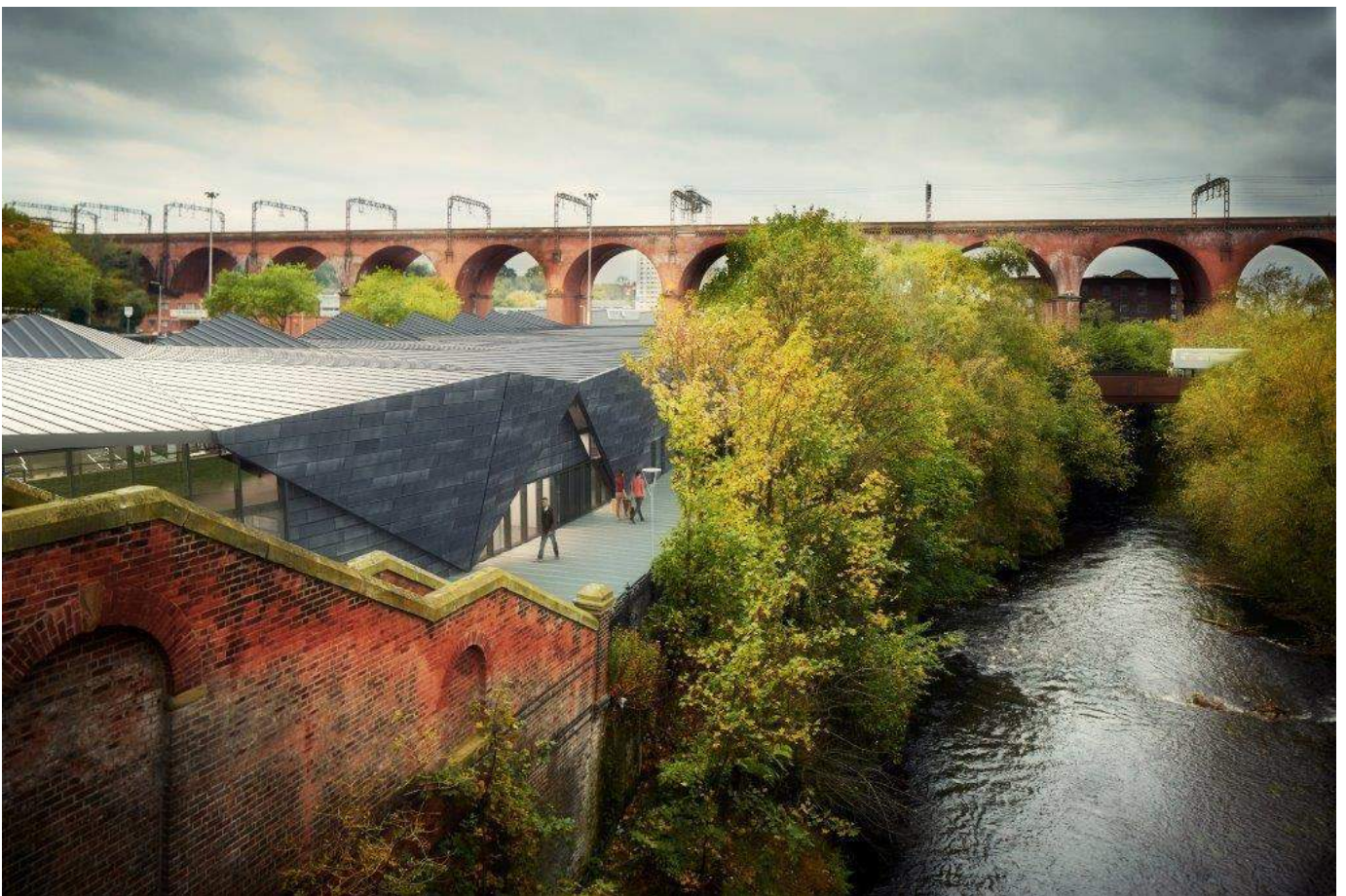
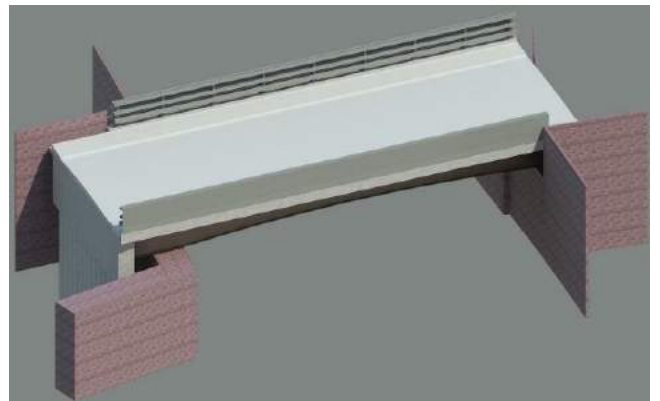
View to central area of the interchange – barrier





## New Mersey Bridge

*NB. It is necessary for the new Mersey Bridge to be high-sided as the river is a natural habitat for bats and the introduction of the new bridge must not have a negative impact on their environment.*



**The key areas identified as potential sites for the artwork are:**

- The new Mersey River bridge (see images above of the upper half of the extended face of the parapet)
- (1) Central barrier (approx. 2m tall) – purpose to obscure pedestrian views and discourage desire lines. Pierced/etched work or other form considered
- (2) Lift shaft/stairwell – needs to obscure users' ability to look through glazing into surrounding residential properties
- (3) North façade of building, overlooking the river
- (Green area to the right of 3) Public realm space, part of the Trans-Pennine Trail, next to the River Mersey
- (4) Mersey Square building façade (glazed)
- (5) Swaine Street façade





### c. Background to Stockport – including images/links

**Stockport** is a large town in [Greater Manchester](#), England. It lies on elevated ground 7 miles (11 km) south-east of [Manchester city centre](#), at the point where the rivers [Goyt](#) and [Tame](#) merge to create the [River Mersey](#).

<https://en.wikipedia.org/wiki/Stockport>

#### **The Stockport Local Heritage Library**

The Stockport Local Heritage Library collection contains resources covering the whole of the current Stockport Borough as well as the historic townships and Urban District Councils that came together to form it.

On the top floor of Stockport Central Library - explore photographs, maps, books, newspaper cuttings, ephemera, and archives.

#### **Stockport Museum**

<https://www.facebook.com/StockportMuseums>

<http://www.stockport.gov.uk/services/leisureculture/museumsandgalleries/stockportmuseum/moreaboutstockportmuseum/>

Stockport Museum takes visitors on a fascinating journey through Stockport's history dating back over 10,000 years through to the present day.

#### **Stockport Viaduct**

[https://en.wikipedia.org/wiki/Stockport\\_Viaduct](https://en.wikipedia.org/wiki/Stockport_Viaduct)

#### **Stockport Heritage Trust**

<http://www.stockportheritagetrust.co.uk/home.html>

**Image of current Bus Station (site of the new Interchange):**



#### **d. Potential themes**

The themes for the public artwork for Stockport Interchange have been developed as a result of community engagement and consultation. Engagement with the community is an important part of the project.

The themes identified below are to inform the basis of the inspiration for the artwork – one or more themes can be addressed but it is up to the artist as to how to represent the themes in a creative, engaging manner. Further research is expected to be undertaken by the artist to inform accuracy of content, as necessary.

##### **Connections and movement**

- Various types of travel all coming together
- Heart metaphor – representing the flow and coming together/movement of people/transport
- Integrate digital work *eg QR codes to scan and find out more about things*
- Lighting – as signposting, linking to viaduct, play with and animate the space permanently and/or periodically

##### **Celebrating Stockport**

- Turn Stockport into a destination to celebrate its significance - “Old and new, not just passing through”
- Link to broader Stockport – reaching out - an opportunity to signpost to and showcase Stockport
- “It’s about the town and its people” then, now and in the future

##### **Heritage – past and future**

- Power, industry, engineering, innovation, pioneering
- How our heritage is important to our FUTURE
- Hatting – using heritage to inform cutting edge contemporary design still an evolving, important identity for the town

##### **Natural landscape**

- Light and water
- Natural heritage - the convergence of the 3 rivers – Tame, Goyt and Mersey
- Connect to and incorporate the landscape
- Topography

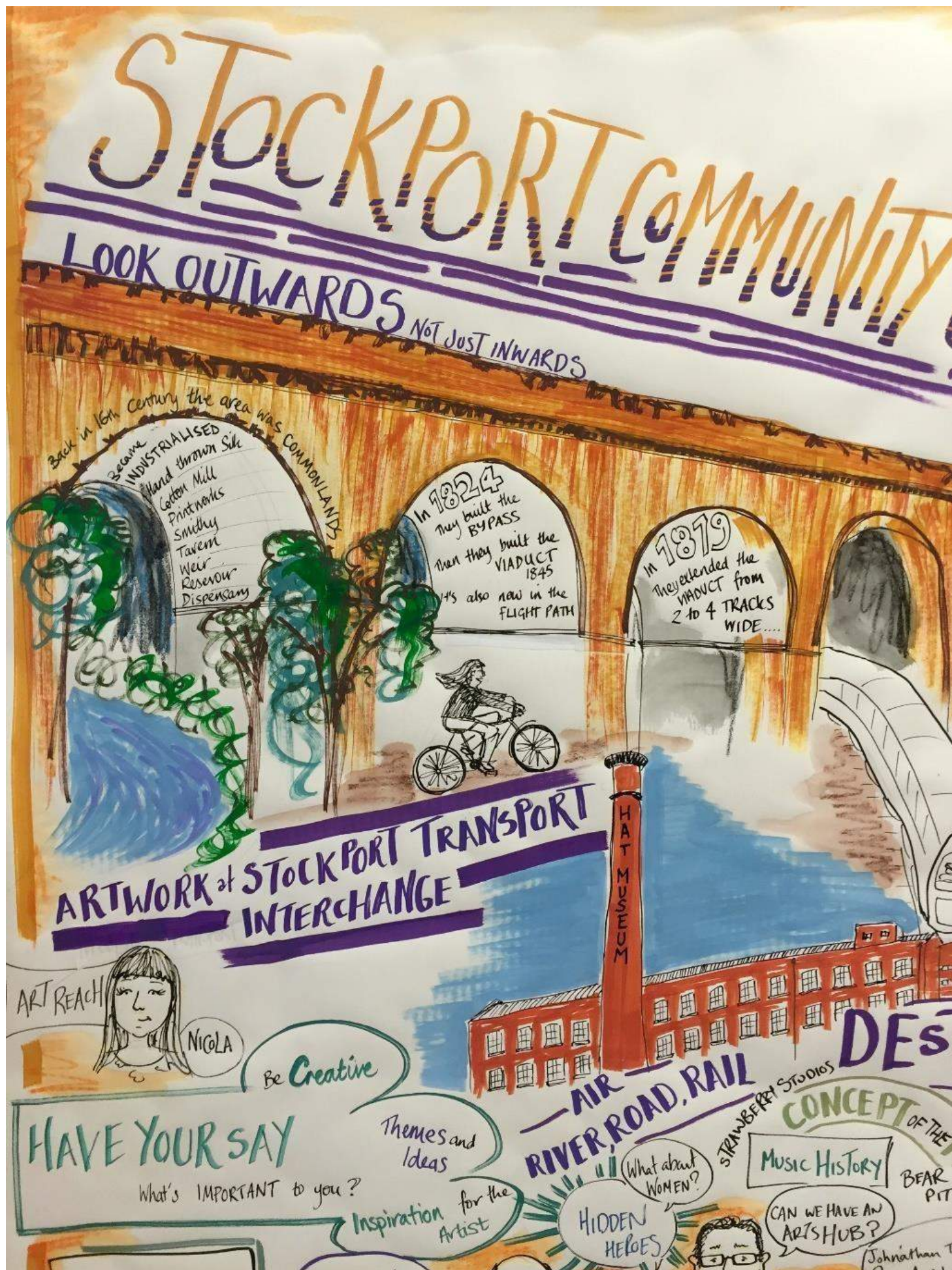
##### **Hidden Heroes**

- NOT Fred Perry and NOT Lowry – overdone, we have our own people to be proud of!
- Stockport’s unique ‘hidden heroes’ *eg Well known characters - Jonathan Thatcher (rode a saddled cow to avoid taxes), Freddy Williams, Whistling Willy, Elsie Plait (campaigning for women’s rights) and/or others*

##### **General comments**

- Something that grabs your attention, makes you notice it (not just merges into the background)
- Enhance the surroundings
- Aspirational artwork
- Brighten up the area - colourful – take away the grey!







ES. Co. UK



# STOCKPORT COMMUNITY CONSULTATION

LOOK OUTWARDS NOT JUST INWARDS REFLECT

Area in City Centre the area was COMMON LANDS  
BROWN INDUSTRIALISED  
Water Mill  
Preston  
Sneyd  
Tarrant  
New  
Garrison  
Dispensary

IN 1824  
they built the  
BYPASS  
then they built the  
VIADUCT  
1845  
it's also now in the  
FLIGHT PATH

IN 1879  
they extended the  
VIADUCT from  
2 to 4 TRACKS  
WIDE

17  
HAUNTED  
PUBS  
in Stockport

Whistling  
Will the  
Water Carrier

THIS IS THE START OF THE JOURNEY

ARTWORK of STOCKPORT TRANSPORT INTERCHANGE



Be Creative

HAVE YOUR SAY

What's IMPORTANT to you?

Themes and Ideas

Inspiration for the Artist

We want to give you  
**OWNERSHIP**  
To Make you  
Part of the  
Redevelopment

AIR RIVER ROAD, RAIL

DESTINATION

MUSIC HISTORY

CAN WE HAVE AN ARTS HUB?

BEAR PIT

Johnnathan Thatcher  
RODE A COW TO MARKET

CREATIVE PROBLEM SOLVING

CASSIE

CAN WE USE A LOCAL ARTIST?

POINTING TO THE STATION

CAN WE SUSPEND FROM INSIDE BRIDGE

CONTRADICTORY?

COLLABORATION

INDUSTRIAL

LET'S BE WACKY!

USING LIGHT

SOMETHING WE CAN LIVE WITH

SOMEONE NEEDS TO MAINTAIN

Stockport People  
Down to EARTH  
Not Afraid to WALK ON WATER



VIADUCT built in 1840

Biggest Brick built structure in the world at the time

HERITAGE?

Do we highlight

INDUSTRY? ARCHITECTURE?

LANDSCAPE?

Tell STORIES

Trans-Pennine Way 2113 miles

Different landscape through the Seasons

Hot Works Museum

Peter Moxley

PHIL HALEWOOD

BROWNEN

MILNARY & TEXTILE IS COMING BACK

Nicola

STRANGETH STUDIOS

What about WOMEN?

HIDDEN HEROES

What about WOMEN?

What about WOMEN?



