

A Place for Art

A Public Art Strategy for Central Gloucester



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1 Summary

Context

The use of creativity in regeneration helps to create and sustain urban competitiveness and revitalisation through the enhancement of local distinctiveness and civic pride. This strategy sets out a framework for involving artists at the heart of the regeneration of Gloucester.

Current position:

- A public art audit and policy review was undertaken. Gloucester does not meet national expectations in the quality of provision of public art within the built environment.
- City commissioning ambitions are low and need to be raised
- No current public art policy framework exists.
- There is perceived commitment amongst the city partners to raise the profile of public art within the city.

Creative Rationale:

To bring people and place together through the enhancement of cultural experiences.

The personality of Gloucester is evident in its 'city offer'; imaginative and grounded art commissioning will contribute to improving the confidence of the city based on promoting distinctive places and experiences.

The experiences should be based on:

- Promoting a heightened awareness of the city's physical and social heritage
- Providing a sense of orientation
- Creating a sense of vibrancy
- Promoting the perceived feeling of comfort and security
- Creating a sense of surprise and engagement
- Developing a sense of discovery through the city
- Providing points of humour and reflection

Curation:

Projects to be developed through five programme strands:

- Art and Public Open Space
- Routes and Destinations
- Art and Buildings
- Art at Night
- Art and Change



Delivery mechanism:

GHURC to engage a Public art consultancy comprising of an art consultant working with artists to prioritise, negotiate and develop art opportunities.

Prioritisation to be placed on the key areas of change. Implementation of publicly funded projects to the proposed value of £3 million and the securing of additional private funding and projects through the development control process.

Key activities of team:

- Project curation and development
- Partnership working
- Advice and advocacy
- Programme management and delivery

Further investigation to explore potential for:

- Knowledge Transfer Partnership project
- Linkage to County Quality Design Initiative
- Establishment of a Gloucester(shire) Creativity Network

Legacies:

The public art strategy has been developed in conjunction with the URC Area Regeneration Framework; public art initiatives will contribute collectively to the main legacies.

These will be:

- Four new major high quality, distinctive public spaces and a network of secondary and incidental spaces
- Supported permeability of city core and linkages to other areas
- Environmental improvement to lanes and approaches
- Clear links between priority areas of regeneration
- Enhanced buildings that relate to their environment
- A major new public space at Castlemeads
- A platform of small scale happenings that add to awareness of creative city concepts.
- Enhancement of city pride and cultural awareness.
- A sustainable mechanism for the delivery of public art and creative activity
- A city community that is prepared to get involved and engage with its regeneration
- Support and promotion of the use of creative craft skills within projects
- Enhanced creative skills and employment opportunities for artists within the city
- Improved skills within partner organisations to deliver high quality public art projects
- Significant private and public sector financing of public art activity



Recommendations:

It is recommended that:

1. GHURC sets up a cross partnership Public Art Steering group that reports through the GHURC Heritage and Urban Design post and Design Review Panel to the GHURC Board.
2. GHURC recruits through the Public Art Steering group, a Public art consultancy to progress the implementation of five art programmes. The Public art consultancy to consist of a collaboration between an art consultant working with project artists.
3. GHURC investigates the potential for the establishment of a Gloucester(shire) Creativity Network in association with partners.
4. GCC publishes a city wide Public Art Strategy
5. GHURC / GCC commissions a lighting implementation framework



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2 Strategy Objectives

Introduction

The use of creativity in regeneration helps to create and sustain urban competitiveness and revitalisation through the enhancement of local distinctiveness and civic pride.

The aim of this strategy is to place the role of public art practice at the heart of the creative renaissance of Gloucester. This strategy sets out the key areas of influence that the role of public art and artists should play in the regeneration of the city and the mechanisms by which projects can be effectively delivered.

The document does not set a creative strait jacket; it does however set out to raise ambitions and therefore the tone for commissioning over the next ten years.

Gloucester Heritage URC objectives

The purpose of Gloucester Heritage URC is to bring back life to the many historic areas of Gloucester, and to help create a new and prosperous city for the 21st century.

The specific targets for the GHURC include:

- 100 ha of Brownfield land reclaimed and developed
- 82 historic buildings repaired and reused
- 300,000sq ft of retail floor space developed
- 3000 new homes built
- 2000 new jobs created
- £1billion of private sector investment levered-in
- 150,000 sq ft of commercial floor space developed
- A new college campus for Gloscat
- 4.25km of waterfront areas upgraded
- A new mainline railway station
- The completion of Gloucester South West Bypass

The strategic vision for Gloucester, through the Gloucester Heritage Urban Regeneration Company Ltd, seeks the substantial regeneration of the central area through urban renaissance, further development of the economy, improving the shops, and raising its profile as a visitor destination.

The use of art and creativity within this renaissance will help the GHURC achieve its objectives.

Key study objectives

The study brief calls for a strategy for integrating public art into all new developments across the city and to establish good working practices and partnerships for commissioning.

The aims of this strategy are:

- To create a place for public art and the role of the artist within the renaissance of Gloucester and the GHURC Urban Regeneration framework
- To propose an art commissioning structure and creative rationale
- To identify project procurement routes
- To provide a mechanism for ongoing maintenance and review
- To provide a mechanism for monitoring and evaluation
- To provide a mechanism for forward planning

Definition of public art (as described by Public Art South West)
The term public art refers to artists and craftspeople working within the built, natural, urban or rural environment. It aims to integrate artists' and craftspeople's skills, vision and creative abilities into the whole process of creating new spaces and regenerating old ones, in order to imbue the development with an unique quality and to enliven and animate the space by creating a visually stimulating environment.

Public Art is not an artform. It's a principle, a principle of improving the changing environment through the arts and is a term given to the practice of involving artists in the conception, development and transformation of a public space. It is specifically commissioned for a known site and its audience is the public or community, be it social or working, who occupy that space.

Successful public art is work that resonates with the site and context, creates an opportunity for the range of people using the site to engage with it and which meets the clients, communities and artists' intentions. It can contribute to urban regeneration and can benefit adjacent buildings from both a local character/image perspective. In terms of added value, it can bring benefits both financially and in a more general community and environmental sense.

In the context of Gloucester, public art practice provides a way to bring together **People** and **Place** so creating a distinctive and creative urban environment that adds to the 'city offer'.

3 Approach and Methodology

Steering group

This study has been commissioned by Gloucester Heritage Urban Regeneration Company Ltd. To guide the development of the strategy a steering group was formed comprising of the study's founding key partners.

Membership includes:

- Gloucester Heritage Urban Regeneration Company Ltd (GHURC)
- Gloucester City Council (GCC)
- South West Regional Development Agency (SWRDA)
- Public Art South West (PASW)

The GHURC Design Review Panel has been established to advise GHURC on all issues relating to design. This panel will advise GHURC on the quality and suitability of initiatives and proposals as they develop.

Consultant appointment

Ginkgo Projects Ltd was appointed by GHURC to produce this strategy. For further information please see www.ginkgoprojects.co.uk. The timing of this appointment has enabled this strategy to be informed by, and to influence the development of the URC Area Regeneration Framework being prepared by Terence O'Rourke Ltd. Discussions have been mainly centred on the development of public realm principles.

Role of study artist

As an integral part of the study team Ginkgo appointed a study artist. Natalie Woolf was selected in conjunction with the steering group to provide creative insight and direction as the proposals developed.

Natalie's work has been focused on developing the overall creative rationale and in the production of exemplar photomontages demonstrating the potential to integrate art into the main civic spaces.

This work has also been integrated into the URC Area Regeneration Framework to demonstrate commissioning values and the role of public art.

Consultation and Exchange

Consultation with city and public art stakeholders has been integral to the development of the strategy. This work has been undertaken

on an informal basis, comprising of one to one discussions and telephone conversations. Many issues arose again and again; these are set out in section 6 'The Gloucester Perspective'. Thanks are due to all those who have given up so much time and energy to help us gain a true perspective.

It is hoped that the conversations held so far will form a starting point and the basis of continued dialogue and commitment as the proposals develop within the wider regeneration framework.

Geographical limits

The study area is defined by the geographical limits of the GHURC. An emphasis has been placed on developing a strategy for central Gloucester and in particular the Key priority action areas as set out in the URC Area Regeneration Framework.

Gloucester City Council

At present no public art strategy exists for the city. It is hoped that the central principles developed in this GHURC strategy can be further developed to form the basis of a citywide strategy, so that the role of Public art can be reinforced and supported within the city's community and physical development initiatives. Proposals have been made in section 11 to indicate further work to enable this integration to take place.

Strategy structure

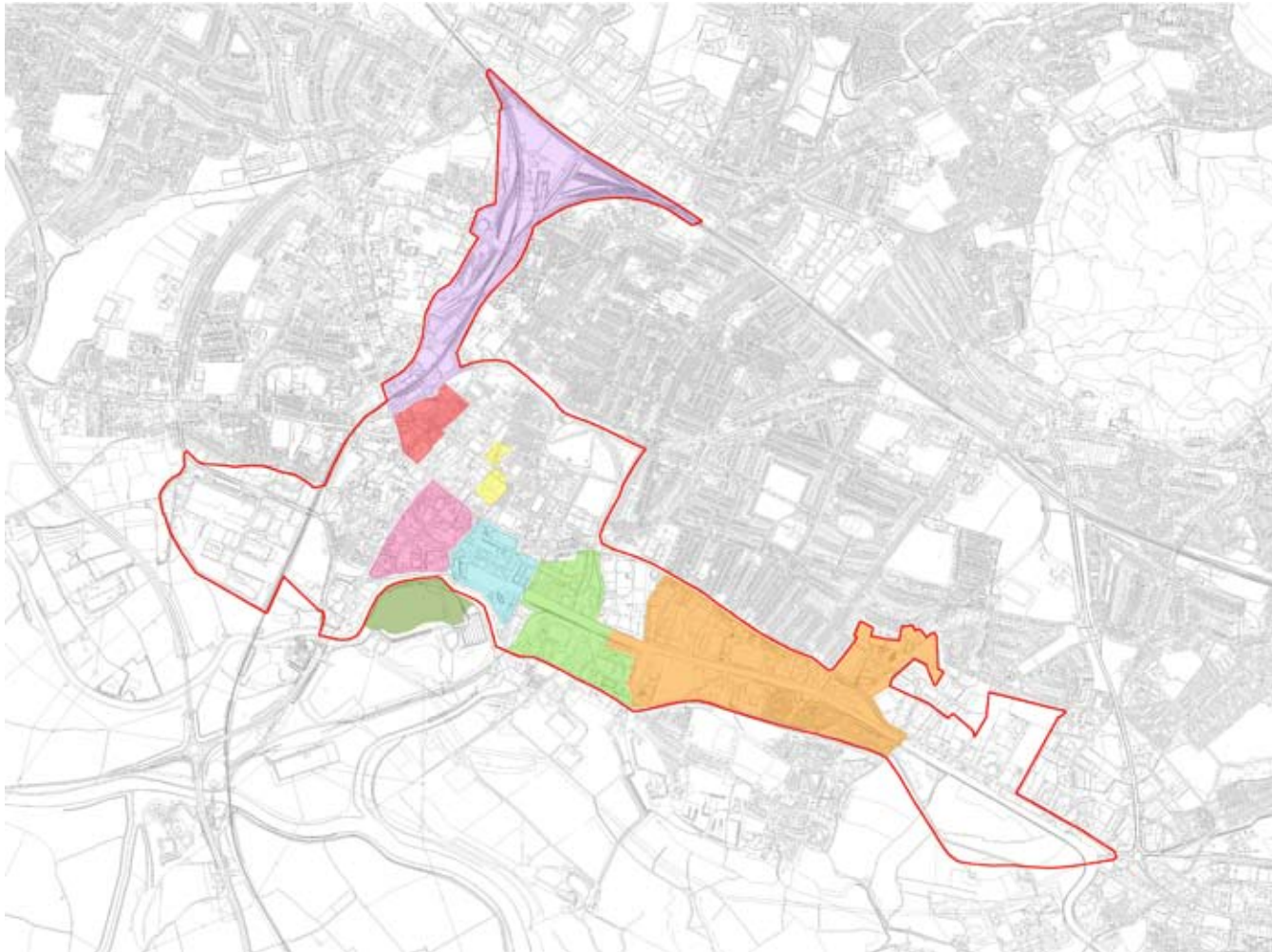
The strategy is structured in the following manner:

1. A National review of selected policy relating to art and design within the environment. Exemplars are taken to show good working examples of the benefits and role of artists working in the public domain.
2. A review of Gloucester policy, working methods and attitude towards public art projects in Gloucester indicating positive and negative experiences.
3. The development of a creative rationale that is based on five programme strands that can be applied across the city.
4. Proposals for each of the GHURC priority areas
5. Suggested delivery mechanisms, an action plan for project development and recommendations.

Gloucester Base Map

Key areas of change

- Railway Triangle
- Kings Square and Bus Station
- Greyfriars
- Blackfriars and Westgate Quay
- Gloucester Docks
- Gloucester Quays
- Castlemeads Public Open Space
- Canal Corridor



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4 A Summary of National and Regional Policy

Introduction

This section sets out the key roles and benefits of public art engagement as set within current policy.

National policy is outlined, exemplars given to illustrate values and then local policy is outlined. Gloucester public art policy and activity is positioned within a national context.

Policy details can be found in Appendix 1.

The following national and regional government policy below was selected.

- Planning Policy Statement (PPS) PPS 1, PPS 6 (Office of the Deputy Prime Minister)
- Planning Policy Guidance (PPG) PPG 17, (Office of the Deputy Prime Minister)
- Culture at the Heart of Regeneration Section 3.5, Section 4.2 (Department of Culture Media and Sport)
- Securing the Future-UK Sustainable Development Strategy 2005 (HM Government, with relevant contribution from DCMS)
- Designing Our Environment: towards a better built environment for the South West. (South West Regional Assembly /South West Regional Development Agency/ Government Office of the South West)
- Just Connect: An Integrated Regional Strategy for the South West (2004) (SWRDA)
- Creative Industries Sector Strategy - Culture South West

Summary

The Government's commitment to improving the quality of the urban environment through urban policy (Urban White Paper, Urban Task Force, Building Sustainable Communities), sustainable development and quality of life initiatives has moved design quality, 'liveability' and the environment up the regeneration and development agenda.

The Commission for the Built Environment (CABE), English Partnerships, English Heritage, the Heritage Lottery Fund and the Arts Council for England are all helping to ensure that good design, architecture and conservation practice remain priorities in regeneration schemes.

Within national and regional policy there are few specific references to public art, however, the concepts of good design, sustainable development and a quality urban realm are key. These key points provide the basis for inclusion of art and artists within the public realm, and are summarised below:

- Town planning principles should promote and plan positively for the high quality and inclusive design of all developments.
- Good design should contribute positively to making better places for people.
- Town planning should seek to enhance as well as protect the quality and character of the countryside, urban and historic environment.
- Developments should respond to their local context, create or reinforce local distinctiveness and are visually attractive.
- Specifically commissioned pieces of art can contribute to local distinctiveness and help to create a sense of place.
- Community involvement is vitally important to the planning and achievement of sustainable development.
- Artists can play a wide role, ranging from participation in design teams to designing specific works of art
- Cultural activities can contribute to the social, cultural and economic regeneration of an area if they are meaningful to and "owned" by the local community.

5 The Role and Benefits of Public Art

Introduction

Artists contribute to delivering and achieving the aims of national and regional policy in a number of ways. Within this strategy, these have been divided into two key areas of value: Art and Environment and Art and Communities.

The wide variety of these contributions highlights the breadth of the role of the artist.

Art and Environment

Create a sense of place and local distinctiveness.

Working with artists and public art can give a new identity to areas of regeneration and renewal. It is an invaluable tool for assisting in orientation and interpretation of new spaces.

Enhance the architectural and historic heritage of a place.

Public art can enhance the unique characteristics of a historic city and give a sense of civic pride.

Develop new relationships on design teams and in the community.

Involving artists on design teams develops critical approaches to the development of the urban and built environment. Promoting engaging public art creates and develops new audiences for arts practice.

Can inspire a creative and imaginative approach.

Public art commissions can inspire creativity and imagination. Promoting innovation and quality in public art will promote a town or city as a place where art and culture are prominent and integral to the quality of life and quality of environment.

By association public art improves the quality of the wider urban realm.

Public art contributes to the overall experience of design quality to the urban realm

Art and Communities

Supports the involvement of the community in the planning and delivery of development and regeneration projects.

Working with artists at the project development stage, encourages local communities to take ownership of regeneration and renewal projects.

Promotes social inclusion and community cohesion.

Working with artists is a valuable tool for involving the community in regeneration projects. Public art can bring communities together and lead to local unity and empowerment.

Promotes capacity building in local communities through creating new opportunities.

Involvement in public art projects can contribute to life long learning for individual participants through skills development and access to training. It can help in building social skills of communication, articulation and social awareness amongst the community.

Promotes and expresses cultural diversity and local identity.

Working with artists is an opportunity for local communities to express their cultural diversity and local identity.

Brings social and economic benefit.

Improving the built environment through public art encourages business relocation and economic development.

Public art brings in additional funds that complement existing budgets – it increases value for money.

Investment in the arts encourages sustainable cultural activity and encourages artists to stay in the area.

Exemplars

A number of national and international exemplars have been selected that illustrate the roles and benefits of public art.

Selected Projects:

Art and Environment

- Glasgow City of Light, Glasgow
- Phoenix Waste Management Facility, Phoenix, Arizona
- Hoogvliet Playgrounds Workshop, Holland
- Bright Sparks, Gunpowder Park, Lee Valley
- Adamson Square, Creetown, Dumfries and Galloway
- Heart of Reeds, Lewes

Art and Community

- Hester Street Collaborative, New York City
- Project Row, Houston, Texas
- First Generation, Botkyrka, Sweden
- Spacemakers, Bristol
- Outhouse, Liverpool

Exemplar: Glasgow City of Light

Art and Environment

Glasgow City Council's city wide lighting strategy has also been promoted by the project 'Radiance', Scotland's first major 'Festival of Light', which has offered an inspiring way to explore the city as a work of art. Radiance was curated by the arts organisation, NVA.

Glasgow's lighting strategy "advocates a co-ordinated approach to lighting the city and encourages innovative lighting design, all aimed at enhancing Glasgow's distinctive character, creating interest and vitality after dark and enhancing safety".

Glasgow City Council states, "good lighting helps create vitality and improve ambience. It contributes to a sense of identity and place and makes for a safer friendlier environment. It also supports and complements other regeneration initiatives".



above credit: NVA Radiance, photo Epic Scotland
above right credit: Glasgow City Council

Key Points

The benefit of including artists working in the public realm can:

- Enhance and improve the character and quality of the place and reveal undiscovered buildings and spaces.
- Create a sense of pride and local distinctiveness.
- Enhance the architectural and historic heritage of a place.
- Demonstrate that art work can reveal and promote existing buildings, as well as add new physical work to a place.

Exemplar: Phoenix Waste Management Facility, Phoenix, Arizona

Art and Environment

The Solid Waste Management Facility in Phoenix, Arizona represents a model for involving artists in the design of city infrastructure which responds to community needs. Artists Linne Glatt and Michael Singer were commissioned to work with the engineering company Black and Veatch on the design team for the Facility. The artists produced the conceptual design and site plan of the Facility for the city's Public Works Department, and then continued their work through design development and construction documentation phases and provided construction oversight services for the project. The facility is 105,000 sq ft in area, and is designed to deal with 500 trucks and 3,500 tons of waste daily, having the twin functions of sorting rubbish prior to transport to a new land fill site 45 miles away and of recycling waste.

The main building houses a huge open shed area for waste recycling, sorting and management, with adjacent office space, and a visitor centre, meeting room, walkway, and amphitheatre area enabling residents to see how waste is dealt with. Recycled materials have been used in the building where possible and the surrounding area has been landscaped using construction rubble planted with desert vegetation.



Key Points:

This exemplar demonstrates how artists working in the public realm can:

- Get involved with complex and potentially unpromising projects to inject creativity in decision making.
- Enhance and improve the quality of the experience of place.
- Develop new relationships on design teams and in the community.
- Can inspire a creative and imaginative approach.
- Create new opportunities for local communities to experience art

Exemplar: Hoogvliet Playgrounds Workshop, Holland

Art and Environment

The study 'The World is my Playground' unites theory and practice, creating a scenario for the development of a 'play network'. Hoogvliet served as one of their case studies.

A large portion of Holland's available housing is located in the large-scale, quickly-built modern residential areas that were built shortly after the Second World War and are in need of massive renovation. Such a large-scale renovation of postwar residential areas forces contemplation on the use of public space.

Public art organisation SKOR contributed by gathering people from diverse fields of expertise to come up with ideas for the potentialities and different functions of the open space in general and, more specifically, for playgrounds. Participants of the workshop included legal philosopher Gijs van Oenen (University of Rotterdam), ecologist Matthijs Schouten (University of Wageningen) and visual artists Dan Peterman (Chicago), Ingo Vetter (Berlin) and Nils Norman (London). Together they explored the parks and nine districts that make up Hoogvliet and took part in a round table discussion.



Key Points:

This exemplar demonstrates how artists working in the public realm can:

- Work to integrate community interests into wide landscape design
- Can inspire a creative and imaginative approach, especially in the design of functional elements.



Exemplar: Thomas Heatherwick, Central Milton Keynes Lead Artist

Artist Thomas Heatherwick was appointed in 2001 as Consultant Artist, working as part of the design team on a new 30 year Development Framework for Central Milton Keynes.

Thomas Heatherwick contributed to the Central Milton Keynes Development Framework document, through writing a paper, "Public Art in Milton Keynes". His work ensured that public art was considered as an integral part of the new urban form and that the role of artists was considered from the earliest planning stages. His design work focused on initial designs for a mobile Info Box to house information on Milton Keynes past, present and future. The box is intended to be a unique and extraordinary structure which will attract regional and national media focus for public engagement with the Central Milton Keynes development process.

Below: Thomas Heatherwick, Kieran Gaffney (Thomas Heatherwick Studio) and Ruth Charity (Artpoint), research visit to Milton Keynes, 2003



Both images credit: Heatherwick Studio



Key Points:

This exemplar demonstrates how artists working in the public realm can:

- Develop new and sustained relationships on design teams, with local authorities and in the community, and act as an advocate for good design and public art.
- Inspire a creative and imaginative approach to town planning and urban design.
- Give a sense of clear authorship over programming throughout the span of a development.

Exemplar: Creetown, Dumfries and Galloway

Art and Environment

Adamson Square forms the main civic space of Creetown, a small town in South West Scotland that has its past rooted in the supply of white granite. Over recent times it has become uneconomic to compete with overseas suppliers and the town has had to find other ways of promoting its identity.

Creetown is now well known for its Country and Folk Festival and has been seeking to provide an external space for events.

Sculptor, Hideo Furuta was commissioned to work with landscape architects Solway Heritage to develop a new town square. Through working with dancers from the Scottish Royal Ballet and the community a design evolved that places culture and heritage at the heart of the town. The square comprises of a granite stage / structure, floorscaping and a spherical sculpture and forms a new invigorated meeting place.



Key Points:

This exemplar demonstrates how artists working in the public realm can:

- Bring heritage and culture together to create a new place
- Re-invigorate existing places in a sensitive manner
- Work to promote local skills and interests
- Inspire a creative and imaginative approach through working across artforms.
- Create new cultural and economic opportunities for local communities.

Exemplar: Heart of Reeds, Lewes

Art and Environment

Heart of Reeds is an artist designed reed bed on Lewes Railway Land Local Nature Reserve.

The reed bed designed by artist Chris Drury, takes the cross section of the human heart as its inspiration.

In consultation with the Lewes Railway Land Wildlife Trust and Lewes District Council, a reed bed has been designed as an area of water, reeds, islands and earth mounds; a living land sculpture visible in its entirety from the adjoining hill, but with access via board walks into the reed bed itself.

The “double vortex” will be divided down the middle by the board walk. A system of sluices will enable water levels to be raised or lowered so the flow of spring water is constantly flushed through the reeds and out into the water meadows.

Heart of Reeds brings together art, science and ecology. It is a unique project which will be of great significance to Lewes and its people.



Key Points:

This exemplar demonstrates how artists working in the public realm:

- Enhance and improve the quality of a place, creating new opportunities for local communities such as new access to outdoor space.
- Develop new relationships between different organisations and with the community.
- Can inspire a creative and imaginative approach towards aspects of regeneration such as the ecological preservation or rejuvenation of a resource.

Exemplar: Hester Street Collaborative, New York City

Art and Communities

The Hester Street Collaborative is a design/build community based non-profit organisation, created to work with New York City neighborhoods to improve their physical environment. The organisation works in public spaces, affordable housing developments and in public schools on participatory architectural projects with tenants and students to improve their communal spaces.

The project works with a number of interns who have created a blog to share their work, observations, ideas and experiences with the public.



Key Points:

This exemplar demonstrates how artists working in the public realm:

- Support the involvement of the community in the planning and delivery of development and regeneration projects, thereby promoting social inclusion and community cohesion.
- Promote capacity building in local communities through creating new opportunities for learning and personal development.
- Promote and express cultural diversity and local identity by including a wide range of ideas and viewpoints into the design of local spaces. This goes on to create character and local distinctiveness and fosters a sense of local ownership.

Exemplar: Project Row - Houston, Texas

Art and Communities

Project Row Houses is a neighbourhood based art and cultural organisation located in Houston's Third Ward. PRH was established in 1993 on a site of 22 abandoned shotgun houses (c. 1930) to connect the work of artists with the revitalisation of the community. PRH runs a successful range of programs that combine arts and cultural education, historic preservation, and community development.

The original campus includes 13 units of low-income housing, two of which are long-term artists residencies and two commercial buildings, one of which houses the historic Eldorado Ballroom, an artist-initiated bike co-op, and an artist residency/gallery space.

With the financial and material resources of Houston's corporations, foundations, and art organisations, volunteers have been able to renovate the site and the twenty-two shotgun houses that sit upon it. Ten of the twenty-two row houses are dedicated to art, photography, and literary projects, which are installed on a rotating six-month basis. When a group of artists is commissioned, each is given a house to transform in ways that speak to the history and cultural issues relevant to the African-American community. Located in seven houses adjacent to those dedicated to art, The Young Mothers Residential Program provides transitional housing and services for young mothers and their children.



Key Points:

This exemplar demonstrates how artists working in the public realm:

- Promote social inclusion, cultural diversity and community cohesion.
- Promote capacity building in local communities through creating new opportunities.
- Promote and express character, distinctiveness and local identity, by working in response to local culture and history.
- Enhance and improve the quality of a place, adding something new without losing the heritage of the area.

Exemplar: First Generation, Botkyrka, Sweden

Art and Communities

First Generation, is a permanent video installation for the newly developed Multicultural Centre of Fitja (Sweden) by artist Esther Shalev-Gerz.

Thirty-four local people agreed to contribute to the project and replied to a set of questions posed by the artist. The project's conception springs from the interaction with people involved in it as well as the architectural specificity of the place.

The project explores the status of the first generation immigrant within the community of Botkyrka, and provides a space for them to be seen and heard within the local community.

The video-projection is visible from both inside and outside the building, controlled by light sensors so that it appears when there is little or no daylight.



Key Points:

This exemplar demonstrates how artists working in the public realm:

- Promote social inclusion and community cohesion, by focusing projects on diverse audiences.
- Promote capacity building in local communities through creating new opportunities to become involved.
- Promote and express cultural diversity and local identity.

Exemplar: Spacemakers, Bristol

Art and Communities

Spacemakers was a two-year project in which young people, aged between thirteen and fifteen, designed a public space within their own community in the Hartcliffe and Withywood area of Bristol. This is one of the most deprived areas in the UK.

The young people gained a real knowledge of the issues involved through visits to public spaces, workshops and field research. They were the clients for the scheme and made key creative decisions throughout its progress.

The project partners were The Architecture Centre, Bristol, The Glasshouse, London, Bristol City Council and Hartcliffe Community Campus: each wanted to create a public space in a deprived area with the fullest involvement of the community.

Landscape architect was Greg White of Loci Design.
Seating shelter co-designed by Greg White and sculptor Calum Stirling
Credit: Creative Partnerships / Loci Design.



Key Points:

This exemplar demonstrates how artists working in the public realm:

- Support the involvement of the community in the planning and delivery of development and regeneration projects, contributing to positive publicity and the sustainability of the project.
- Promote social inclusion, community cohesion and capacity building in local communities through creating new opportunities.
- Enable people to express their local identity through input into elements of the design process.
- Enhance and improve the quality of a place.

Exemplar: Outhouse, Liverpool

Art and Communities

'Outhouse' by artists Vong Phaophanit and Claire Oboussier was conceived as a sculpture and a usable social space. The sculpture is located in a strip of woodland in Woolton, in close proximity to four 1960s tower blocks, and on a key route into Liverpool.

Outhouse inverts the appearance and construction of a typical home, based on a local terraced house scaled to two thirds of its size with transparent glass walls and opaque windows. The sculpture is highly reflective and partially camouflaged by the surrounding woodland, its appearance changing with the weather and time of day.

During the day 'Outhouse', suggestive of a large den, offers an accessible inviting space for use by the local community. Inside blocks of sandstone arranged at differing heights mark the position of the once internal doors. At night the sculpture is visible from afar, lit from underneath by neon, to create a glowing red landmark within the dark woodland.

The artists intended the artwork as a 'proposition' making no prescription of how the sculpture should be used by the local community.



Key Points:

This exemplar demonstrates how artists working in the public realm:

- Create character and local distinctiveness, enhancing and improving the quality of a place. This encourages new use of public space by local communities and also encourages new visitors.
- Can inspire a creative and imaginative approach to traditional structures such as shelters, meeting areas and public space.
- Create new opportunities for local communities via new experiences, and the chance to get involved.



Credit: Modus Operandi / Liverpool Housing Action Trust

6 The Gloucester perspective

Introduction

This section outlines the current strategic context and aims of the GHURC as set out in the URC Area Regeneration Framework. The current position of public art activity is then set within this framework and wider city views.

City context

Text supplied courtesy of Terence O'Rourke

The URC Area Regeneration Framework baseline study shows that the key economic, social and environmental issues facing the city are:

Key economic issues

- highest unemployment rate in the County
- pronounced unemployment among BME communities
- lower than County average household income
- growth in the service sector and decline in manufacturing
- high levels of in-commuting
- limited early hours/evening economy
- shortage of employment land
- less attractive existing employment areas
- lack of overnight tourist visitors
- poor retail provision

Key social issues

- an acute housing need
- poorer than average health of residents
- pockets of acute deprivation
- growth in particular single person households
- second highest crime rate in the South West
- educational achievement is lowest in the County
- poor literacy and numeracy skills
- significant percentage of homes classed as unfit
- homelessness
- highest teenage pregnancy rate in the South West

Key environmental issues

- significant landscape/nature conservation importance is evident in many unbuilt areas of the city
- River Severn floodplain occupies a large proportion of the city
- existing important cultural and built heritage
- areas of the city suffer from traffic congestion
- existing levels of contaminated land
- shortfall in public open space

- low rates of recycling

Physical context

The key physical influences that the city's development has had on its urban character can be summarised from the Urban Regeneration Framework as follows:

- The dominance of the Cathedral in long distance views of Gloucester and in glimpsed views within the city.
- The dominance of the Cross in the centre.
- A high number of historic buildings and archaeological remains, many of which are statutorily protected; but fragmented historic streetscapes.
- The five approach routes (Northgate, Southgate, Eastgate, Westgate and the Roman Hare Lane – superseded by Worcester Street).
- The four main historic gateways and minor postern gateways.
- The medieval religious precincts on the edges of the historic walls that left large pockets of underdeveloped land.
- The role of the castle, now the prison, in cutting off the city from a significant part of its river frontage.
- The fine grain network of streets and lanes within and to the city centre dating from the Roman and Medieval periods but eroded in many places by car parks and cul-de-sacs.
- The Docks and industrial land to the south, which were historically not linked to the city centre.
- The growth of a successful city centre up to the 20th Century as a commercial and entrepreneurial centre with activities fronting the main streets (Westgate, Eastgate, Southgate and Northgate), but with underdeveloped 'backlands'.
- The expansion of the suburbs following the development of the docks, and the decline of residential uses within the historic city centre.
- The gradual bypassing of the city in the Victorian period and again in the second half of the 20th Century.
- Some basic flaws and poor execution of the 1961 comprehensive development plan that has severely fragmented the historic urban fabric, which had evolved over nearly two millennia.

Public realm

- There are relatively few areas of public open space within the city centre and the quality of these areas is generally considered poor. In particular the areas surrounding Blackfriars and Greyfriars, Kings Square, Westgate Quay, and the majority of the Ring Road including the bus and rail station are identified as poor.

- The character of the city is currently defined by its streets rather than its public spaces.
- The quality of the city centre is defined by the fine grain
- The block which has had the least interventions and is considered to best represent the historic character of Gloucester, fronts both Westgate and Southgate.
- Permeability through the city centre is generally poor
- Those areas of good quality are considered to be the public spaces surrounding the Cathedral, although much of this is also in need of improvement, Brunswick Square and areas of the docks to the rear of north warehouse. The only area of high quality is considered to be College Street linking Westgate to the cathedral
- There are a variety of strategic and local views which are important in terms of legibility, sense of arrival, the settings of important buildings and defining the distinctive character of the city.

The following principles for the city centre have emerged from the themes described above:

- Strengthen the role of the Cross as the central point of movement and activity in the city.
- Reverse the flaws of the Jellicoe Comprehensive Development Programme.
- Emphasise the special character of the historic city centre:
- strengthening the visual line of the city wall through design;
- improving permeability, for example, by recreating historic lanes and other movement routes;
- marking the main gateways and distinguishing between them and secondary 'postern' entrances;
- improving the approaches to the city; and
- create a new approach and gateway from the railway and bus station to Kings Square.
- Using key historic buildings as the focus for their areas.
- Maintaining and enhancing the role of the Cathedral as a focus for the city
- Integrating archaeology fully into the design process

GHURC strategic objectives

The GHURC Urban Regeneration Framework draws upon the findings

of the baseline review to identify a series of strategic objectives for Gloucester.

Heritage

- Reinforce the Cross and the Gate Streets – historically and commercially
- Reinforce historic Roman/Medieval core – redefine the walls, gateways and sense of arrival
- Give a distinct city centre identity to development within the walls
- Reuse the key buildings – Blackfriars, Greyfriars, The Fleece Hotel, St Michael's Tower
- Coordinate interpretation of the city (e.g the via sacra)
- Address inappropriate 20th Century interventions

Cathedral

- Integrate the cathedral with the city centre and increase levels of activity
- Enhance the setting of the cathedral
- Protect strategic views of the cathedral and it's pre-eminence as the City's landmark
- Use as focus for interpretation of the historic city centre

Blackfriars

- Reuse the friary buildings for cultural/community activity
- Enhance the setting of the friary

Greyfriars

- Restore/reuse monument as focus for community/commercial uses
- Enhance the setting of the monument as part of wider development

Integrated city – Strategic Objectives

- Extend and integrate the city centre (from Rail Station to Gloucester Quays to St Oswald's Park)
- Link the city centre to the waterfront
- Enhance the quality of the waterfront

Transport – Strategic Objectives

- Reduce the amount of through traffic using the 'inner' ring road
- Reduce the barrier of the ring road

- Rationalise surface car parking and potentially reduce overall car parking levels. Locate strategic car parks in relation to key approaches to the city centre.
- Promote sustainable travel utilising the park & ride provision and the parkway station opportunities
- Enhance the waterfront opportunities for walking, cycling and tourism

Gateways – Strategic Objectives

- Enhance the sense of arrival via the Bristol Road/Canal Corridor, Westgate gyratory and Railway Triangle
- Enhance the sense of arrival at the ring road
- Enhance the sense of arrival into the city centre via four historic gateways

Retail and Leisure – Strategic Objectives

- Enhance the core retail offer within Kings Square and the bus station area, meeting local needs
- Diversify the local evening economy in the Eastgate/Kings Square area
- Strengthen the specialist retail offer, enhancing the visitor offer, focusing on the main streets and the Blackfriars/Westgate area
- Find alternative uses for the Crown Courts
- Enhance links to the Docks/Gloucester Quays

Cultural – Strategic Objectives

- Enhance the cultural offer in the Westgate/Blackfriars area
- Promote the reuse of Blackfriars
- Investigate opportunities within the cultural strategy for a new visitor destination

Tourism – Strategic Objectives

- Reinforce the docks as a visitor destination, working with Gloscat and the Waterways Museum
- Promote links between the Cathedral and the Docks
- Promote high quality hotels within the core area

Housing and Community – Strategic Objectives

- Promote residential use within Blackfriars, Greyfriars and Westgate areas
- Enhance greenspace provision, focusing on Gloucester Park and Alney Park
- Enhance community facilities (through the Westgate Neighbourhood Centre

Employment – Strategic Objectives

- Retain the employment focus within the Canal Corridor
- Work with existing businesses to enhance the density and quality of development
- Promote flexible space for small businesses/cultural industries potential
- Promote offices within a mixed use development of Westgate/Blackfriars area
- Promote medium term redevelopment of the County Council office premises
- Promote long term relocation of the prison

The public art strategy seeks to enhance and promote the GHURC strategic ambitions identified by Terence O'Rourke above.

Public art provision within the city centre

This section reviews existing public art policy and provision.

Local policy relating to public art

Local policy supporting the role of public art activity can be found in:

- Gloucester's Community Strategy
- Blueprint for Change-Gloucester City Council's Corporate Strategy 2005-2008.
- Gloucester City Council Local Development Framework Core Strategy (Preferred Options Paper)
- Gloucester City Council Local Development Framework Development Control Policies (Preferred Options Paper)
- Gloucester City Council -Draft Cultural Statement
- Gloucester County Council Public Art Strategy (1998)

Please see Appendix 2 for selected details of policy.

Policy status of Gloucester within a regional and national policy framework

The gap between national policy/practice expectation and local policy / practice provision indicates that:

- No public art strategy exists for the city; it is now a reasonable expectation for a city of Gloucester's size to have a strategy
- No public realm strategy exists, and therefore no provision for the role of the artist within the public domain. (A public realm strategy will be produced within the URC Area Regeneration Framework as produced by TOR. Gillespies has produced a public realm masterplan for the Docks.)
- The existing percent for art policy is not implemented to any significant extent. Many similar cities are able to resource public art activity through planning policy.
- There is no champion or voice to support good practice.
- There is no effective policy or structure to support artist or arts led public art initiatives. Other similar cities are able to resource development.

Past and current art commissioning activity

The statements below form a summary of information gathered through the consultation and the review process:

An outline audit was undertaken of existing works of art within the central area. (See appendix 1).

The findings from this audit are:

- 20 works of commissioned art (not including memorials, street furniture or historic artifacts) were identified.
- The majority of the works had been commissioned as part of environmental improvement schemes.
- The majority were of poor or mediocre quality.
- The majority needed some repair.
- Many works contributed little to their environment. A decommissioning review should be undertaken as a significant minority do not contribute to a 21st city environment that is based on high quality design and commissioning.
- Public art commissioning with the city has taken place on an 'ad hoc' basis with an emphasis on streetscape related commissions.

Recent / ongoing initiatives:

Current commissioners:

- The Docks: SWRDA has commissioned Andrew Stonyer to act as lead artist in the redevelopment of Phase 1a. This has resulted in a number of both temporary and permanent commissions. Future commitment is unknown by the artist. A strategy developed by MUF exists but has not been progressed.
- Gloucester Hospital: The well-received art commissions' programme within the Hospital managed by Willis Newton working with lead artist Simon Ryder.
- The Cathedral has commissioned a long-term programme of artist residencies. This programme is acknowledged for producing well-researched high quality work. There is a wish to see further working relationships established with the city.
- The Celebration Lights: Ron Haselden was commissioned to develop a creative rationale and city centre celebratory lighting scheme. The scheme was part implemented with limited success.

- Artshape is developing a number of temporary projects exploring the role of culture in regeneration, especially focusing on Kings Sq.
- ACE has funded paving designs within the refurbishment of St. Michael's Square.
- There is no supported programme of temporary art / event commissioning within the external environment save for limited artist participation with city festivals and events.

Delivery infrastructure

Key issues: Negative

- There is currently a feeling that some recent public art projects have not been delivered to meet expectations. There is a danger that this perception is currently supported at a city political level and might endanger new initiatives.
- No one has direct responsibility for ensuring that public art projects are initiated, developed and implemented. There is stretched enthusiasm to see such projects develop, but no one has the financial resources or time.
- The benefits that artists bring to the public domain remain to be proved to the city commissioners
- Little or no maintenance has been undertaken for work located in the public domain. This is not unusual but the need to underpin any new commissioning with robust maintenance agreements is evident.
- No decommissioning is taking place.
- No champion exists to promote and support the development of public art initiatives within the city. A number of studies have taken place in the past including art strategies for the Docks. These have not been further developed. As a result there is a certain amount of cynicism about the role of public art within the city.
- GCC has secured few 'percent for art' contributions from developers. Public art competes with many other causes.

- Informal and unclear communication exists between GCC departments in project development and delivery, leading to confused project management.
- City commissioners have struggled to engage the community in past public art projects.
- A weak artist infrastructure exists within Gloucester. Very few artists practice at a professional level and the skills base is narrow and low. High quality craft skills exist (such as the Cathedral stonemasons) these should be further developed and used within the city.
- There is very little resourced workshop space suitable for artists and designers working in the public domain. A limited demand exists which needs to be supported.
- No formal evaluation and monitoring of projects is being undertaken.

Key issues: Positive

- The role of public art is recognised within both the URC Regeneration Framework and the GCC Local Development Framework, and is supported by GHURC and GCC amongst other stakeholders. It is recognised that a strong flexible role is required for artists within regeneration.
- Enthusiasm exists from within GCC to set up a mechanism to support development of public art within planning / development control infrastructure. This work, based on this strategy, could be adopted as SPG.
- Through investment by government agencies such as English Partnerships, SWRDA and through private development there is a real chance that ambitious integrated commissioning might take place: the remarkable should be desirable and the norm
- Good potential exists to build on past/existing initiatives e.g. linking to Cathedral (residency programme) and GCC Stone carving projects.
- There is potential to link to city marketing initiatives through art

projects that have both physical and non physical forms

- Potential exists to link with community based regeneration: e.g. through mentoring / training skills, especially to marginalized residential communities.
- There is potential to celebrate the identity of the diverse residential communities through temporary projects and engagement within wider city initiatives. Artists are able to reveal unexpected stories and narratives through building trust based relationships with residential communities.
- Public art initiatives should contribute to the desired experience of a 24hr city, especially through creative lighting.
- Supported artist training and resources /workspace should be provided to support creative skills/activity. Use of skills and resources contained within nearby arts organisations such as Stroud Valley Artspace should be established. Other organisations such as Artshape might be encouraged to develop enhanced skills such as project management.
- Any creative programme should be outward looking but grounded to build on and expand local aspirations.
- Recognition exists from within GHURC and GCC of the need for sustained expert advice within any delivery mechanism. There should be a role developed for early action / input from a creative team or artist(s).
- There is need for external influence: (enhancement of design review panel)
- Both GlosCAT and the University of Gloucestershire are keen to develop working relationships in the expression of creativity in the regeneration process. Such areas for exploration include the Knowledge Transfer Programme, the development of a Creative Forum / Network and construction / craft skills training.
- The development of craft skills in regeneration process is seen as a potential route to form a link between heritage and creativity

and distinctiveness: (Stone carving / Cathedral)

- There is good potential to link with existing arts organisations such as Stroud Valley Art Space and GANET.

7 Creative rationale development

Overarching principles

The overarching principles of the public art strategy for Gloucester are premised on public art initiatives playing an integral role in helping GHURC meet its objectives.

Over the next ten years the GHURC is required to deliver 3,000 new homes and 2,000 new jobs whilst bringing 100ha of brownfield land into reuse and enhancing the historic and waterfront environment of the city centre. In the process it will need to address the underlying social and economic problems that precipitated the creation of the GHURC.

The future of Gloucester rests on the city recognising that it has intrinsic and valuable qualities and repositioning these for a wider business, residential and tourism development. These qualities need to be developed into a city image.

The developed city image needs to be based on long term, truthful and sustainable activities that use the current social and physical assets.

The intrinsic city qualities based on the rich cultural and heritage assets, the expression of loyalty and a strong sense of community provide a base for the public art strategy.

Common priorities

Art commissioning is a fragile process and often considered a luxury. It is the first cost item to be cut from any development programme and the last to be prioritised. Therefore, for a successful commissioning programme to be created and delivered the following common and shared priorities, amongst others, need to be developed:

- The recognition of the role of creativity within the regeneration process and an understanding of how artists can work with the city community to embed these values within both the physical and social regeneration of the city
- The identification and participation of a 'champion' of art and culture
- The recognition that art and creativity can and should play a

fundamental role within identified projects.

- The inclusion of the role of the artist at the appropriate point in project development. The inclusion of the artist's role at the beginning of each project is normally advocated, but this may not always be appropriate.
- Understanding of commissioning values and expectations amongst city commissioners and partners
- Appropriate and considered levels of consultation and participation of key stakeholders in the development of arts projects - be they local communities to foster ownership and influence content or commercial developers to ensure support and 'buy in' at earliest stages
- The genuine engagement and participation of the city community to build trust based working relationships and support for public art activity
- Agreement amongst development agencies to move forward and bring ideas to fruition.
- Mutual understanding and effective communication between GHURC, landowners and artists / arts organisations regarding operational constraints and different ways of working
- Provision for formative evaluation from the planning stage
- The flexibility to change course if necessary
- Continued involvement and 'ownership' of all stakeholders in the project (management, governance, delivery and evaluation) and acknowledgement of their contribution
- Support and resource allocation to be sustained through the regeneration framework period

The role of the artist within regeneration

The capacity to imagine change is critical to regeneration. It is this capacity to imagine that provides a role for artists within regeneration.

The role for art is not just about helping change the places where people live and work, it is about nurturing the creativity that already exists within the city to help develop sustainable communities and city confidence.

A significant role of the artist is to explore and promote the relationship between people and place through:

- Creating **discussion** to allow for creative engagement within regeneration
- Expanding **creative horizons** and ambitions through challenging preconceptions
- **Designing and fabricating** new works of art and activity that are embedded within city life.

The main roles for artists in the public domain within Gloucester are to:

- Create new works of integrated and stand alone art that promote the legibility and distinctiveness of the city.
- Help reveal and promote the unseen cultural heritage of Gloucester, especially its built heritage.
- Help raise city confidence and pride through imaginative but grounded commissioning practice
- Enable the city communities to become involved in the regeneration process through dialogue and engagement with artists/projects.
- Contribute to a flexible and sturdy mechanism for creative engagement

8 The programme

Introduction

Public art projects bring people and place together through the enhancement of experience.

The personality of Gloucester is evident in its 'city offer', imaginative and grounded art commissioning will contribute to improving the confidence of the city based on promoting distinctive places and experiences.

The experiences that we wish to heighten for residents, workers and visitors should be based on:

- Promoting a heightened awareness of the city's physical and social heritage
- Providing a sense of orientation
- Creating a sense of vibrancy
- Promoting the perceived feeling of comfort and security
- Creating a sense of surprise and engagement
- Developing a sense of discovery through the city
- Providing points of humour and reflection

To develop these experiences it is proposed that a support mechanism and five programme strands are developed for the city. Within these strands individual projects will be implemented according to GHURC priority areas.

A mechanism to support creativity

This strategy seeks to provide a mechanism to provide works of art for the city and also a route to sustain the expression of creativity within the city. It is recognised that the provision of art is a fragile process. Therefore if the role of creativity and the artist is to be valued it must be nurtured and given adequate resourcing.

The strategy and support mechanism is developed for the GHURC area and its priority action areas, however the principles may form the basis of a city wide approach to developing public art initiatives.

Two proposals are presented which will form the basis of a mechanism to form sustained support for creativity. Both are discussed in detail in section 11.

Public Art consultancy

It is proposed that a Public art consultancy should be engaged. This consultancy should be comprised of a public art commissioning agency working directly with a number of artists to provide ongoing arts advice and curatorial skills in order to support public and private agencies to develop high quality art projects. This consultancy is further discussed in section 11.

Gloucester(shire) Creative Network

It is proposed that a Gloucestershire wide creative skills network be formed to support the physical regeneration process. (Please see section 11.)

Programme strands

Five areas of focus are proposed; these can be further developed by others if required, for application across the city. For the purposes of this study, projects are proposed for the GHURC area and specifically the key priority areas.

Programme strands:

- 1 Art and Public Spaces
- 2 Routes and Destinations
- 3 Art and Buildings
- 4 Art at Night
- 5 Art and Change

General approach

The opportunity for art to help create a dynamic public realm extends beyond the positioning of monumental sculpture. The creativity expressed within the city should form the basis of public realm planning to engender civic pride. This creativity is found within all parts of city society and should be supported, encouraged and given an outlet. Artists and creatives should be given a coordinating role to help focus the expression of creativity within the public realm.

The URC Area Regeneration Framework has set out principles and aspirations that should be built upon to provide a distinctive and coherent public realm that is centred on promoting the city's distinctive nature through the celebration of its heritage.

It is proposed that on a project by project basis artists should be commissioned to work alongside or within the project design teams to further embed the role of the creativity within the public realm. The basis for artist engagement should primarily be to promote the desired city centre experiences of residents, workers and visitors.

Desired experiences:

- Sense of arrival / departure into Historic core especially for pedestrians.
- The city centre is very 'walkable'. (TOR Baseline work) The role of artists should seek to enhance the detailed and human scale, say through crossing thresholds, encouraging physical interaction e.g. handrails, changes of level
- Historic distinctiveness should be enhanced through developing a 'light touch' to reveal existing buildings and spaces, rather than cluttering up the streetscape with more art.
- Develop experience of discovery and the unexpected, perhaps through the development of an urban narrative and aesthetic
- To create vibrancy opportunity should be taken to create a new heritage in the context of the old.
- There are relatively few places to sit or meet in comfort. Artists might be engaged to create incidental work that provides stopping points to enable people stop, think, meet and to converse.
- The unexpected revealed through discovery; A sense of history waiting to be revealed.
- Pleasure in the detail

Potential focus areas

1. Historic Core Area:

As stated, the URC Area Regeneration Framework promotes the enhancement of the distinctiveness of the historic core of the city as defined by the Roman walls.

Artists should be engaged to work on both the form and content of the public realm.

Projects for development should include:

1. Marking of the city gates and approaches. A series of four commissions delivered by one artist team to subtly mark the crossing of the old gateways. Media might include light or new architectural interventions/ treatments or work within the floorscape. This might also include marking the Roman city walls.
2. The upgrading and identification of lanes, through incorporation of traditional craft skills. e.g. naming within floorscape through reconnection of naming with past uses e.g. smithing with Longsmith St, and creative interpretation (both didactic and arts led). Concentration on lanes that lead from the City centre to the Docks and Cathedral.
3. Development of ranges of street furniture that relate to each character zone. There are very few places to sit. A series of seating designs would promote greater interaction and appreciation of the streets and views.

2. City spaces:

Significant opportunities exist for artists to contribute to the identity and role of the city's new and refurbished spaces.

Projects for development should include:

a. Major city spaces: Collaboration between lead visual artists and project landscape architects in the formation spatial layout and contents within the key priority areas.

Primary areas of priority include:

- Blackfriars
- Greyfriars
- Kings Square / Whitefriars
- Gloucester Quays: Llanthony Priory
- Victoria Square at the docks

Secondary areas of priority include:

- Westgate Quay water frontage and route to Blackfriars
- Brunswick Place: new public space
- St Michaels Square

Delivery mechanisms:

Strategic development through the Public art consultancy
Concept design: through lead project artists working with public / private developers. Implementation to be delivered in association with building development or public realm improvements programmes.

b. Incidental spaces: These spaces consist mainly of forgotten or left over spaces. Through working with artists some of these spaces can be reclaimed to form stopping points with eclectic characters to meet or consider a vista.

Examples might include the entrance to Docks from Commercial Road/Westgate Quay. Through careful planning a string of enhanced spaces could be developed that formed linkages and stopping points between destinations and major spaces.

Delivery mechanisms:

Identification and strategic development through Public art consultancy
Concept design: through artist residencies working with city communities
Implementation as part of public realm improvements programmes.



Base plan courtesy of Terence O'Rourke

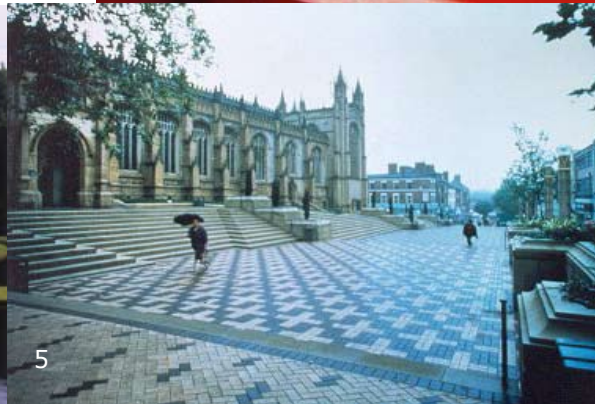
c. Castlemeads public open space provides an opportunity for a major arts led public space project. We propose that the area bound by the SW Bypass and the river should be further investigated as a creative showcase for the city, perhaps as a permanent site for environmental art or as a site for changing work.

Such a proposal would:

- Improve public access to a significant area of green space close to the city centre
- Provide a highly visible project to promote the change process in Gloucester.
- Be designed to improve the native plant species contained within the sward
- Be designed to accommodate the flooding of the site

This opportunity is considered in the section on Key priority areas.

- 1 Castleveccio, Richard Eismann, Verona, Italy
- 2 Columbine Gardens, SLA Landscape Architects, Copenhagen.
(Copyright SLA / Phot Bent Ryberg)
- 3 Speaking of the River, Constance de Jong, Riverside Walk, Canary Warf
- 4 Landform, Charles Jencks, Gallery of Modern Art, Edinburgh
- 5 Wakefield Cathedral Precinct, Tess Jaray, Wakefield
- 6 Priory, Phoenix Project, Coventry
- 7 Arc Deplace, Christine O'Loughlin,



Purpose: Public art can help reinforce the safe access and legibility of points of arrival/departure and city pedestrian routes.

The Cathedral, Docks and retail areas are seen as the main destinations within the city. Selected minor routes should also be promoted to improve permeability, legibility and orientation throughout the city centre.

The Public art consultancy should identify projects in conjunction with further work on public realm improvements.

Desired experiences:

- Revealing hidden history and narrative.
- Sense of supported discovery.
- Easy transition from arrival at city centre by bus/train/car to main destinations

Potential project areas:

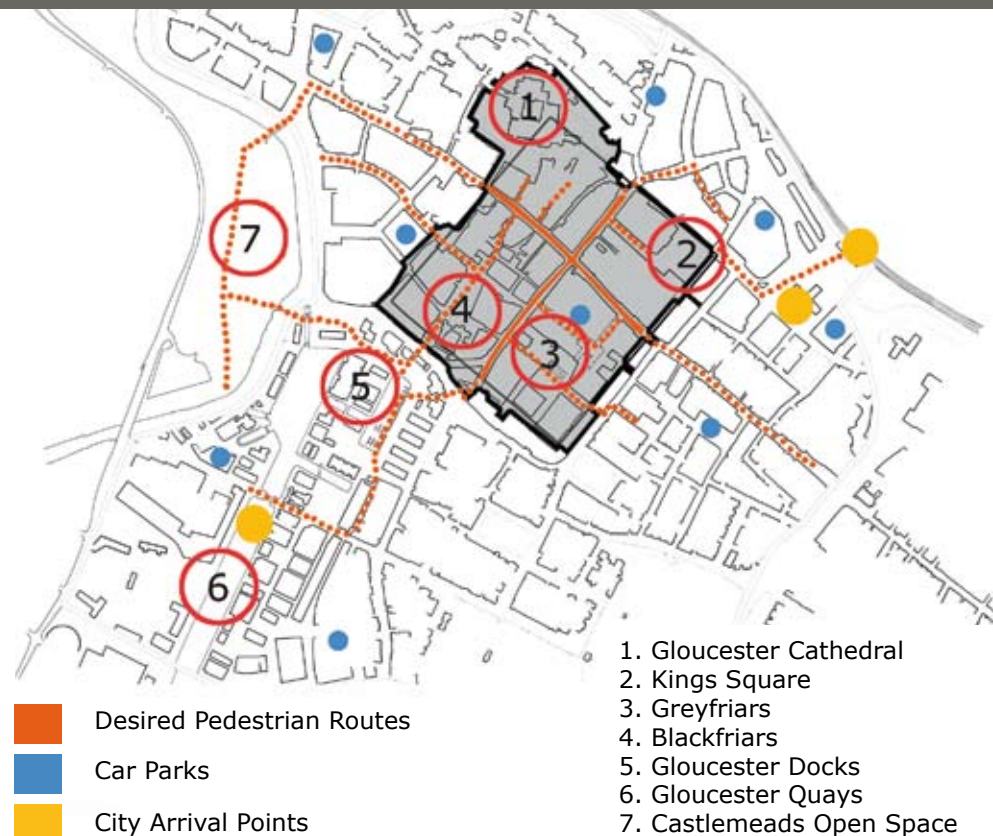
1. Arrival by rail, bus, boat and car: Artist designed family of works to promote orientation and introduce the city to visitors. Potential for replication in form and scale throughout the city centre.

A coordinated and creative approach to new and refurbished car parks to provide perceived security and orientation. Perhaps developed through creative lighting and graphics.

2. Pedestrian bridges crossing the Gloucester Sharpness canal and potentially to link Castlemeads with Westgate Quay

3. Hidden stories/ artefacts: Development of coordinated series of works based on narrative: hidden stories/ artefacts /secrets within wall alcoves /pavement details. Exploration of the use of protected archive / artefact material from the Gloucester Museum, Folk Museum or other collection on a temporary or permanent basis.

4. Guided walks and audio tours: A review of existing provision and creative renewal within a wider strategy of city information. Exploration of the use of new technologies e.g. mobile phone 'shoaling' where like minded users meet and share information. Consider the use of listening posts and other robust media.



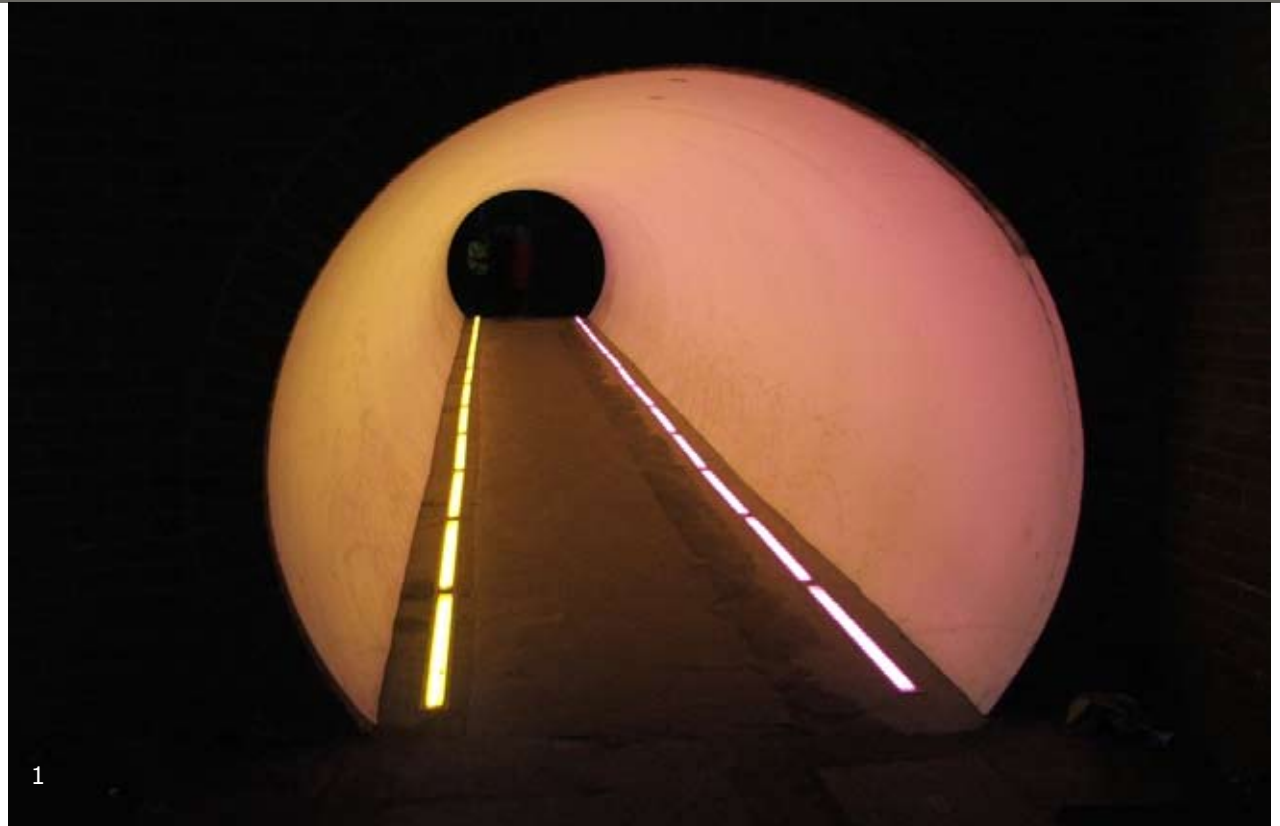
5. The development of a publication to explore the city fabric and heritage through riddle and poetry. An example might be the 1970's book 'Masquerade' by Kit Williams. A Golden Hare was hidden in a secret location to be found by solving a series of riddles.

7. A contemporary 'Boston' red line: Investigate a contemporary way to creatively link destinations through linked transport, information and physical solutions. Potential to promote the Via Sacra as a basis for this route.

Delivery mechanisms:

Allocation of artist role within development briefs: Bus station, car parks, Rail station, bridges
Public art consultancy role to be integrated into public realm improvement programme

- 1 Shawfield Tunnel, Urban Projects, Guildford
- 2 Rolling Bridge, Thomas Heatherwick, Paddington Basin, London
- 3 Iron Pavement Work, Simon Watkinson, Fakenham, Norfolk
- 4 Boots Headquarters, Gillian Forbes (Ginkgo Projects) Ayr
- 5 Daycaster, Sutherland Hussey Architects, (Ginkgo Projects), Exeter



Credit above: Heatherwick Studio

3

Purpose: Artistic thinking can contribute not just to the detailing of a building but to its form and relationship with other buildings and users.

The URC Area Regeneration Framework outlines an ambitious programme of new building and refurbishment to existing buildings of historic value.

The breadth of potential engagement is wide with many potential stakeholders. This strategy, at this early stage, sets out a mechanism for artist involvement through the role of the Public Art consultancy being closely involved through GHURC in the formation of Development Briefs.

Roles for artists include:

- Contextual research for integration into scheme design
- Collaboration with architects on scheme design especially in relation to spatial layout, function, lighting, design of fixtures and fittings and colour scheming.
- Design and fabrication of integrated and stand alone work
- Non physical work such as events, literature / poetry and musical composition

The importance of the use of traditional craft skills is critical to authentic restoration programmes. This has been recognised by Gloscat who are developing a NHC qualification in construction/heritage skills in conjunction with local companies. Further work should be undertaken to investigate need and support for traditional creative craft skills e.g. stone carving and blacksmithing so that local businesses and individuals may be supported throughout the regeneration process.

Potential project areas:

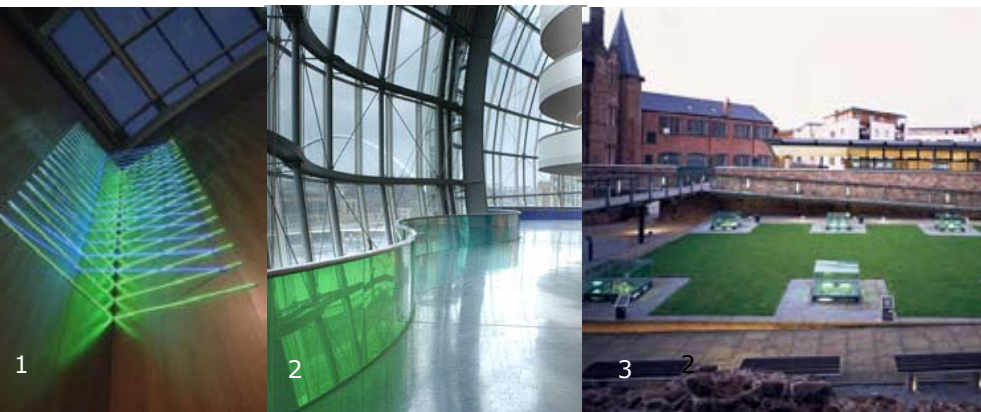
1. Mechanism to be developed that enables the Public Art consultancy or other project artists to contribute to Development Briefs and early stage project planning.

Examples of buildings, amongst others, where artists might naturally contribute include:

1. The potential new Community Stadium
2. Refurbishment of Blackfriars Priory
3. Design of new residential housing e.g adjacent to Canal Corridor and Westgate Quay

4. Greyfriars ruins
5. The proposed Bus Station

- 1 Zip, Corban Walker, Civic Centre, Ballymun, Dublin
- 2 Glass Balustrade, Kate Maestri, The Sage, Gateshead
- 3 Priory, Coventry Phoenix Project
- 4 Woodward Place Social Housing, FAT, New Islington, Manchester



Purpose: It is widely recognised that the city centre can be a threatening environment at night. To build on a city wide ambition to strengthen the 24 hour economy it is proposed that artists contribute to a city centre lighting implementation plan.

A strong light based programme would bind together many of the other programme elements and promote the existing built heritage in dynamic and cost effective way.

GCC has recently produced a draft lighting strategy. This project will build on the evolving principles below to provide a structured approach for implementation.

GCC strategy aims:

- To promote and strengthen Gloucester's historic identity: treasuring the city's visual commodities. E.g. views of Cathedral to create civic pride
- Improve legibility
- To reduce the fear of crime
- Promotion of lighting media as a creative art form

Principles:

- Promotion of buildings and landmarks through white light
- Promotion of landmark buildings at the end of vistas
- Linking destinations
- Creation of evening safe routes: concentration on the Cross, Gate streets and lanes within historic core.
- To promote the Via Sacra

It is proposed that a Lighting Implementation Plan be commissioned to produce a delivery framework and that this work is undertaken by a multidisciplinary team comprising of lighting architect/designer, light based artist and conservation architect. Other disciplines could be considered such as environmental psychology and theatre based lighting.

Desired experiences:

- Enhanced perceived safety and security
- Increased awareness of built heritage
- Opportunity to create a fantastical, bold and changing environment with little impact on city fabric.

Delivery: Lighting implementation framework to be commissioned by GHURC / GCC in tandem with further public realm development work.

Delivery of lighting projects as part of development agreements / public realm improvements

- 1 Illuminations, Lyon
- 2 Graham Ellara and Stephen Johnstone, Holding pattern A13 Artscape project, Barking and Dagenham.
- 3 Flying Saucer Grove, Martha Schwartz, Bank Atlantic Centre, Broward County, Florida
- 4 Coventry Lighting Strategy
- 5 Persistence Works, Jo Fairfax (lighting), Sheffield (Building designed by Feilden Clegg Bradley)
- 6 Farr Light, A13 Project, Jason Cornish and Phil Power, Barking and Dagenham.



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Purpose: As widely recognised, successful regeneration involves social as well as physical regeneration. The work of artists should provide one conduit for community engagement and participation, especially in the recognition that city renaissance is happening and that there is a chance to get involved.

Through this programme it is proposed that a series of projects are developed that run throughout the regeneration period that stimulate discussion and comment on the change process.

A programme should be developed that enables:

1. Critical debate and discussion to evolve and feed in to the physical development process. Through this debate individual project artists can be informed of developing background knowledge and information to feed their specific work.
2. A series of temporary projects and events that promote awareness of city change.

Desired experiences:

- Enhanced awareness amongst city residents, workers and visitors of the breath and complexity of activity and issues
- Enhanced feeling of participation and involvement
- Humour, revelation and mind expanding awareness

Potential project areas:

The Public art consultancy should develop a programme of events and activity, project areas might include:

- A showcase of emerging / established artists and designers using standard plinths/ cases.
- A temporary pavilion programme/ or information structures (e.g. the annual pavilion designed by international architects for the Serpentine Gallery in Hyde Park) to colonise changing spaces to provide information and profile.
- The extension of the Cathedral residency programme into the city
- A debate programme bringing international culture and regeneration speakers to Gloucester. This could be extended into an annual symposium putting the work of the GHURC into a wider domain.
- The commissioning of a series of preludes for buildings or the

City to be previewed at the Three Choirs Festival. An anthem for Gloucester.

- A programme of films contextualising the change process
- A programme of sound work feeding into the use of sound within the routes and destinations
- The instigation of an Art Challenge Fund. A GHURC fund established to encourage artist / citizen led cultural projects to be developed for the city centre spaces. Such a project would help break down the perceived 'art for art sake' attitude that exists within the city at present, especially amongst the local media.
- Website based planning game.
- Biennial design and heritage festival.

Delivery mechanisms:

A programme to be developed by the Public art consultancy working to combine private and public sector interests and funding.

- 1 Temporary Grass Bar, AOC, Broadgate, London
- 2 Serpentine Temporary Exhibition Space, London
- 3 Hidden Gardens, Tramway, Glasgow
- 4 Paris Plage, Temporary Summer Beach, Paris
- 5 Outhouse, Vong Phaophanit and Claire Oboussier, Liverpool



9 The Key priority areas

Specific opportunities from each of the programme strands are identified to provide a basis for project development and priority. Opportunities should be taken as indicative and provide a basis for costing in association with city centre wide initiatives. Each area should be further rationalised and developed as the urban design development progresses by the Public Art consultancy.

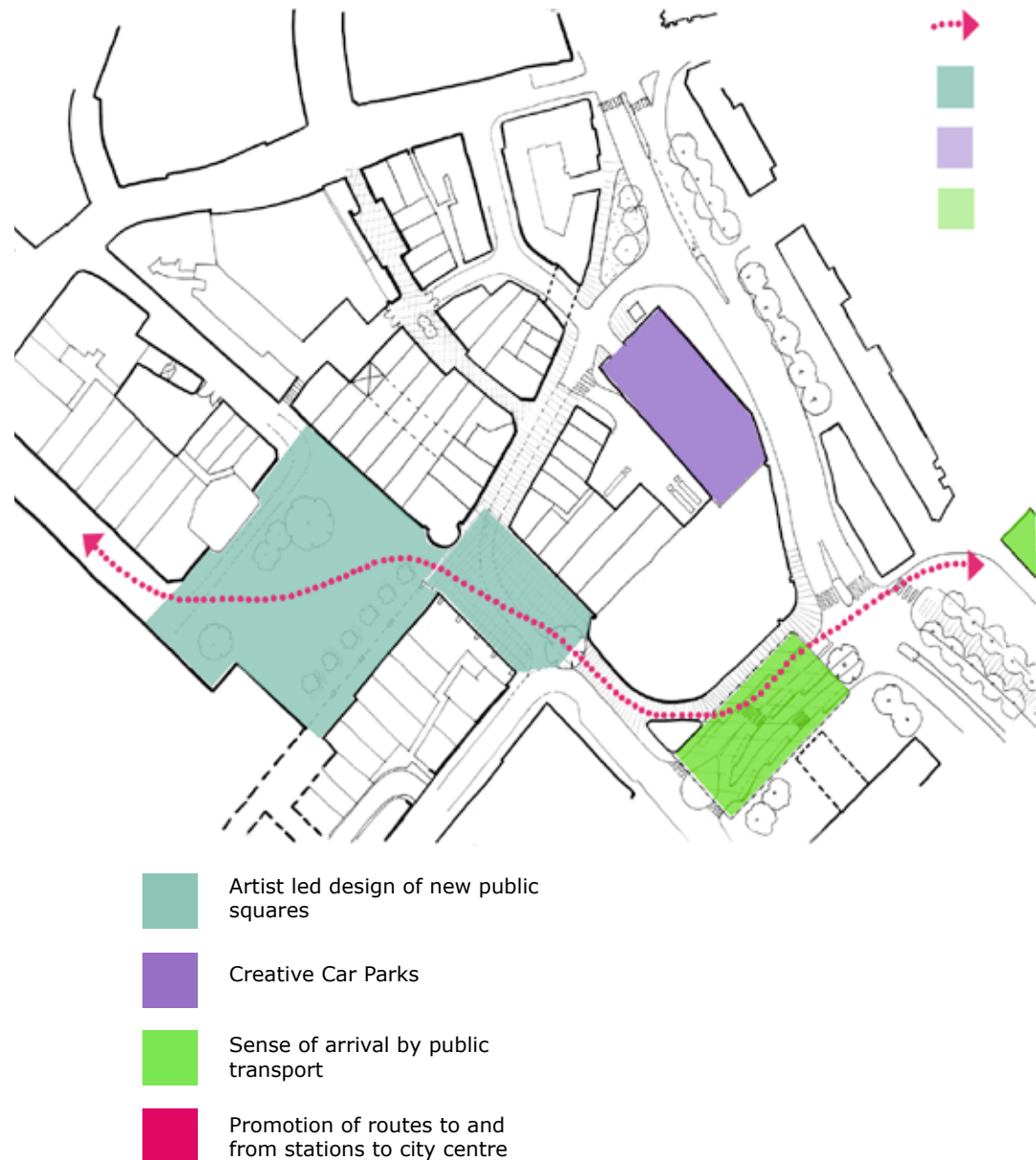
The main opportunities are outlined for the seven key priority areas, building on work produced by Terence O'Rourke within the URC Area Regeneration Framework. These are:

- Kings Square / Whitefriars
- Greyfriars
- Blackfriars / Westgate Quay
- The Canal Corridor
- Gloucester Docks
- Gloucester Quays
- Railway triangle

Castlemeads open space has also been added to this section as it forms a key opportunity for arts led site improvement.

Main physical opportunities:

- Competitive design of Kings Sq through collaboration between landscape architect and artist team. New secondary area of open space at the junction of Market Parade and Station Road.
- Promotion of route from Rail / Bus stations through two squares.
- Celebration of arrival to city from transport hub
- Creative orientation and interpretation within car parks at point of arrival: lighting treatment: branding.
- Link to Cathedral by vision and sound. Evensong within benches...
- Design of interactive street furniture e.g Greyworld bins / benches.
- Creative façade treatment and lighting to new anchor store opposite Bus station.
- Floorscape treatment with pavement through Oxode.



Base plan courtesy of Terence O'Rourke

Kings Square

The initial ideas for Kings Square came from a curiosity about its name. This seems to have derived from the name of the street Kings Walk which was absorbed by the square when it was created. Kings Walk may allude to the Kings processional visit which is recorded, but further research would be required to establish any provenance in the names adoption.

This proposal is based on two separate aspects of Gloucester's history. The bell making industry, now disappeared, is commemorated by sound transposed into modern technology in the embedded speaker system. References to puddles from the riddle 'Doctor Foster' are marked by concentric rings in the paving and circular raised platforms, all of which represent a view from above of raindrops in a puddle. The water feature (A still shallow circular pool is cut through by a fast flowing shallow circular rill.) included in the concentric circles that pattern the whole surface particularly celebrates the ebb and flow of water that has so influenced the city's fortunes.



Key concepts: The history of Gloucester, particularly the city's previous allegiance to parliament or church over Monarchy presents interesting conceptual challenges.

Kings of the Square (the people)
The Crown, The State, The church and The People shared space?

Key ingredient large and small seating or performance platforms which incorporate sound equipment. To relay sounds and events from around the city such as the choir in the cathedral at evensong, music festivals events and other site specific art projects. Bringing in sounds from other parts of the city into the main public space

Main physical opportunities:

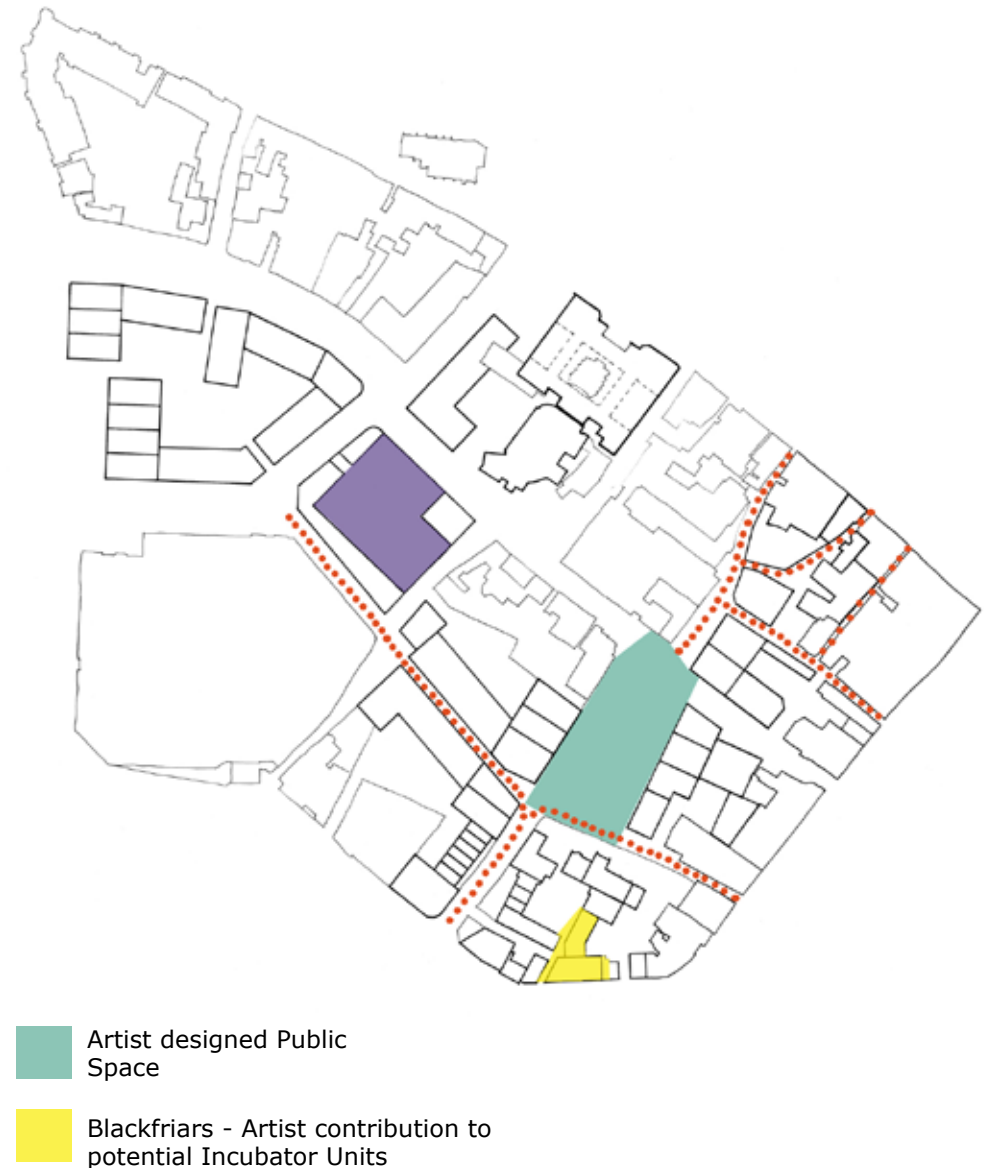
- To create a contemplative garden based on the Greyfriars ruins, linking to the existing garden area surround St. Mary de Crypt.
- There are few significant quiet green spaces within easy reach of the Cross. Potential exists to extend the garden area around St Mary de Crypt to develop one united space in the form of a physic or botanical herb garden referencing the Franciscan monastery.
- Potential to provide information / event structures within this space through say reuse of the ruins.
- Flexible design to accommodate evolving land use options.
- Potential to promote community / city use and build on Brunswick and St Michaels Square initiatives
- To develop a project that draws inspiration from the Line of the Roman walls at the south eastern corner of the site.
- To commission an artist to work in collaboration with the project landscape architect on the design and implementation of the focal area of public space within the Brunswick Road development.
- To commission an artist to promote new routes through the development between Brunswick Road and Cromwell Place.
- To commission an artist to work in residence in the development and fit-out of the new neighbourhood medical centre.



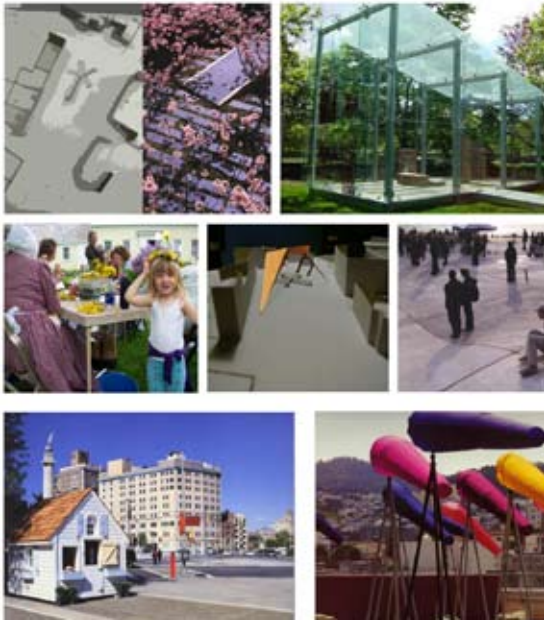
- Articulation of routes
- Artist Designed Public Spaces
- Articulation of Roman Wall

Main physical opportunities:

- Arts led design of new public open space adjacent to Priory to anchor cultural development within the area. Celebration of making / production: Food, eating and shared resources.
- Design of city cultural temporary event space using cultural / crafts skills, potential to establish links with 'Made in Gloucestershire'. Blackfriars needs an outdoor area where such activities can be shown and enjoyed.
- Artist collaboration in the design of potential incubator units for creatives / artists as part of conversion of Blackfriars Priory.
- Promotion of craft skills in lane network linking through to the Cross and down to Westgate Quay.
- Potential for artist design collaboration in development of new car parking provision



Base plan courtesy of Terence O'Rourke



This design proposes a multi directional table drawing the surrounding communities together for shared experiences and events. The planting of fruit trees represent Fruit and Knowledge to be handed on.

The shape alludes to the asterisk in printed text. A star-shaped figure (*) used chiefly to indicate an omission, a reference to a footnote, or an unattested word, sound, or affix. Firstly as a footnote of/on the site denotes its previous use as a scriptorium, and secondly and in a more abstract form the footnotes and additions to history being the day-to-day process of life; meeting greeting and passing through.

Key concept: The Blackfriars Motto: *Contemplare et Contemplata Aliis Tradere* - To study and to hand on the fruits of study (or, to contemplate and to hand on the fruits of contemplation)

Key ingredient is a memorable and useful object adding a distinct aesthetic and creative component. A table: for working at sharing food and gathering around for collective experience.



Water or fruit: a symbol of life and of knowledge (water for cleansing or cleaning, soothing and reflecting, fruit for nurture and nature).

Sharing Food & Knowledge. / Feeding mind and body.

Other concepts for the development of Public Art Pieces:
Temporary or Permanent shelters for gathering spaces.
Kinetic Water Table responding to the concept of a shared surface that can be washed clean.

The Canal Corridor

The Canal Corridor: context and rationale

Main physical opportunities:

- Creative design of new housing and spaces in collaboration with artist team.
- Cycleway / canal footpath improvements to city centre.
- Possible City Landmark at Netheridge / Cole Avenue Junction.
- Pedestrian bridges over canal.



Base plan courtesy of Terence O'Rourke



Main physical opportunities:

- Extension of lead artist role from Phase 1a into Phase 1b
- Development of artist led new public space at either end of Victoria Dock
- Creative car park design collaboration with artist to include orientation information.
- Artist / landscape architect collaboration for the design of a new square between BW offices and new landmark building
- Street furniture commission especially incidental seating to encourage people to stop and meet.
- Routes into city centre and connecting to Gloucester Quays/ GlosCAT.

Artist Designed Public Space

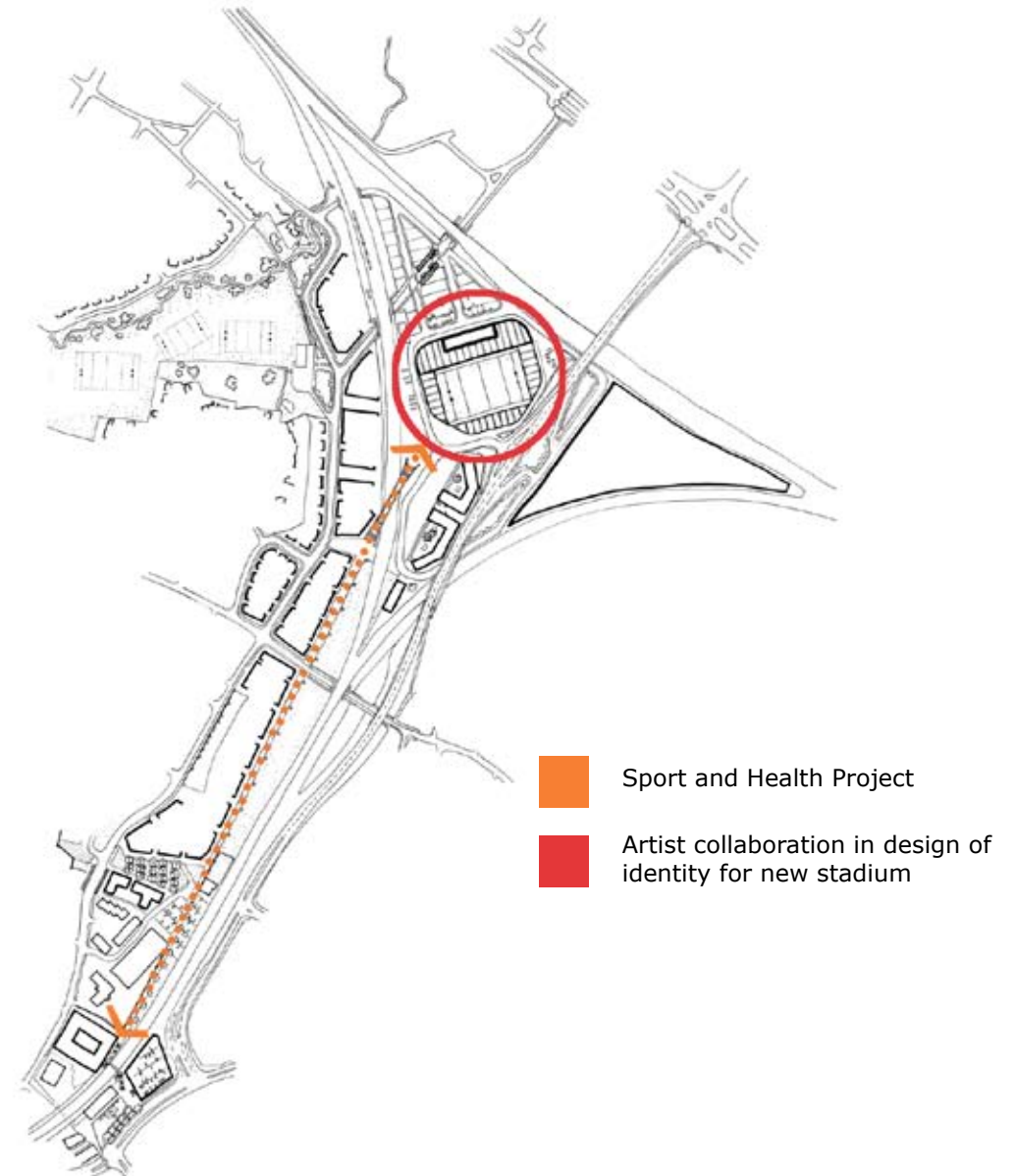
Creative Carpark

Master plan courtesy of Gillespies. Inset base plans courtesy of Terence O'Rourke

The Railway Triangle

Main physical opportunities:

- To create an interactive trail of work based on sport and wellbeing linking the stadium with the city centre
- To form a new icon city gateway through an international design competition for the proposed community stadium.



Base plan courtesy of Terence O'Rourke

Castlemeads Public Open Space

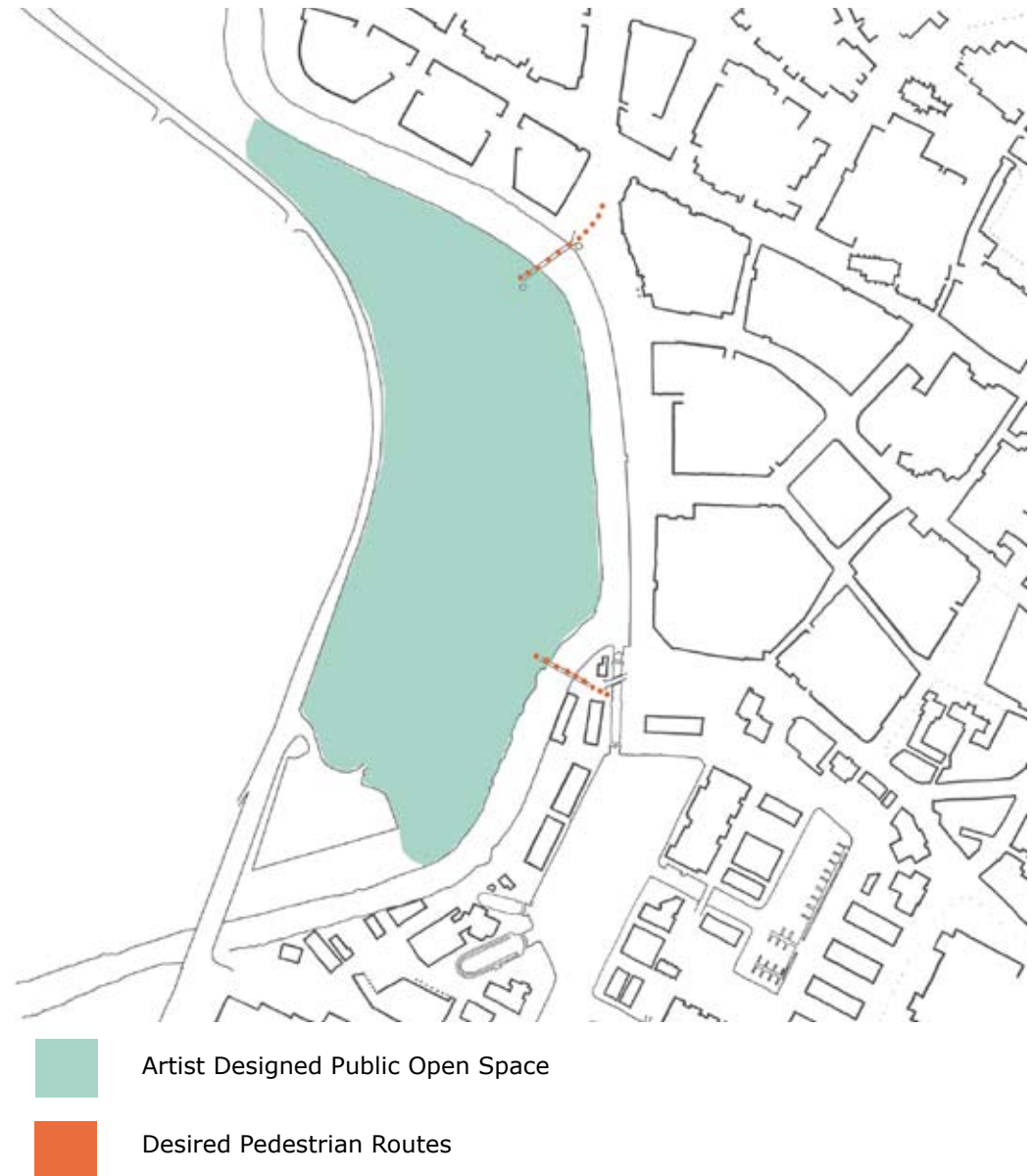
This site has been identified as having the potential to play a greater role as a culturally centred public space for enjoyment than it does at present.

Castlemeads has a number of advantages:

- It forms a good sized green space close to the city centre
- It will become increasingly important as development within Westgate Quay and the Docks progresses
- It has had a history of use for public entertainment.

It is proposed that further work is undertaken to establish the viability of developing a flexible environmental and cultural resource for the city. Elements that might contribute to the design of the area include:

- A landmark sculptural design/intervention to promote environmental awareness through design.
- Provision of a near city centre environmental resource and public gathering space. In the past fun-fairs and firework displays have been held.
- Creating a showcase site for the regeneration of the city through say an annual environmental art exhibition (e.g Antony Gormley: 'The Field')
- Creative use of flooding to form part of the design (with the requirement that current flood provision is not adversely affected)
- Showcasing environmental and sustainability awareness.
- Creating a new improved resource as part of Westgate Quay improvements





Although this particular design is a fantasy generated by a photomontage technique the design proposal for Castlemeads meadow presents a strong sculptural shape that will respond distinctly to the changing seasons.

Made up of the elements of reed bed pools, a willow grove extending the marshland, sculpted earth works which rise to become meadow land then playing field (and hidden out of view is also a significant hedging pattern for wildlife protection and observation – a second distinctive pattern viewed from the bypass, echoing the land sculpture.)

The reed beds, supported by walkways and layered edges allow the flood waters to flow into a larger area of the existing landmass. The captured water is then soaked up by the reed bed and marshland acting as a giant sponge. The sculptural form of the earth together with marshy areas, shallow and deeper pools and access walkway present a graceful transition through wetland to marginal then meadow grassland, providing dry access to all areas for observation and fishing. The design can incorporate elver fishing sites into the walkways if the design has an impact on traditional spots.

The sculpted land shape of the design, together with enhanced meadowland planting protects and improves natural habitats. The land then flattens again as it gives way to general playing field areas for more robust use by the public. Specific visitors events organized to increase engagement with the enhanced natural wet land and meadows environment as well as arts and cultural events which can be staged in the flatlands.

Key Concept briefs: based on historical use as recreational space. At the races/ Merry-go-round/The race of the Elvers.

Key Feature

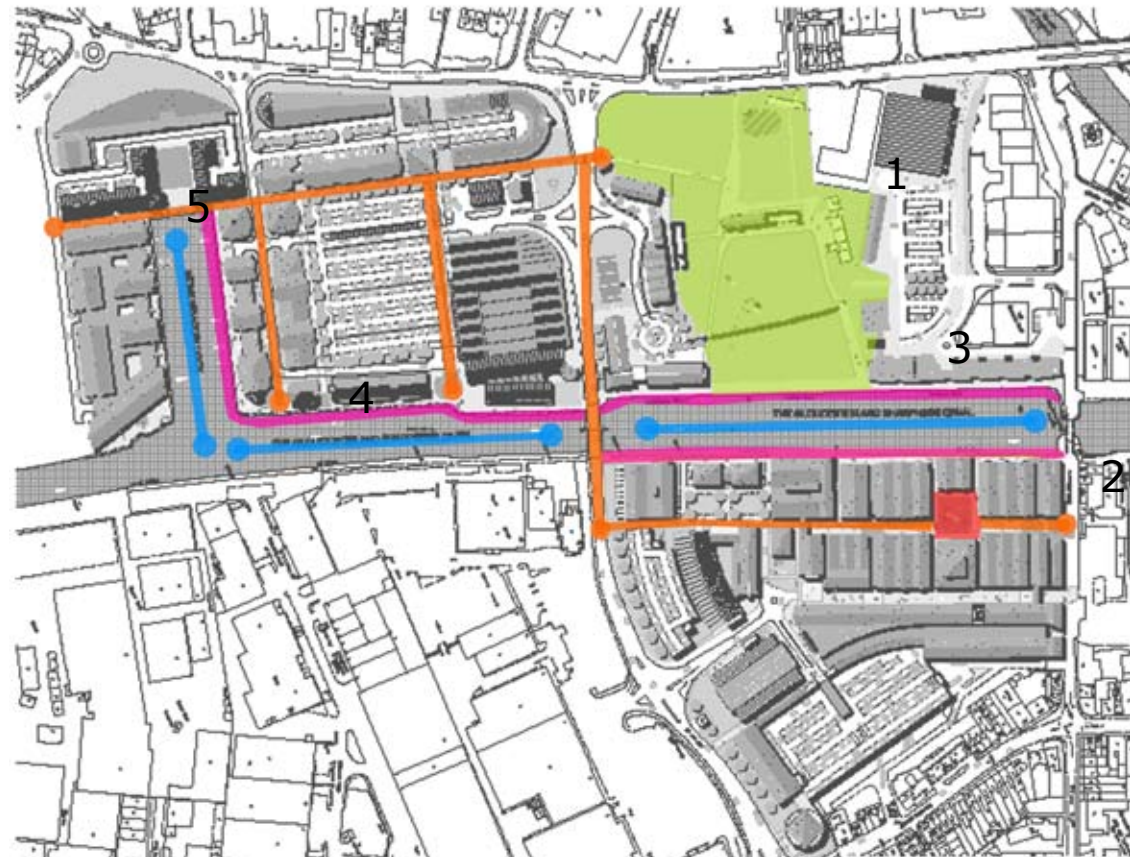
Land art as landmark, generating improved and significant views from the city side of the river. Site of Wildlife excellence providing nature as experience and a new wilderness recreational space.

Events might include displays and outdoor art events in the meadow land areas, hut building for children's architectural projects and community groups (hides for wildlife observation). New architecture might include a visitors centre at concrete quay site and two new pedestrian bridges.



Main physical opportunities:

- Sensitive development of public open space surrounding Llanthony Priory: seating, lighting, creative interpretation. Focus on canal margin.
- Development of an artist designed information point structure(s) that will orientate visitors and highlight linkages to the city centre, (could have a design relationship to those proposed elsewhere within the city). There is potential to link this with a way marked trail.
- Promotion and enhancement of routes through the site linking especially with Canal side and Docks
- Development of a product designer /artist designed set of street furniture and signage, perhaps linking with other city initiatives.
- An artist residency exploring aspects of the process of shopping with work being created within smaller green spaces. Encourage the arts and business links, perhaps focussing in on Gloucestershire wide skills, Gloucester interests and global links.
- Development of a banner system reflecting a changing programme of work, some purely promotional other work promoting Gloucester's creative / cultural activity.
- There are many contained vistas that will be created, a system might be devised to link these through the placement of art or even through a purchasing/exhibition programme. Opportunities might exist to link with GLoSCAT course activity.
- The use of the canal as a canvas for temporary or permanent water based art commissioning perhaps exploring commercial linkages.



- 1 Artist involvement in improvement to Llanthony Priory
- 2 Artist designed information point.
- 3 Artist interventions along canal side.
- 4 Use of canal and Monk Meadow Dock for water based commissioning.
- 5 Linking of vistas through art commissions.

10 Legacies

The public art strategy has been developed in conjunction with the URC Area Regeneration Framework produced by Terence O'Rourke, collectively the main legacies will be:

- Four new major high quality, distinctive public spaces and a network of secondary and incidental spaces
- A prioritised series of identifiable routes and pathways.
- Supported permeability of city core and linkages to other areas e.g residential
- Environmental improvement to lanes and approaches
- Clear links between priority areas of regeneration
- Enhanced buildings that relate to their environment
- A major new art led public space at Castlemeads
- A platform of small scale happenings that add to awareness of creative city concepts.
- Development of city pride and cultural awareness.
- A sustainable mechanism for the delivery of public art and creative activity.
- A city community that are prepared to get involved and engage with its regeneration.
- Support and promotion of the use of creative craft skills within projects
- An enhanced feeling of improved community safety.
- Enhanced creative skills and employment opportunities for artist within the city.
- Improved skills within partner organisations to deliver high quality public art projects.
- Significant private and public sector financing of public art activity

11 Delivery Mechanisms

This document is set with the context of the emerging URC Area Regeneration Framework and identifies a creative rationale, programme strands and indicative projects.

The phasing and delivery of work will be largely determined by external factors, especially in relation to the funding available.

Given the ambitious programme and need for early development of the role of art within the regeneration framework, emphasis is placed on initiating a robust art development structure that will place a voice and role for public art at the heart of urban development decision making.

To ensure success it is critical that the delivery mechanism should:

- have direct access to decision making powers and resources within the city stakeholders.
- be directly supported by the GHURC
- be flexible and able to respond to change
- be adequately resourced
- contain a range of curatorial approaches and commissioning programmes
- be able to act as advocate, adviser and deliverer of the art programme and influence wider city art interests.
- have the potential to secure external funding
- be able to nurture creative approaches to programme development
- be efficiently connected to regeneration marketing and communication activities.
- be able to take curatorial risk to promote innovative practice
- be able to promote shared commissioning practices across regeneration partners
- delegate and ensure effective project delivery from its partners and developers rather than take on a project delivery role itself.

There are a number of options that exist for developing a delivery vehicle for the art programme.

These include:

1. Delivery by the GHURC e.g. through the Heritage and Urban Design Executive post
2. A public art consultancy or freelance project manager working on secondment to or long-term contract to GHURC
3. An arts consultant working with artists as a core development

team

4. An art consultant commissioned by GHURC/developer on a project by project basis for each major development

	Positive Issues	Negative Issues
GHURC delivery	<ul style="list-style-type: none"> • Clear, accountable control of activity • Can be integrated into existing executive post • Quick decision making • Seen to be taking public art seriously 	<ul style="list-style-type: none"> • No specific art development skills exist in house at present.
Seconded Public art consultant	<ul style="list-style-type: none"> • Skills seen to be in house • Clear specialist advice available to GHURC • Clear template for consultant engagement 	<ul style="list-style-type: none"> • Art consultant may be distracted by other work unless significant time allocation is allowed for the position. • May not be trusted by city stakeholders • Potential for conflict of interest in working activity
Seconded consultant and artist team	<ul style="list-style-type: none"> • Benefits of above with additional creative skills from artist(s) • Different creative approaches/skills can be supported and developed by team members 	<ul style="list-style-type: none"> • Will require a greater level of management and resourcing
Project by project commissioned management	<ul style="list-style-type: none"> • Flexible method enabling different curatorial approaches to be developed 	<ul style="list-style-type: none"> • Will be less likely to be able to deliver ongoing and city wide projects

Given the breadth of programming that is required to create a vibrant programme and the level of investment that is being made in the city, it is proposed that a seconded public art consultancy is established. This consultancy should be formed of a public art consultant working with artists on a project by project basis.

Public Art Consultancy

Purpose:

To provide specialist arts management and creative advice in the initiation and development of the five public art programme strands of activity.

Reporting to:

GHURC Heritage and Urban Design Executive post

Key activities will include:

1. Curation and project development

- Evaluate, initiate and develop the five programme strands of:
 1. Art and Public Open Space
 2. Routes and Destinations
 3. Art and Buildings
 4. Art at Night
 5. Art and Change
- Provide curatorial support and advice to city partners and developers.
- Play an active role in development and implementation of any further public realm improvement programme.
- Develop a relevant education strategy to build community awareness and confidence in public art activity

2. Partnership working

- Develop a mechanism for knowledge sharing with the GHURC programme team and partners.
- Develop a mechanism to integrate the ambitions of the Public Art strategy into the working practice of GHURC and GCC. Establish citywide parity within commissioning practice.
- Establish creative opportunities and linkages between regeneration projects
- Development of a city liaison and briefing role for city centre public art initiatives

3. Advice and advocacy

- Foster the role of a public art champion for the city
- Advocate and promote knowledge of good practice in public art development and commissioning
- Identify training and 'Go and See' opportunities for city commissioners and stakeholders.
- Build on and further establish community and artist links within the city

4. Project implementation

- Negotiate and secure budget allocation from within proposed developments at the earliest possible stage and if possible as part of the land deal process where relevant.
- Develop artists' briefs in association with private and public developers.
- Develop artist selection procedures and information. Preparation of advice leaflets for developers and landowners.
- Support and develop emerging creative networks
- Develop a maintenance and decommissioning policy to be adopted by commissioners and GCC
- Develop a monitoring and evaluation programme.
- Create and maintain an art asset management document

Procurement

Within 60 minutes drive from Gloucester there are several public art consultants who would have the experience to form a Public Art consultancy.

The consultancy team will comprise an art consultant selected through interview, and subsequently selected artist(s) as agreed by the Public Art steering group as required.

The selection of the artist(s) should be dependent on the

programme being developed and the priorities set by GHURC throughout the regeneration period. Different artists have different skills; within the team the consultant artist will be providing creative skills, especially in the formation and development of the programme strands. It is unlikely that they will design and create work.

It is proposed that several artists should work with the art consultant and that these artists be recruited as the need arises for specific tasks. Areas of influence by artist might include: the development of programme strands, establishment of advocacy or education programmes or creative support to the art consultant in the development of project briefs.

Required Consultant attributes:

- Proven experience in initiating, developing and implementing art projects within a regeneration context.
- Experience of developing art projects with both the public and private sectors
- Ability to work as a team member
- Ability to communicate with non arts professionals
- Recognition of good commissioning practice and issues.
- Ability to negotiate the role for art within a commercial context

Required Artist attributes:

- Wide experience of strategic creative development
- Appreciation of the role that creativity plays within regeneration as well as public art principles.
- Proven experience in initiating, developing and implementing art projects within a regeneration context.
- Experience of developing art projects with both the public and private sectors
- Ability to challenge accepted thinking.
- Ability to work as a team member
- Ability to communicate with non arts professionals
- Recognition of good commissioning practice and issues.

Working practice:

The consultancy should be accountable directly to GHURC and its partners. Line management might be through the Heritage and Urban Design post using the advice from a Public Art Steering Group. The team and management procedures should be set up to integrate with existing GHURC procedures where possible.

Design and project proposals should be scrutinised and approved by the Design Review Panel with input from the Business and Community Forum where appropriate.

It is proposed that funding is sought from GHURC and partners to fund the consultancy activity, therefore it proposed that a small Public Art Steering group be formed so that all founding partner interests are taken into account.

The main role of the Public Art steering group should be to:

- Oversee the development of programme strands
- Oversee resource and budget allocation
- Recommend to the Design Review Panel projects for approval
- Oversee the advice given to partners and developers in the formation of project briefs and creative direction
- Monitor project design and implementation
- Promote the activity of the art projects
- Review and evaluate activity
- Review education and documentation initiatives
- Ensure that current good practice is followed.

Measurement of success

Public realm improvements can be measured by:

- Extent of areas improved
- Perception before and after improvement
- Increased property prices and rents
- Number of planning permissions granted
- Visitor surveys and satisfaction rates
- Press review in cultural and trade press
- City confidence by survey

It is proposed that the art programme strands should be linked as part of GHURC measurements of success especially in relation to public realm improvements.

Review

The activity of the Public Art consultancy should be reviewed on an annual basis against agreed performance indicators set within the consultancy agreement.

Flexibility should be built into contracts to allow GHURC to structure public art management provision to suit its needs as regeneration progresses.

Areas for further consideration

1. Knowledge Transfer Partnership project

Links have been established with the University of Gloucestershire to establish the potential for setting up at KTP project.

The KTP programme is a government funded scheme which places high quality graduates and post graduates in companies to undertake projects of strategic importance. KTP projects can cover any aspect of a business where the company needs an injection of knowledge or expertise.

The length of a project is normally two years. A graduate, often with professional experience, is recruited by the University to work within the company. An academic is also assigned to supervise and bring specialist knowledge.

The cost of the project is normally around £40,000 pa with a contribution of £19,000 from the DTI. Initial discussions have been held with David Booth (Field Chair; Landscape Architecture). Links also might be established with Art and Design through Andrew Stoyner (Professor of Fine Art) and Tim Hall (Field Chair: Geography and Environmental Management). There is an enthusiasm from the University to explore options. The UoG staff are knowledgeable and enthusiastic having an appreciation of the role of art within the wider environment.

It makes sense to explore areas of potential collaboration as part of the Public art consultancy role, especially as the KTP programme represents a source of potential external funding.

2. Links with Gloucestershire County Council and the potential development of a 'Quality Design Initiative'

Gloucestershire County Council has been considering developing public realm initiatives across the county through a 'Quality Design Initiative'. Such Initiatives have been established in Devon and Dorset and represent a cohesive way of encouraging excellence in designing the environment across the region's providers.

It is suggested that discussions are held to further explore options and linkages. It is possible that additional external funding may be secured, say through part funding a joint post to deliver the GHURC

and Quality Design Initiative objectives.

Such an initiative would promote the role and ambition of the GHURC in a wider context and give access to a wide knowledge source and partnerships. Care would have to be taken to scope any collaboration to ensure that the establishment of public art activity with Gloucester remained the key focus.

Gloucester(shire) Creative Network

Purpose: The creative industries are recognised as a growing economic driver within the southwest. It is proposed that further work is undertaken to provide a creative network for Gloucester or Gloucestershire in non media led creative skills.

The main role of the network would be to provide training, knowledge and skills to the benefit of members. The network would form constituted forum of non media based Gloucester(shire) based businesses and individuals creatives and artists and anyone working to promote creativity in city life.

These skills can be applied to the social, physical and economic regeneration of the city. Through having a well-informed and able creative skills network individual members will be able offer services and gain commercially from the regeneration process.

The number of artists and designers living and working in the city is low. This network would seek to grow and support this at present small base. For creativity to be expressed at a fundamental level within the renaissance of the city, people as well as physical development need to be supported.

At a county level, work by Comedia investigating the potential for further development of the creative industries for Gloucestershire is coming to a conclusion in June 2006. It is recommended that further work be undertaken to understand how Gloucester might benefit from its recommendations with particular reference to supporting the creative skills that can contribute to physical projects.

The Gloucestershire Media Group can be used as a similar example for media based interests (supported by mainly by Southwest Screen and SWRDA).

Its services comprise of:

- Networking events and collaboration initiation
- Training and development opportunities
- Inward and outward promotion of members services
- Mentoring scheme for new professionals
- Business mentoring
- Financial / funding advisory scheme
- Dissemination of key market intelligence and information
- Exchange programme

Such a network might have a physical presence as well as a web presence, say in Blackfriars Priory.

Public art support and development within Gloucester City Council

As discussed earlier, whilst a policy exists with the city to encourage public art commissioning, very little work is actually commissioned.

Whilst the will exists within GCC to promote activity, resources and skills are stretched and the public art agenda has to compete with other priorities.

It is proposed that the Public Art consultancy form an advice and action mechanism that will provide additional support to GCC in its ability to secure art through the planning process and in its ability to foster wider community participation. GHURC will be able to influence the commitment to Public art from major landowners and developers and through a combined working approach the role and profile of public art can be raised.

Activity should be centred on establishing an adopted citywide working practice for all new developments supported through:

1. Publication of an adopted city wide public art policy
2. Review and implementation of the Percent for art policy in LDF (Policy D8),
3. Inclusion of public art requirements in Area Action Plans
4. Production of Supplementary Planning Guidance for Public art
5. Production of commissioning information for developers
6. Including the public art agenda in pre-application discussions with major developers
7. Inclusion of public art activity within the Council's own developments, especially improvements to the public realm.

1. Publication of an adopted city wide public art policy

It is hoped that the ambitions of this policy can be further developed by GCC to form the basis of a city wide adopted policy. The Public Art consultancy should assist in this process.

2. Review and implementation of the Percent for art policy in LDF (Policy D8),

It is commendable that a current policy exists. This policy is currently under review as part of the production of the Local Development Framework.

Areas in the current policy that could be amended:

- 1% for art is a current expectation: This requirement is a concept that is generally supported across the country and is widely understood by developers. It does have drawbacks in that there is little basis for the calculation of 1%. It is suggested that the policy remains however, that greater emphasis is placed on developing high quality and early artist involvement through the required developer production of an 'Art Plan' as part of the planning submission for major developments. Art proposals should be shown at concept design stage on the planning drawings.
- Whilst the support of local artist is commended, the emphasis should be placed on the inclusion of high quality work made by a suitable qualified artist rather than placing an emphasis on geographical location.
- The wording of the policy might be amended to suggest a wider role for artists especially in the design of the public realm.
- The policy should make reference to the requirement for public art as a "material consideration" in the determination of planning applications. This requirement should be based on the benefits of public art to enhance identity and local distinctiveness.
- Consideration should be given to the integration of public art requirements into Planning Obligation policy.

3. Production of Supplementary Planning Guidance for public art

At present there are no established criteria against which major new developments are judged or appraised regarding their contribution to the public art.

It is vital that clear advice is given setting out the ambitions of the Council and how developers should meet these ambitions.

Emphasis should be placed on the programme strands proposed in this report.

There should be an explanation of what functions public art can perform, the artforms that are applicable and their potential application.

There should be an explanation of the thresholds applicable to determine the expectations of the Council e.g which areas, types and size of schemes should expect to comply.

There should be clear steps for developers, architects and agents to take in order to comply with the Guidance.

Implicit within the notes will be actions of and the expectation of officers to implement the process. It is proposed that the Public Art consultancy assist the Council in the formation of the guidance notes.

The guidance should require an art plan for major developments. The content for the art plan might include:

- A statement of approach to the plan development
- Response to site
- Opportunities and constraints
- Statement of intent
- Project descriptions / matrix
- Procurement routes and programme
- Costings
- Decommissioning and maintenance details
- Trigger points for completion
- Project evaluation proposals
- Documentation proposals

Art plan proposals should be treated in a similar way to Landscape and public realm requirements.

4. Production of commissioning information for developers

Commissioning guidance should be made available to developers giving more detail than contained within the SPG of the process and values within good contemporary art commissioning. This might be a visual guide.

5. Including the public art agenda in pre application discussions with major developers

A role should be established for including the views of council departments within major applications. At present there is little communication. A simple pre-application register and monthly meeting could be established for relevant Council Departments, including the Public Art consultancy. Guidelines should be given for the inclusion of Public art on DC checklists.

Ideally contributions should be outlined in Development briefs and secured as part of the land deal process. This will be most easily achievable where GHURC is working with SWRDA and English Partnerships. The leverage that can be exerted through the funding and land holding interests held by English Partnerships and SWRDA should be used to the full to secure public art provision.

If sums are agreed within land deals, art content can be secured through s106/planning conditions. Further work should be undertaken to explore the potential for using say 80% of secured contributions on onsite / temporary works and 20% of budget to support GHURC / GCC activity.

This could be justified on the grounds that public realm improvements are of direct benefit to individual developments and that GHURC are integral to securing this investment.

Consideration should be given to pooling smaller contributions, to ensure targeted and effective high quality art provision.

6. Inclusion of public art activity within the Council's own developments, especially improvements to the public realm.

The Council needs to lead the way in demonstrating commitment. Public art does not enjoy wide support from Council members at present. Advocacy work will be required to change minds and perceptions, however if developers are expected to make contributions so should the Council.

Guidelines for artist commissioning

Detailed guidelines for commissioning of artists should be developed by the Public art consultancy. As a benchmark the following advice is given:

Commissioning practice and values

All work should be developed to good principles and practice as set out by PASW, ACE, CAFE and others.

The range of work and type of artist practice includes:

- Object based outcome
- Process based outcome: through artist residencies
- Research and dialogues
- Temporary and event based work
- Virtual work

A balanced approach should be developed to ensure that the diverse nature of artists' practice is catered for within briefs. At this critical stage in the programme development it is suggested that community links are further established and that concept proposals that come forward are properly grounded.

Project brief formation

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

Brief components might include:

- The aims of the commission
- Site description and intent
- Contextual detail
- The role of the artist and interest areas
- Consultation and community engagement requirements
- Project opportunities and constraints
- Possible creative avenues for consideration
- The budget for design, production and installation
- Programme for design stage, production and installation
- Planning permission requirements
- Insurance procedures
- Copyright requirements
- Maintenance requirements

- Life expectancy of final work
- Decommissioning requirements
- The selection procedure
- Contract details and restrictions

Project artist selection

Artists can be selected by a number of different methods each with advantages.

The main methods are

- Open competition – one or two stage process
- Limited invitation- one or two stage process
- Direct selection

Selection might be by a combination of the above.

For complex projects there will be only a few artists who will have the relevant skills or want to be involved, therefore direct selection or limited competition might be the most appropriate form of selection. A small local commission might suit an open competition and wider advertising.

Skill entry levels should be clearly stated to avoid wasting artist or commissioners time.

Time should be spent on artist research, all too often clients rely on advertising with the result that mediocre submissions from 'professional competition artists' constrain selection.

There are many databases that hold artists details. These include, Axis - the National Artists Register, the Crafts Council, public art consultancies and agencies, Public Art South West.

The selection panel

A multi disciplinary selection panel should be formed that has the credit rating that serious artists require to consider an ambitious project. The panel should reflect the project and stakeholders interests but not be too big or cumbersome to allow for productive dialogue.

The panel should be set up so that a strong and experienced chair

guides selection procedures; all too often 'design by committee' wrecks a promising commission.

Artists and other creatives should be engaged to form part of the panel. The project manager should remain apart from the selection process, again art project managers often get too close to artists during the selection and development stage and the quality of projects suffer.

The panel should where possible be engaged to review design progression, as it is they who selected the artist in the first place.

Budgets

Fees should be paid to artists who are invited to make proposals. This should be based on a daily rate of at least £200 - £300 per day ex vat plus expenses.

Rates for design fees and residencies vary according to the type of commission and length of engagement. The temptation to use fee percentages should be avoided except for broad budget decisions. Artists need a measurable structure in which to produce work.

Many artists are not VAT registered, so allowance should be made for this element, and projects set up to minimise this affect.

Payments should be made to enable artists to start work without undue adverse effect on their cash flow. Many artists work at the edges of an acceptable wage and need help.

Maintenance

Maintenance is a key issue and often forgotten. All projects, especially those in the public domain should be designed to have a low maintenance requirement, using sustainable and robust materials and construction methods. There may be exceptions to this, where a special effect is required or demanded.

The commissioning of work using cutting edge technology can be seductive at selection stage, very often this can become a millstone if sufficient piloting has not taken place. Renewal costs can be onerous.

Commutated sums and agreed budget should be built into budget agreements to enable maintenance for the duration of the life span of the work (15 -30 years). If this provision cannot be made then serious consideration should be given to commissioning in the first

place.

Similar provision should be made for all adopted works. The pressure on City Council budgets suggests that provision will need to be made in capital schemes for commuted sums for maintenance for at least 10 years and preferably 20 years. All private sector funded projects will also need to make similar allowances for aftercare and maintenance. There may be scope for pooling of maintenance budgets to reduce costs and provide an integrated service.

Decommissioning

All projects will require regular inspection and condition reports. Inspections should be carried out as agreed at design stage. This cost needs to be allowed for with maintenance agreements.

Education and documentation

Many publicly funded projects require an education project or component, often the commissioned artists are not interested or able to provide a high quality project. Consideration should be given to running parallel education projects that form links with existing education structures in the city.

Contracts

Contracts should be clear and concise and based on those developed by ACE and PASW. Work should be undertaken to validate current forms of art based contracts rather than to modify, what are sometimes over onerous versions of main works contracts for art commissions.

Special attention should be given to Insurance, Moral Rights and Copyright clauses.

Please see a sample contract in Appendix 4.

Project management

Where possible the project management should be delegated to a professional arts manager commissioned by the developer or funder.

A breadth of practice is desirable within the city, and the Public art consultancy should be careful not to take responsibility for too much project delivery work.

A review system with GCC should be established to manage ongoing art development project from different developers / applicants.

As discussed it is proposed that at pre-application stage for major developments that an Art Plan is produced to demonstrate the creative intent and delivery procedures as part of the planning submission. This document can be used to secure the relevant budgets from within the planning process.

Art project activities might include:

- Brief development
- Integration of the art programme into Design team activities.
- Programme and allocated budget management/advice.
- Preparation of detailed project briefs.
- Management of advertising of project opportunities to artists
- Artist selection
- Preparation of artist contracts
- Artist management
- Supervision of works
- Certification of works
- Co-ordination of the preparation of documentation
- Co-ordination with project PR team for art programme promotion.

Strategy review

It is recognised that the needs of the city are going to change over the next eight years. The Public art strategy should be revised on a four yearly basis to ensure compatibility with current commissioning practice and GHURC expectations.

This review should be undertaken in line with wider URC Area Regeneration Framework reviews and by an independent agency.

Costs

Capital Costs

It is proposed that the capital costs for public art provision are closely related to the wider URC Area Regeneration Framework.

Square meterage costs have been generated by Terence O'Rourke and are used as a basis for public realm costing, new building provision and refurbishment of buildings.

Costs are set out as below in two forms, the first relating to each art programme strand and the second as an indicative project list for key priority areas.

Costs include for fees and delivery where appropriate and are exclusive of vat.

(See next page)

Proposed capital costs		Project	Desired budget	Public funding through GHURC and partners	Private funding
1. Art and public open space	Major spaces: Resourced as an additional 10% to the TOR public realm costings Private funding to be negotiated as part of development process for each space or project opportunity Additional public funding to be sought as relevant by Public art consultancy as programme is developed.	Kings Square	£985,000	£300,000	To be negotiated
		Blackfriars	£470,000	£300,000	To be negotiated
		Greyfriars	£645,000	£200,000	To be negotiated
		Docks	£385,000	£100,000	To be negotiated
		Canal corridor	£260,000	£100,000	To be negotiated
		Castlemeads	£1,750,000	£1,120,000	
		Railway Triangle	£330,000	£200,000	To be negotiated
		Gloucester Quays	£1,000,000		To be negotiated
		Incidental spaces:			
		City centre	£500,000	£250,000	
2. Routes and Destinations	Resourced as an additional to the TOR public realm costings		£500,000	£200,000	To be negotiated
3. Art and Buildings	New build:	Application of GCC Public art policy. 0.5 - 1% of new build construction cost			To be negotiated
	Refurbished buildings (craft, construction skills)	2 -5% of refurbishment costs			To be negotiated
4. Art at Night		Implementation plan Lighting programme	£25,000 £500,000	£25,000 £100,000	To be negotiated
5. Art and Change	Temporary Events programme		£400,000	£25,000	To be negotiated
6. Minor projects	Project initiation for pa consultancy		£80,000	£80,000	
			£7,830,000	£3,000,000	

Capital costs by key priority area.
(indicative list of budget items. Art / buildings mainly excluded)

Kings Square		Greyfriars		Blackfriars	
• Arts led design and work to Kings Sq through collaboration between landscape architect and artist team.	£300,000	• To create a contemplative garden based on the Greyfriars ruins and St Mary de Crypt.	£500,000	• Arts led design and work of new public open space adjacent to Priory	£300,000
• Promotion of route from Rail / Bus stations through two squares.	£100,000	• Provision of information / event structures within garden space	£100,000	• Design of city cultural temporary event space using cultural / crafts skills.	£75,000
• Celebration of arrival to city from transport hub	£100,000	• Potential to promote community / city use and build on Brunswick and St Michaels Square initiatives	£20,000	• Artist collaboration in the design of potential incubator units	£15,000
• Creative orientation and interpretation within car parks	£50,000	• To develop a project that draws inspiration from the Line of the Roman walls at the south eastern corner of the site.	£25,000	• Promotion of craft skills in lane network linking through to the Cross and down to Westgate Quay.	£30,000
• Link to Cathedral by vision and sound.	£30,000			• Potential for artist design collaboration in development of new car parking provision	£50,000
• Design of interactive street furniture	£75,000				
• Creative façade treatment and lighting to new anchor store opposite Bus station.	£180,000				
• Floorscape treatment with pavement through Oxbode.	£150,000				

Canal Corridor		Gloucester Docks		The Railway Triangle	
• Creative design of new housing and spaces in collaboration with artist team.	£60,000	• Extension of current lead artist role	£30,000 pa	• To create an interactive trail of work based on sport and wellbeing linking the stadium with the city centre	£300,000
• Cycleway / canal footpath improvements to city centre.	£150,000	• Design and work for artist led new public space at either end of Victoria Dock	£100,000	• Artist role on design team to form a new icon city gateway through an international design competition for the proposed community stadium.	£30,000
• Possible City Landmark at Netheridge / Cole Avenue Junction.	tbc	• Creative car park design collaboration with artist to include orientation information.	£50,000		
• Pedestrian bridges over canal. Additional artist role say lighting	£50,000	• Artist / landscape architect collaboration for the design of a new square between BW offices and new landmark building	£100,000		
		• Street furniture commission especially incidental seating to encourage people to stop and meet.	£75,000		
		• Routes into city centre and connecting to Gloucester Quays/ GlosCAT.	£30,000		

Gloucester Quays

- Public open space surrounding Llantony Priory £300,000
- Artist designed information point structure(s) £100,000
- Enhancement of routes linking with Docks and Canal side £75,000
- Street furniture £80,000
- Artist residency exploring aspects of shopping £30,000
- Banner programme £75,000
- Linking vistas £300,000
- Canal based work £40,000

Total unprioritised cost of project list with key areas is £4.075m

Revenue Costs			
Public art consultancy			
Fees: Art consultant	45 days pa	Day rate: £300	£13,500 pa
Project artists as required	17 days p.a	Day rate: £300	£5,100 pa
Travel expenses			£1,400
			£20,000 pa
Advocacy and promotion		To be covered by GHURC	
Recording change and evaluation		To be covered by founding partners	£10,000
Strategy review			£8,000

Prioritisation of opportunities by programme strand

Opportunity	High	Medium	Low
Art and Public spaces			
• Major city spaces:	✓		
• Incidental spaces:		✓	
• Castlemeads public open space See key priority areas	✓		

Opportunity	High	Medium	Low
Routes and Destinations			
• Arrival by rail, bus, boat and car	✓		
• Pedestrian bridges		✓	
• Hidden stories/ artefacts	✓		
• Guided walks and audio tours			✓
• The development of a publication			✓
• A contemporary 'Boston' red line	✓		

Opportunity	High	Medium	Low
Routes and Destinations			
• Arrival by rail, bus, boat and car	✓		
• Pedestrian bridges		✓	
• Hidden stories/ artefacts	✓		
• Guided walks and audio tours			✓
• The development of a publication			✓
• A contemporary 'Boston' red line		✓	

Opportunity	High	Medium	Low
Art and Buildings			
• Mechanism to be developed that enables Public art consultancy or other project artists to contribute to Development Briefs and early stage project planning.	✓		

Opportunitiy	High	Medium	Low
Art and Night			
<ul style="list-style-type: none"> Lighting implementation framework to be commissioned by GHURC / GCC in tandem with further public realm development work. 	✓		
Delivery of lighting projects as part of development agreements / public realm improvements.	✓		

Opportunitiy	High	Medium	Low
Art and Change			
<ul style="list-style-type: none"> A showcase of emerging / established artists and designers 	✓		
<ul style="list-style-type: none"> A temporary pavilion programme/ or information structures 	✓		
<ul style="list-style-type: none"> The extension of the Cathedral residency programme into the city 		✓	
<ul style="list-style-type: none"> A debate programme 		✓	
<ul style="list-style-type: none"> The commissioning of a series of preludes 			✓
<ul style="list-style-type: none"> A programme of films contextualising the change process 		✓	
<ul style="list-style-type: none"> A programme of sound work 		✓	
<ul style="list-style-type: none"> The instigation of an Art Challenge Fund 	✓		
<ul style="list-style-type: none"> Website based planning game 			✓
<ul style="list-style-type: none"> Biennial design and heritage festival 		✓	

Prioritisation of opportunities by key priority area

Opportunitiy	High	Medium	Low
Kings Square			
<ul style="list-style-type: none"> Competitive design of Kings Sq through collaboration between landscape architect and artist team. 	✓		
<ul style="list-style-type: none"> Promotion of route from Rail / Bus stations through two squares. 	✓		
<ul style="list-style-type: none"> Celebration of arrival to city from transport hub 	✓		
<ul style="list-style-type: none"> Creative orientation and interpretation within car parks 		✓	
<ul style="list-style-type: none"> Link to Cathedral by vision and sound. 			✓
<ul style="list-style-type: none"> Design of interactive street furniture 		✓	
<ul style="list-style-type: none"> Creative façade treatment and lighting to new anchor store opposite Bus station. 		✓	
<ul style="list-style-type: none"> Floorscape treatment with pavement through Oxboode. 	✓		

Opportunitiy	High	Medium	Low
Greyfriars			
<ul style="list-style-type: none"> To create a contemplative garden based on the Greyfriars ruins and St Mary de Crypt. 	✓		
<ul style="list-style-type: none"> Provision of information / event structures within garden space 		✓	
<ul style="list-style-type: none"> Potential to promote community / city use and build on Brunswick and St Michaels Square initiatives 		✓	
<ul style="list-style-type: none"> To develop a project that draws inspiration from the Line of the Roman walls at the south eastern corner of the site. 	✓		

Opportunitiy	High	Medium	Low
Blackfriars			
• Arts led design of new public open space adjacent to Priory	✓		
• Design of city cultural temporary event space using cultural / crafts skills.		✓	
• Artist collaboration in the design of potential incubator units		✓	
• Promotion of craft skills in lane network linking through to the Cross and down to Westgate Quay.	✓		
• Potential for artist design collaboration in development of new car parking provision		✓	

Opportunitiy	High	Medium	Low
Canal Corridor			
• Creative design of new housing and spaces in collaboration with artist team.	✓		
• Cycleway / canal footpath improvements to city centre.		✓	
• Possible City Landmark at Netheridge / Cole Avenue Junction.		✓	
• Pedestrian bridges over canal.	✓		

Opportunitiy	High	Medium	Low
Gloucester Docks <ul style="list-style-type: none"> • Extension of current lead artist role • Development of artist led new public space at either end of Victoria Dock • Creative car park design collaboration with artist to include orientation information. • Artist / landscape architect collaboration for the design of a new square between BW offices and new landmark building • Street furniture commission especially incidental seating to encourage people to stop and meet. • Routes into city centre and connecting to Gloucester Quays/ GlosCAT. 	✓ ✓ ✓ ✓ ✓	 ✓ 	
Opportunitiy	High	Medium	Low
The Railway Triangle <ul style="list-style-type: none"> • To create an interactive trail of work based on sport and wellbeing linking the stadium with the city centre • To form a new icon city gateway through an international design competition for the proposed community stadium. 	✓ 	 ✓	

Opportunitiy	High	Medium	Low
Castlemeads <p>Options for development</p> <ul style="list-style-type: none"> • A landmark sculptural design/ intervention to promote environmental awareness through design. • Provision of a near city centre environmental resource and public gathering space. In the past fun-fairs and firework displays have been held. • Creating a showcase site for the regeneration of the city through say an annual environmental art exhibition (e.g Antony Gormley: 'The Field') 	✓ ✓ ✓		

12 Recommendations

It is recommended that:

1. GHURC sets up a cross partnership Public Art Steering group that reports through the GHURC Heritage and Urban Design post and the Design Review Panel to the GHURC Board.
2. GHURC recruits through a Public Art Steering group, a Public art consultancy to progress the implementation of five art programmes. The Public art consultancy to consist of a collaboration between an art consultant working with project artists.
3. GHURC investigates the potential for the establishment of a Gloucester(shire) Creativity Network in association with partners.
4. GCC publishes a city wide Public Art Strategy
5. GHURC / GCC commissions a lighting implementation framework

Activity	Responsible	Timescale
Public art steering group to be formed and terms of reference agreed	GHURC	August 2006
Public art consultancy Terms of reference to be agreed	Steering group	August 2006
Consultant and artist brief to be agreed	Steering group	August 2006
Consultant and artist selection procedure agreed	Steering group	Early Sept 2006
Selection of Public art consultancy	Steering group	Mid Sept 2006
Public art consultancy engaged	GHURC	End Sept 2006

Planning Policy Statement (PPS 1)

ODPM

PPS 1: Delivering Sustainable Development

Delivering Sustainable Development: Key Policies

13 (iv). Planning policies should promote high quality inclusive design in the layout of new developments and individual buildings in terms of function and impact, not just for the short term but over the lifetime of the development. Design which fails to take the opportunities available for improving the character and quality of the area should not be accepted.

Planning for Sustainable Development

Protection and Enhancement of the Environment

17. The Government is committed to protecting and enhancing the quality of the natural and historic environment, in both rural and urban areas. Planning policies should seek to protect and enhance the quality and character and amenity value of the countryside and urban areas as a whole.

18. The condition of our surroundings has a direct impact in the quality of life and the conservation and improvement of the natural and built environment brings social and economic benefit for local communities. Planning should seek to maintain and improve the local environment and help to mitigate the effects if declining environmental quality though positive policies on issues such as design, conservation and the provision of public space.

Delivering Sustainable Development

General Approach

27(ii). Promote urban ...regeneration to improve the well being of communities, improve facilities, promote high quality and safe development and create new opportunities for the people living in those communities.

27(ix). Enhance as well as protect the historic environment, landscape and townscape character.

Design

34. Planning authorities should plan positively for the achievement of high quality and inclusive design of all development, including individual buildings, public and private spaces and wider development schemes. Good design should contribute positively to making places better for people.

35. High quality and inclusive design should be the aim of all those involved in the development process. High quality and inclusive design should create well mixed and integrated development which avoid segregation and have well planned public spaces that bring people together and provide opportunities for physical activity and recreation. It means ensuring a place will function well and add to the overall character and quality of the area, not just for the short term but over the lifetime of the development.

36. Planning authorities should prepare robust policies on design and access. Key objectives should include ensuring that developments ...respond to their local context and create or reinforce local distinctiveness... are visually attractive as a result of good architecture and appropriate landscaping.

Community Involvement

40. The outcomes from planning effect everyone, and everyone must therefore have the opportunity to play a role in delivering effective and inclusive planning. Community involvement is vitally important to planning and the achievement of sustainable development.

Art within the public realm contributes to the delivery of this policy by:

- Enhancing and improving the character and quality of a place.
- Bringing social and economic benefit.
- Creating a sense of place and local distinctiveness.
- Supporting the involvement of the community in the planning and delivery of development and regeneration projects.
- Promoting capacity building in local communities through creating new opportunities.

Planning Policy Statement (PPS 6)

ODPM

PPS 6: Planning for Town Centres

The Government's Objectives

1.3. The Government's key objective for town centres is to promote their vitality and viability by Promoting and enhancing existing centres, by focussing development in such centres and encouraging a wide range of services in a good environment, accessible to all.

1.5. The following of the Government's wider policy objectives are also relevant, insofar as they would not be inconsistent with the key objective in Paragraph 1.3:

- to promote high quality and inclusive design, improve the quality of the public realm and open spaces, protect and enhance the architectural and historic heritage of centres, provide a sense of place and a focus for the community and for civic activity and ensure that town centres provide an attractive, accessible and safe environment for business, shoppers and residents.

Promoting high-quality design and making efficient use of land.

2.19. It is essential that town centres provide a high-quality and safe environment if they are to remain attractive and competitive. Well-designed public spaces and buildings, which are fit for purpose, comfortable, safe, attractive, accessible and durable, are key elements that can improve the health, vitality and economic potential of a town centre. Policies for the design of development for main town centres uses, regardless of location, and for development in the town centres, should promote high quality and inclusive design, in order to improve the character and quality of the area in which such development is located and the way it functions.

Art within the public realm contributes to the delivery of this policy by:

- Enhancing the architectural and historic heritage of a place.

Planning Policy Guidance (PPG 17)

ODPM

Planning for open space, sport and recreation

Planning Objectives

Open spaces, sport and recreation all underpin people's quality of life. Well designed and implemented planning policies for open space, sport and recreation are therefore fundamental to delivering broader Government objectives. These include:

Supporting an urban renaissance – local networks of high quality and well managed and maintained open spaces, sports and recreational facilities help create urban environments that are attractive, clean and safe.

Promotion of social inclusion and community cohesion – well planned and maintained open spaces and good quality ... recreational facilities can play a major part in improving people's sense of well being in the place they live. As a focal point for community activities, they can bring together members of deprived communities and provide opportunities for people for social interaction.

Promoting more sustainable development – by ensuring that open space, sports and recreational facilities (particularly in urban areas) are easily accessible by walking and cycling.

Planning for New Open Space and Sports and Recreational Facilities
20. In identifying where to locate new areas of open space, sports and recreational facilities, local authorities should:

iv) Improve the quality of the public realm through good design.

Art within the public realm contributes to the delivery of this policy by:

- Promoting social inclusion and community cohesion.
- By association, improving the quality of the wider urban realm

Culture at the Heart of Regeneration

DCMS

A sense of Place

Public Art 3.15.

Specifically commissioned pieces of art can contribute to local distinctiveness and help to create a sense of place. This is reflected by the increasing presence of artists on planning design teams and a growing public expectation that art will be a feature of regeneration schemes.

Delivering For Communities, With Communities.

Social Cohesion

4.2. Cultural activities can be highly effective in improving the skills and confidence of individuals and improving the quality of life and the capacity of communities to solve their own problems. Such activities can contribute to the physical, economic and social regeneration of an area if they are meaningful to and “owned” by the local community.

Art within the public realm contributes to the delivery of this policy by:

- Contributing to local distinctiveness and a sense of place.
- Promoting capacity building in local communities through creating new opportunities.

Securing the Future - UK Sustainable Development Strategy

(HM Government 2005)

Each key Government department has identified some of their high-level contributions to delivering this strategy.

Department for Culture, Media and Sport contributions:

- Through the input of our sectors into changing behaviors: by example, in the maintenance of our buildings, and by our support for exhibitions on relevant subjects in Museums, libraries and galleries, and through the arts.
- Through the input of the Commission for Architecture and the Built Environment (CABE) and English Heritage to the built and historic environment, in designing and greening public spaces (e.g. turning waste ground into parks).

Art within the public realm contributes to the delivery of this policy by:

- Enhancing and improving the quality of a place.
- Bringing social and economic benefit.
- Creating a sense of place and local distinctiveness.
- Enhancing the architectural and historic heritage of a place.
- Promoting and expressing cultural diversity and local identity.

Designing Our Environment: Towards a better built environment for the South West.

South West Regional Assembly/South West of England Regional Development Agency/Government Office for the South West.

Places for People

Well-designed places raise people's spirits. They enrich our lives, promote activity and provide opportunities for people to meet in comfortable safe environments. They encourage better public services, spaces and buildings.

Enrich the Existing

Good design can give a new lease of life to places suffering from social or economic decline by restoring identity and civic pride, and encouraging investment.

Respecting Local Context

Good design strengthens the character of a place and complements the landscape/ This leads to high quality public spaces, ease of movement, a clear form of development and where appropriate, a mix of use – contributing to the local distinctiveness that is so important in different parts of the region.

Make Movement Easy

Places need to be easy to get to and from, and to be integrated, physically and visually with their surroundings.

Mix and Match

Good design can meet the demands of a wide range of uses, tenures and social groups. It respects local character, traditions and materials and promotes diversity.

The New Heritage

Good design adopts an integrated approach that results in distinguished architecture, harmony with existing buildings, inspiring public art, excellent master planning and urban design, favourable responses from users, customers and the wider public and benefits for Councils and communities.

Collaboration

Good design relies on good information. Every client procuring a new building or master plan should be a design champion. This requires an openness to pursue innovative approaches that promote design quality. Good design requires positive design quality. Good design requires positive patronage, as well as a clear and informed brief – reflecting a multi-disciplinary approach, appropriate design advice and consultation with stakeholders and Councils.

Value for Money

Good design can help promote economic viability, investment management and raise values.

Art within the public realm contributes to the delivery of this policy by:

- Enhancing and improving the quality of a place.
- Bringing social and economic benefit.
- Creating a sense of place and local distinctiveness.
- Enhancing the architectural and historic heritage of a place.
- Promoting and expressing cultural diversity and local identity.
- Developing new relationships on design teams and in the community.
- Inspiring a creative and imaginative approach.

Just Connect: An Integrated Regional Strategy for the South West

(SWRA 2004)

Key Aim:

To enhance our distinctive environments and the quality and diversity of our cultural life.

Art within the public realm contributes to the delivery of these policies by:

- Providing distinctiveness
- Reflecting the cultural diversity of an areas
- Enhancing the architectural and historic heritage of a place.
- Promoting the creative capacity of an area

Creative Industries Sector Strategy

Culture South West

Vision:

By 2008, the South West's Creative Industries Sector (non-media) will be functioning effectively, sustainably and to its full economic capacity. Short term intervention will have made a lasting impact, catalysing the development of a sector, which is independently, pro-active, creative and cohesive.

Aims:

1. To increase the growth and productivity of the Creative Industries and their capacity to contribute to the region's prosperity.
2. To catalyse the development of a cohesive sector infrastructure which is independent and self sustaining.
3. To maximise the potential for the Creative Industries to contribute towards the wider policy agendas of social, economic and cultural regeneration and inclusion, and enhancement of regional image.

Gloucester's Community Strategy

Community Strategy Ambition 1: A strong, vibrant and sustainable city – a great place to live and work, now and in the future.

We will:

- Continue to develop a strong and diverse local economy in which business flourishes.
- Increase the promotion of the city centre and develop more choice of things to do in the evening.

Community Strategy Ambition 2 – An inclusive City

We will:

- Support communities to become actively involved in actions to address their own needs
- Promote and develop cohesive communities where diversity is valued

Community Strategy Ambition 3 – A Healthy Active City

We will:

- Increase resources to neighbourhoods with the poorest health

Community Strategy Ambition 4 – Opportunities to Live, Learn and Play

We will:

- Use sports, arts and culture as a means to raise aspiration and attainment.
- Build on the historical, cultural and sports assets of the city to develop learning opportunities for residents and visitors.

Community Strategy Ambition 5 – A safe, clean and pleasant city

We will:

- Actively involve young people in improving the appearance of their neighbourhoods.
- Improve the standard and appearance of parks, public and open spaces.
- Create more and improved public open spaces.

Blueprint For Change – Gloucester City Council's Corporate Strategy 2005 – 2008

Corporate strategy Key Aim: A safe, clean and pleasant city

Corporate Strategy Key Aim: A prosperous, Modern City, which values its history

Corporate Strategy Key Aim: A city that offers leisure opportunities for all.

Corporate Strategy Key Aim: A healthier city.

Corporate Strategy Key Aim: A city that involves people and communities.

Gloucester City Council Local Development Framework– Core Strategy

(Preferred Options Consultation Paper)

Strategic Objectives

Strategic Objective 14

To ensure that all new development achieves a high standard of design, which reflects the local context and takes advantage of any opportunities to improve the character and quality of an area.

Core Policies

Core Policy 8 – Protection and Enhancement of the Built and Natural Environment.

All new developments will be expected to protect and wherever possible, enhance the City's built and natural environment. Development that would cause unacceptable harm to Gloucester's built and natural environment particularly interests of acknowledged importance will not be permitted.

Core Policy 10 – Design and Density

The Council will expect high-quality development that makes the most efficient use of land whilst respecting and wherever possible, enhancing local character and distinctiveness. Development that does not achieve a high standard of design and suitable density appropriate to its locality and accessibility will not be permitted.

Core Policy 15 – Developer Contributions

The City Council will, where appropriate, in determining planning applications, seek to enter into agreement under Section 106 of the 1990 Act and will expect developers to make reasonable contributions, in the form of land or otherwise, towards the provision of infrastructure and community services related to their development proposals.

The nature of any provision or contribution will be a matter of negotiation on a site by site basis.

Gloucester City Council

Local Development Framework– Development Control Policies

(Preferred Options Consultation paper)

Development Control Policies

Policy D8 – Percentage for Public Art

In major developments, the Council will seek 1% of the scheme's capital budget for the retention and enhancement of existing works of public art or where relevant, the commissioning of new publicly accessible works of art. The council will encourage developers to involve an artist in the design process from the outset.

The design and execution of public art should wherever possible, involve a local artist and should always involve in the design process the local community in which the art is located. Public works of art should be properly related to the wider public realm or building's in the area.

-Public art is artwork in the public realm, regardless of whether it is situated on public or private property, or whether it is acquired through public or private funding.

-Public art has a number of benefits. It can encourage community cohesion and involvement (where the community are involved in the design process for example) it can act as a focal or meeting point, and can enhance the character and appearance of a new development.

-Public art can also help stimulate regeneration and investment and this has been successfully achieved in a number of towns and cities such as Birmingham and Sheffield.

The 1% for art policy applies to major development only. This is designed as residential schemes of 10 or more dwellings or other schemes of more than 1000sq m.

The opportunity exists for the design of art installations to involve the local community, encouraging community cohesion and

engagement and complying with Ambition 6 of the Community Strategy – Working Together. It will also be necessary for the design and installation of public art to relate well to the wider public realm and buildings in the area.

Gloucester City Council – Draft Cultural Statement

The Council will:

Ethnic Identity and Belief

- Celebrate diversity in the city, promoting cultural awareness and increasing opportunities for multi-cultural development (C).
- Promote cohesion between diverse communities in Gloucester and tackle racism (C).
- Achieve three substantial initiatives reflecting the cultural diversity and heritage of Gloucester with city-wide participation (C).
- Support communities to become actively involved in actions to address their own needs (C)
- Encourage self-development through active citizenship (C)

Heritage and the Arts

- Develop options to maximise the use of current Museums, Guildhall Arts Centre and other historic sites, and explore the possibilities for improved facilities in the future (B).
- Fully re-open the Folk Museum by Spring 2005 (B).
- Develop a Celebratory Lighting Scheme for the City Centre (B).
- Work with the County Council and others to identify options for improved cultural facilities within a single cultural centre for the city (B).
- Produce options for the improvement of the Eastgate Chamber by June 2005 (B).
- Engage an additional 150 people per year in community-based healthy living, lifelong learning, culture and leisure activities, and thereby contribute to them maintaining their independence (C).

Learning

- Encourage more young people to take up education and training opportunities post 16 (C).
- Encourage all people to continue to learn (C).
- Build on the historical, cultural and sports assets of the city to develop learning opportunities for residents and visitors.
- Use sports, arts and culture as a means to raise aspirations and attainment.
- Support a strong and diverse voluntary and community sector.
- Meet the needs and aspirations of older people by helping them to live more independent lives, and encouraging best use of the contribution they can make to communities.
- Create 10 new local facilities meeting the play, social development needs of children and young people.
- Listen to children and young people, involve them in decisions about services that affect them and credit their participation.

Landscape and Open Space

- Improve the standard and appearance of parks, public and open spaces.
- Create more and improved public open spaces.
- Establish two new community open spaces.
- Achieve accreditation of a 'Green Flag' for at least one of the city's parks and open space 2006.
- Develop a 'Pride in our City' Action Group to improve the look and feel of all parts of the city, and improve recycling of waste.
- Improve Gloucester Park through external funding to develop the park in line with community need by 2006.
- Actively involve young people in improving the appearance of their neighbourhoods.

Leisure and Tourism

- Increase the promotion of the city centre and develop more choice of things to do in the evening.

Appendix 3: Gloucester Public Art Audit




Image	Title / Artist / Date	Location	Condition / Risk of damage	Contribution to environment (high , medium, low)	Inspection (from Monuments register)	Action (Retain, Review Remove)
	The Wave Bench Peter Yarwood	The Cross	Good general condition, cluttered with signage and incongruous street furniture. Low risk	Medium	Visit twice yearly	Retain
	Storytelling Bench Pascal Mychalysin	St Mary de Crypt churchyard	Moderate risk	Medium	Visit quarterly	Retain
	Fountain	The new harbour side development.	In working order, but looking perhaps older then it is? Water marked and dirty.	Low	Cleaning and general maintenance.	Remove



Image	Title / Artist / Date	Location	Condition / Risk of damage	Contribution to environment (high , medium, low)	Inspection (from Monuments register)	Action (Retain, Review Remove)
	Not known	Gloucester Station forecourt	In generally good condition. Low risk	Low	Visit twice yearly	Review
	Karen Hilliard	Lower Northgate Street	In good condition with little/no vandalism. Low risk	Low	Visit twice yearly	Review with a view to removal





Image	Title / Artist / Date	Location	Condition / Risk of damage	Contribution to environment (high , medium, low)	Inspection (from Monuments register)	Action (Retain, Review Remove)
	Statue of an Aviation Worker Simon Stringer	Northgate Street	In good condition. Low risk	Medium	Visit twice yearly	Retain
	Weaver	Northgate / Southgate St	Satisfactory, but with some areas of grouting / tiles. Suffering wear and tear. Moderate risk	Medium	Would benefit from cleaning and some maintenance to loose tiles. Visit quarterly	Review
	Tailor and Draper	Northgate / Southgate St	Satisfactory, but with some areas of grouting / tiles. Suffering wear and tear. Moderate risk	Medium	Would benefit from cleaning and some maintenance to loose tiles. Visit quarterly	Review
	Bell Founder	Northgate / Southgate St	Satisfactory, but with some areas of grouting / tiles. Suffering wear and tear. Moderate risk	Medium	Would benefit from cleaning and some maintenance to loose tiles. Visit quarterly	Review






Image	Title / Artist / Date	Location	Condition / Risk of damage	Contribution to environment (high , medium, low)	Inspection (from Monuments register)	Action (Retain, Review Remove)
	Not known	Northgate/ South gate St	Satisfactory, but with some areas of grouting / tiles. Suffering wear and tear. Moderate risk	Medium	Would benefit from cleaning and some maintenance to loose tiles. Visit quarterly	Review
	Not known	Northgate/ South gate St	Satisfactory, but with some areas of grouting / tiles. Suffering wear and tear. Moderate risk	Medium	Would benefit from cleaning and some maintenance to loose tiles. Visit quarterly	Review
	Not known	Northgate/ South gate St	Satisfactory, but with some areas of grouting / tiles. Suffering wear and tear. Moderate risk	Medium	Would benefit from cleaning and some maintenance to loose tiles. Visit quarterly	Review
	Not known	Northgate/ South gate St	Satisfactory, but with some areas of grouting / tiles. Suffering wear and tear. Moderate risk	Medium	Would benefit from cleaning and some maintenance to loose tiles. Visit quarterly	Review
	Innkeeper Wallscapes	Northgate / Southgate St	Satisfactory, but with some areas of grouting / tiles. Suffering wear and tear. Moderate risk	Medium	Would benefit from cleaning and some maintenance to loose tiles. Visit quarterly	Review




Image	Title / Artist / Date	Location	Condition / Risk of damage	Contribution to environment (high , medium, low)	Inspection (from Monuments register)	Action (Retain, Review Remove)
	Not known	East Gate St	In satisfactory physical condition, but looking dated and a bit dirty. Moderate risk	Medium	Cleaning and general maintenance, or replacement if possible. Visit quarterly	Retain
	Richard Bryant, of Past Historic	Brunswick Road	Showing signs of general wear and tear, but no major damage. Low risk	Medium	Cleaning and general maintenance. Visit twice yearly	Retain
	Not known	Sainsburys	In ok physical condition, but looking dated and a bit dirty. Moderate risk	Medium	Cleaning and general maintenance, or replacement if possible. Visit quarterly	Retain








Image	Title / Artist / Date	Location	Condition / Risk of damage	Contribution to environment (high , medium, low)	Inspection (from Monuments register)	Action (Retain, Review Remove)
	Statue of Nerva Antony Stone	Southgate Street	Bronze in good condition, but stone plinth and surround looking dirty. Low risk	High Poor surroundings giving little context	Cleaning of plinth and surround. Visit twice yearly	Review: relocate?
	Not known	New Market Hall Entrance	In satisfactory physical condition, but looking dated. Low risk	Low	Visit twice yearly	Review
Bronze Tiles next to cruciform bench	Chris Campbell	The Cross	In satisfactory condition	Medium		Retain
	Council Landscape Architects team / Pascal Mychalysin	Gloucester Park	In satisfactory condition	Well used		Retain
	Nelson Foster memorial (unseen)	Sydenham Gardens	Low risk,	High	Visit twice yearly	Retain

Image	Title / Artist / Date	Location	Condition / Risk of damage	Contribution to environment (high , medium, low)	Inspection (from Monuments register)	Action (Retain, Review Remove)
	British Schools War Memorials	Wellington Street	High risk	Not known	Visit monthly	No decision
	Gloucester Cenotaph (unseen)	The Park	Moderate risk	High	Visit quarterly	Retain
	Statue of Robert Raikes	The Park	Moderate risk	High	Visit quarterly	Retain
	The Fountain (unseen)	The Park	Moderate risk	High	Visit quarterly	Retain

Appendix 4: Sample Artist Contract

Conditions for Art in Public Places Agreement

1 Timing for Completion of Work

1.1 The completion date as referred to in Clause 3 of the Agreement will, if reasonable proven requests are made by the Artist(s), be extended for a period to be agreed between the parties if completion of the work is delayed due to:

- (a) any illness suffered by the Artist(s);
- (b) any accidental damage to the work as caused by fire, floods or any other hazard outwith the Artist(s) control;
- (c) any factor outwith the Artist(s) control (including any acts, commissions or special requirements of the Commissioner or their agents or sub-contractors).

The Artist(s) shall in any event keep the Commissioner informed of the progress of the work.

2 Ownership of the Work

Upon completion of the work and final instalment of payment to the Artist(s) as specified in Clause 2 of the Agreement, property and ownership of the work shall pass to the Commissioner. The Artist shall provide the Commissioner with quality copy images of maquettes and preliminary drawings used in the development of the designs, if requested by the Commissioner.

3 Copyright and Reproduction Rights

- 3.1 Copyright of the work (including preliminary designs) shall remain with the Artist(s).
- 3.2 The Artist(s) undertakes not to make or authorise the making of any full-size copy of the work without the consent of the Commissioner.
- 3.3 The Commissioner shall be entitled without further payment to make or authorise to be made any photograph of the work, including designs, and to include the work or any photograph in any publication or film, video or television broadcast which

is intended to advertise, promote or record the making of the work or the project to which it forms a part. Such items may be sold by the Commissioner without further payment to the Artist(s).

4 Skill, Care and Diligence

- 4.1 The Artist(s) warrants that at completion, the work will be of good quality and free from known faults or defects inherent or latent in workmanship or materials. Where the work requires restoration or repair by reason of faults or defects in workmanship or materials which are discovered and notified to the Artist(s) within a period of 12 months of the completion, the Artist(s) shall be responsible for carrying out the repairs at his/her own cost. This obligation shall be in lieu of any other statutory or other express or implied terms as to the quality and fitness of the work for its intended purpose.
- 4.2 The Artist(s) agrees to procure for the Commissioner the benefit of the guarantee(s) given to the Artist(s) by the suppliers or makers of parts of the work.
- 4.3 The Artist(s) undertakes in this respect to provide the Commissioner with an address at which they can be contacted for said 12 month period.
- 4.4 The Artist(s) undertakes to comply with all relevant statutory Health and Safety requirements pertaining to the design and construction of the works.

5 Insurance

1.1 The Artist(s) will bear any risk of loss or damage to the work (whether in completed or uncompleted state) in the course of fabrication, wherever situated, until the work is installed or delivered to site as set out in the brief and approved by the Commissioner. The Artist(s) will be responsible for taking out appropriate insurance cover against such risk and present this policy to the Commissioner. The Artist will be responsible for providing appropriate public liability insurance (£2million) against loss or damage arising

from claims from third parties made as a result of creating and installing the work up to the point of final completion and installation.

5.2 At the moment the work is finally completed/installed and approved by the Agent and/or collected/ delivered by/to the Commissioner, the Commissioner will be responsible for appropriate public liability insurance against loss or damage arising from claims made as a result of operations connected with this time unless such loss or damage arises as a result of negligence on the part of the Artist(s).

5.3 If the work cannot be delivered to the site or installed by reason of a delay to the project of which the work forms a part, such as failure to obtain the necessary planning consents or any other reason outwith the Artist(s) control the Commissioner shall cover the insurance of the work from the point at which the Commissioner or the Commissioner's sub-contractors collect the work from the Artist(s).

6 Fees, Payments and Costs

6.1 The consideration referred to in Clause 2 of the Agreement shall include all expenses borne by the Artist(s) in connection with the completion of the work. However, the Commissioner will be responsible for paying the Artist(s) for any reasonable added fees, payments, or costs which are caused as a direct result of amendments to the Brief or other conditions or requirements requested by the Commissioner or agent or their sub-contractors. The value of these added fees, payments or costs will be agreed in advance.

6.2 If the Artist(s) considers the need to use sub-contractors in the construction of the work, such sub-contractors shall not be engaged without the prior approval of the Commissioner. The Artist(s) shall be responsible for overseeing the quality of work carried out by such sub-contractor which at all times shall comply with the design submission.

6.3 The consideration referred to in Clause 2 of the Agreement does not include VAT, which will be added where required in accordance with current legislation.

6.4 If the work cannot be delivered to site and installed by reason of a delay to the project of which the work forms a part such as failure to obtain the necessary planning consents, or any other reason outside the Artist(s) control, the Commissioner will nonetheless make the final payment under Clause 2 of the Agreement in full and will, if requested by the Artist(s), arrange for storage of the work at its cost.

6.5 The Commissioner agrees to pay the Artist(s) any necessary travel and accommodation costs incurred by the Artist(s) associated with any unveiling or promotion function arranged by the Commissioner.

7 Termination of Agreement

7.1 The Commission can be terminated by notice in writing (setting out in adequate detail the grounds for such termination) in any of the following circumstances:

(a) By the Commissioner if:

i) the Commissioner considers that the work was not executed in accordance with the designs, in which event the Artist(s) shall be entitled to retain all payments made prior to termination;

ii) the Artist(s) fails without due cause to complete the work within the agreed terms of the scheduled completion date, in which event the Artist(s) shall return all payments made by the Commissioner;

iii) events beyond the Artist(s) control cause a delay beyond the agreed terms of the scheduled completion date, in which event the Artist(s) shall retain all payments already made;

iv) the Artist(s) is declared insolvent.

(b) Automatically upon the death of the Artist(s), in which event the Artist(s) estate may retain or receive all payments due at the date of death.

- 7.2 If the Commission is terminated any amounts that are unpaid shall become immediately due and payable.

8 Site Preparation, Transport and Installation

- 8.1 The Artist shall be responsible for the site preparation and installation of the work.
- 8.2 The Commissioner will make preparations to afford the Artist(s) and his/her authorised agents access at all reasonable times to the site. The artist will abide by any reasonable access and safety regulations that are imposed on the site by the Commissioner or their approved contractors/ Site Manager.
- 8.3 The Commissioner will be responsible for ensuring that all necessary planning consents and approvals of any statutory authority or the site owner has or will be obtained for the siting and installation of the work and for all costs associated therewith.

9 Maintenance and Damage to the Work

- 9.1 Prior to installation of the work, the Artist(s) will provide the Commissioner with a maintenance schedule for the work, giving adequate details of cleaning and maintenance methods required.
- 9.2 The Commissioner will be responsible for ensuring adequate future inspection, maintenance and cleaning of the work in accordance with the maintenance schedule.
- 9.3 If the work is damaged and the Commissioner decides after consulting the Artist(s) that restoration or repair is feasible at an acceptable cost, the Commissioner will give the Artist(s) the option to conduct or supervise the restoration or repair subject to terms being agreed as to the timing and payment to the Artist(s).
- 9.4 The Commissioner will include in any contract for the sale or possession of the work by any third party, obligations equivalent to Sub-clause 3.

10 Moral Rights and Attributions

- 10.1 The Commissioner will at all times acknowledge and identify the Artist(s) as the creator of the work including all occasions on which the work (including drawings and models) is exhibited in public.
- 10.2 The Commissioner undertakes not to intentionally alter, deface, modify or destroy the work (or knowingly consent to others doing so).
- 10.3 If to the knowledge of the Commissioner any alteration or modification of the work takes place after the installation whether intentionally or accidentally, the work shall no longer be represented by the Commissioner as the work of the Artist(s), unless the Artist(s) otherwise consents in writing.

11 Variations

No variations or additions to this Agreement may be made without written consent of both parties.

12 General

- 12.1 This Agreement contains the entire agreement and understanding between the parties as to the work.
- 12.2 The Artist(s) shall have no liability or responsibility for the acts or omissions of site-contractors or employees or agents of the Commissioner.
- 12.3 This Agreement is personal to the Artist(s) who may not assign any part of his/her obligations without the Commissioner's permission.
- 12.4 The parties agree that this contract is not a contract of service.
- 12.5 This Agreement is binding upon the parties, their successors and assignees.

13 Governing Law

This Agreement is governed by the law of England.