

AGENDA ITEM NO.

CABINET

To be determined on – 26th October 2000

Title: PUBLIC ART POLICY AND IMPLEMENTATION PLAN

Ward: Citywide

**Officer presenting report: Mary O'Malley, Head of Arts
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Centre Projects and Urban Design
Department of Environment, Transport
and Leisure**

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1. Report Summary

To recommend a strategic approach for the development of public art for the authority and put in place the appropriate resources to support it.

2. Recommendation

To approve the draft Public Art Policy.

To approve the establishment of the Bristol Legible City Trust.

3. Policy

The Public Art Policy defines how it meets the council's corporate priorities of social exclusion, regeneration and sustainable development and lifelong learning. It derives from within the framework of the following policy documents:

- Bristol Arts Strategy, Aim 3, Policy 4 to "Enhance the built and

natural environment of Bristol”.

- City Centre Strategy, “Arts, Culture and Entertainment” Section 5 and the Legible City Public Art Programme is highlighted in Section 12 “The Legible City Programme”.
- Bristol Local Plan adopted December 1997 as Objective 4.3.7 in the Built Environment section.

The policy meets requirements from national government on:

- the improvement of urban design as detailed in “Towards an Urban Renaissance” published report by the Urban Task Force and “By Design” published by DETR and CABE
- Policy Act Team No 10 report on Arts and Sports presented to the Social Exclusion Unit 1999
- South West Arts and Public Art South West draft policy on architecture

Nationally, as indicated by the wider policy framework within which this policy sits, there is more encouragement within planning guidelines to consider the role of the local authority in encouraging good design and public art is specifically recognised as a contributor to this.

4. Consultation

(a) Internal

As part of the work on generating a public art strategy undertaken by Alastair Snow Assocs in 1999, senior officers and members in planning and leisure were consulted and their views incorporated.

The recommendations were accepted and have been progressed by internal strategy group made up of officers from DET+L and Neighbourhood and Housing Services (appendix 1). The development of public art within the

Legible City project is carried out within an integrated officer group chaired by officers in Planning and Arts Development.

(b) External

The public art policy (appendix 2) has been developed in partnership with key stakeholders including Public Art South West, the Architecture Centre, Bristol Cultural Development Partnership and public art consultants who are currently delivering public art projects across the city. The Legible City project proposal has been exhibited in the Architecture Centre and gained much public support. The public art programme for Legible City is reported to the client group made up key stakeholders from the project including Broadmead Board, Bristol Chamber of Commerce and Initiative and Bristol Cultural Development Partnership.

5. Background and Assessment

Public Art Policy

1. Public art has an important role to play in the development of the built environment to create a unique identity for the city that contributes to Bristol's status as a major European city. It also means developing a strong programme that has community ownership and involvement to deliver public art programmes across the city.
2. The city council is in a unique and important position with regard to initiating public art as it has both the authority and, given the necessary resources, an opportunity to support it. It is now acknowledged by other local authorities that councils are able to be both commissioners of public art and act as strong advocates for its use to key partners and stakeholders both in the public and private sector.
3. To date, public art development in the city has been on a project by project basis. The city council has commissioned a number of public artworks for the city, the largest of which was Castle Park completed in 1992. This project involved a number of officers from Planning and Heritage Estates in the commissioning of artists to produce artworks for the park. The skills gained by the officers were considerable but due to

the nature of the project, no strategic plan was devised to build on these skills or evaluate the success of the project and consequently many of the lessons learnt were lost.

4. Other departments have independently commissioned artworks that similarly did not derive from any strategic framework or position statement which now makes it difficult for officers to ensure that best practice and best value are pursued. In terms of the planning process, key officers have from time to time given advice to external partners on commissioning but due to the specific skills required for public art commissioning, are not able to give full support and consequently many potential opportunities are lost.
5. Generally, the present practice is for planning officers to encourage developers, to consider including public art within their plans as one means of improving quality of design and enhancing the environment. Legislation does not permit insistence. The preferred development control 'vehicle' for progressing this, is through negotiation to secure an 'in principle' agreement from the developer which then translates into a condition within a planning application. There is currently insufficient within this process which explains why or specifically encourages any developer, council or external, to consider public art above any other environmental considerations. The result is that encouragement from officers does not often result in the inclusion of public art in capital programmes. Other comparable areas such as access, and promoting green travel, where benefit may be negotiated, the council has made a corporate commitment. This helps to persuade developers of the importance of the area, and is supported by officer expertise to help with implementation.
6. A corporate policy will provide a rationale for the council's interest in public art. With the resource of a dedicated officer, it enables proactive and targeted encouragement, particularly within the council itself. The council will more clearly be the advocate and the client. It will lead by example. This means, within the overall process of encouragement and negotiation which governs all 'planning gain', a change from a passive, opportunist approach to proactive targeted encouragement

backed up by in-house expertise to enable implementation.

7. Policy L10 of the Bristol Local Plan (BLP) provides the basis for the provision of public art through new development requiring planning permission. Consultation documents considering changes to the development plan will be published in December. Any alteration to the BLP may consider modifications to policy L10 that would enhance the effectiveness of public art in line with the more proactive corporate approach as intended with the public art policy. The extent to which L10 will differ will be determined by national planning guidance and the statutory limitations of planning policy in relation to the insistence of the provision of public art. Fundamental change to policy L10 is unlikely to occur but with corporate policy and commitment to provision through an officer post, a more robust BLP public art policy will be achieved that whilst still being unable to insist upon public art provision, should be able to more effectively encourage provision through negotiation.
8. The development control 'vehicles' for securing resources for public art through this re-enforced process of encouragement will be section 106 agreements and conditions within planning applications. The majority of developments are likely to follow the route of securing a condition in the planning application route because it is less legally onerous. The section 106 route would be pursued for large, high profile projects where a package of benefits is being negotiated. Public art would be presented alongside the realm of planning obligation which under the national planning guidance (PPG1) highlights aspects of design as a material consideration.
9. Recognising the current position of public art within the city, the Arts Development Unit, with the three neighbouring unitary authorities, commissioned Alastair Snow Associates in 1999 to undertake research into the current council policy and practice of public art. The recommendations from this research were:
 - "The development of a public art policy that is integrated with the corporate values of Bristol City Council.

- The creation of full-time officer post to implement the policy at senior level”.

The recommended key objective of this post was to oversee the strategic development of public art across the city of Bristol and implement the council’s Public Art Policy (draft) working corporately; in particular with Arts and Planning, but also externally with a range of private sector partners involved in capital development.

1. An extensive period of research into appropriate delivery structures, which has included study tours to four other authorities; Southampton, Leicester, Sheffield and Lancashire, who have dedicated Public Art Officers, and consultation with officers and members within and external to the city council was carried out between March and May 2000. This has informed the way forward for supporting public art across the city both at the strategic and the delivery level.
2. Following the launch of the report in summer 1999, a corporate strategy group was established with representative officers from directorates that presently engage with public art development and representation from Public Art South West and Bristol Cultural Development Partnership. This group has agreed the report’s key recommendations of the adoption of the draft public art policy and the appointment of an officer to implement it. The post of Senior Public Art Officer will be jointly funded on a three-year contract by Arts Development and the Environmental Improvement budget of the Directorate of Environment, Transport and Leisure. Joint funding for the post will be provided by Public Art South West for three years. The post will be located within the Arts Development Unit with a joint management group made up of officers from Planning and Arts Development and Public Art South West. The finances for this post are now in place and recruitment will take place in October with the intention of the officer being in post by January 2001.
3. The Public Art Officer’s first task will be to put together, in consultation with the corporate public art group, a strategy which sets out work plan priorities, including the criteria to

identify which capital schemes should be targeted for the inclusion of public art programme.

Bristol Legible City Arts Trust

4. Bristol Legible City is an initiative that aims to improve people's understanding and experience of the city through the implementation of identity, information and transportation projects. Public art is at the centre of this project and to date four artists have been commissioned via external funding from partners, including South West Arts' Year of the Artist scheme, to contribute both practically and conceptually to the project.
5. Due to the development work achieved through Legible City, financial resources have been generated from sources such as the advertising agreement secured with Adshel, the national advertising organisation. It is necessary to manage this resource and maximise opportunity to use it a leverage for other potential investment outside of the authority to ensure retention of all the funding for the arts element of the initiative.
6. Under the Adshel agreement, the city council can request from them various items of street furniture, subject to certain advertising components being installed adjacent to the Highway. Adshel will then maintain the street furniture for the agreed period of, at present, 10 years. The furniture is in Adshel's ownership and no direct funding is transferred to the city council. Such is the basis of the legal agreement under the operating lease between the parties.
7. With regard to the art element of Bristol Legible City, the agreed arrangement with Adshel is that Adshel, not the city council, will donate a certain sum, or sums, of money to be used for the art component of the project, both to create the artwork and to maintain it. These sums of money will not be given to the City Council for capital reasons nor are they in the gift of the Council technically. Adshel do not want to administer this fund, however they are in full support of its purpose.

8. There is therefore a need to set up an independent body to deal with the process of creating a strategy for expenditure, selection of artists, selection of sites, and implementation and maintenance of the artwork itself. This body needs to be transparent, accountable, non-profit making and include relevant representation of partners involved in the arts in the city. The suggestion from the Bristol Legible City Client Group is for an independent trust with charitable status to be established. Andrew Kelly, Director of Bristol Cultural Development Partnership is pursuing the proposal with the Charity Commission.
9. The proposals are well advanced and Bristol Cultural Development Partnership are responsible for establishing the initial membership and the Aims and Objects of the Trust. Helen Holland and Andrew Kelly are nominated as initial Members of the Board of Management for the purpose of Registration.
10. The Trust will set up its own agenda advised by whatever professionals it thinks fit. Advice from the Bristol Legible City Arts Project Manager, Senior Public Art Officer and the Legible City Co-ordinator will be essential. The process of registration is underway and in the interim the Trust can function on the basis it will receive charitable status.
11. It is therefore recommended that the city agree to a Charitable Trust being established.
12. Consultation on this initiative has been undertaken with officers through the Public Art Strategy group and by the exhibition of the proposals in the form of a public exhibition held at the Architecture Centre in May 1999.

6. Other Options Considered

1. Other options for the establishment of the Trust have been explored which include the management of the fund by an existing organisation like Bristol Cultural Development Partnership, Bristol Building Preservation Trust and the Architecture Centre. This option was rejected because these

organisations do not have the capacity nor the remit to support the development of public art; in addition potential conflicts of interest could occur.

7. Legal and Resource and Equalities Implications

Legal: The establishment of a charitable trust to administer the contributions from Adshel agreement with the city council.

Financial: (a) **Revenue** None
(b) **Capital** None

Land: None

Personnel: None

Equalities: None

Appendices: 1. List of members of the Public Art Strategy Group
2. Draft Public Art Policy
3. Report of PTDC 1st March 2000 – Bristol Legible City Progress Report

LOCAL GOVERNMENT (ACCESS TO INFORMATION ACT) 1985

Background Papers:

Report to Planning committee March 2000 on the Legible City initiative.

Members of the Public Art Strategy Group

External Partners

Maggie Bolt - Public Art South West
Andrew Kelly - Bristol Cultural Development Partnership
Geoff Wood - pArts, Legible City
Mike Rawlinson - Legible City

Bristol City Council Representation

Councillor Helen Holland - Chair of Planning, Transport and Development
Alastair Brook - Team Manager for City Centre Projects/Urban Design, Planning
Mark Luck - Co-ordinator for Urban Design, Planning
Rohan Torkildsen - Development & Implementation Officer, Planning (Wilder House)
Marion Cooper - Acting Team Manager, Economic Development
Steve Hardiman - Head of Landscape Design, Leisure Services
Mary O'Malley - Head of Arts, Leisure Services
Justine Ennion - Arts Development Officer, Leisure Services
Nick Hooper, Strategic Service Manager, Housing

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Public Art Policy: 2000-2003

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This policy demonstrates the council's commitment to supporting the development of public art across the city of Bristol. The aim of the policy is to highlight this commitment and to act as an advocacy tool to influence, shape and support the integration of public art into capital development schemes within an overall approach of targeted encouragement backed up by officer expertise to enable implementation. This policy builds on the council's track record of commissioning artists and gives policy framework for the council's support. The policy is aligned to the Bristol Arts Strategy 1997 and detailed in the City Centre Strategy 1998. It will complement and re-enforce the public art statement in the Local Plan, which currently reads:

Objective 4.3.7: *"To raise public **awareness and** values in respect of existing buildings, structures, public spaces and other townscape features and the benefits flowing from the public art which contribute towards the character and identity of Bristol."*

Public Art in Bristol

Bristol is the regional capital of the West of England where more than 400,000 people live and 80,000 people travel to work each day. The city has a dynamic and prosperous past, which has contributed to the development of the rich architectural and historic urban environment. Cultural activities additionally contributes to the vitality and attractiveness of the city with a number of arts venues, organisations and artists playing a vital role in creating a distinct identity and sense of place.

In recent years, the scale and range of construction and development in the city has been considerable with significant private and public investment helping to create a more sustainable mix of uses within the city. This in turn has transformed central Bristol into a place not only to work, but also to live; to relax and to visit, and has raised expectations with regard to the quality and cultural expression that should be found in its streets and spaces and on its buildings.

Contributing to this is the recognition of the role that artists have played in the development of the built environment and the need to continue this tradition in order to reflect the values and skills of today. This approach can be seen in **nationally-recognised** projects that have integrated the **work** of artists into the improvement of city centre spaces such as Castle Park, area renewal investment at **Easton** and **St. Werburghs**, and the millennium schemes focused within the City Docks.

Public Art – Its Scope

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 a unique quality and to enliven and animate the space by creating a visually stimulating environment. Working with artists and craftspeople offers an opportunity to design schemes, which go beyond the purely functional and create places that reflect the life and aspirations of the district, county or region. ;

There is' no simple definition of public art:

- It **may** result in paving, landscaping (hard and soft), fencing, brickwork, glasswork, gates, grilles, windows, lighting, seating, play areas/structures, carved lettering and plaques.
- It may take the form of tapestries, carpets, weaving, textiles, hangings, banners, use of **colour**, design of spaces, mobiles, ceramics, tiling, interior lighting, **signage**, and flooring.
- It could be sculpture, photography, prints, paintings, moving images, computer generated images, performance, events, music commissions etc. It can introduce narrative or text, be decorative, humorous, beautiful, subtle or contentious.
- It may refer to our heritage or celebrate the future, highlight specific areas and issues or be conceptual. Work can be permanent or temporary, internal or external, integral or free standing, monumental or domestic, large or small scale, design or ornament.

Whatever the outcome, it has one consistent quality; it is specific to the site and relates to the context of that site.

The key elements of successful public art projects are collaboration, consultation and participation, quality and education.

Why Have a Policy?

The benefits of a policy on public art are as follows:

1. It clearly illustrates the Council's commitment to this area of work that is a priority within the Arts Development Unit as highlighted in the Bristol Arts Strategy 1997.
2. A formal statement is critical as an advocacy tool to influence external organisations, including private developers, architects and the people of Bristol of the city council's priorities.
3. It will raise awareness of the value of public art within other council departments and **make a** link strategically to other corporate policies and delivery mechanisms thus providing a consistent and coherent approach to public art across the authority.
4. It will, encourage and support public art development within all developments especially sustainable regeneration projects and environmental improvements works,.

5. It will provide a link with the statutory development plan and any future Community Plan for Bristol.
6. It can support the commissioning of public art through the Development Control process, Section 106 agreements and for example related development briefs.
7. It will set down the objectives that can form the basis for a public art development plan that can be measured for achievements and success over a set period.
8. It can add substance to the application process for grant-aid.

What are the benefits of public art for the authority?

Public art can support the council's priorities of regeneration and sustainable development, lifelong learning and social exclusion by:

1. Initiating and supporting commissions that inspire creativity and imagination.
2. Integrating artists both conceptually and practically in the development of Legible City initiative in order to further the aims of the project.
3. Display of public art can enhance civic pride and Bristol's status as an emerging major European city thus enhancing the potential growth of the tourism sector.
4. Creating unique identity for areas of renewal and regeneration thus engendering pride of place.
5. Improving the built environment that in turn encourages business relocation and economic development.
6. Investment in the arts encourages sustainable cultural activity and encourages artists to stay in the area.
7. Attaching additional funds for regeneration that compliments existing budgets.
8. Creating and developing new audiences for arts practice.
9. Developing creative skills of imagination, self-awareness and personal growth for participants of public art projects.
10. Enhancing community cohesion that builds social skills of communication, articulation and social awareness
11. **Developing** critical approaches to the development of the urban and built environment.
12. Community-led public art bring communities together and acts as a catalyst for local empowerment.

13. Access to training, skills development and skills sharing in public art that contributes to the path of lifelong learning for individual members of the community.

The key principles of equal opportunities adopted by the council underpin the development and implementation of this policy.

Legible City is a citywide initiative that aims to promote confident, fluid and well informed movements of residents and visitors within and between the different areas and neighbourhoods of the city.

How can the City Council put the Policy into Practice?

1. The city council can lead the way by **recognising** and supporting opportunities for artists to contribute to capital programme schemes. Supporting public art projects via the capital programme of the authority would mean integrating public art into the council's own capital building programmes eg lighting schemes, paving, school building, housing renewal projects.
2. Establish good working practices in commissioning and maintaining public art of the highest quality to lead by example.
3. Support the initiatives of others by offering training, advice and guidance where appropriate.
4. Support aspirational and practical initiatives that link across strategies including Local Agenda 21, the Local Plan and regeneration strategies like the City Centre Strategy.
5. Securing funds from within the authority with match funding from other public and private sector partners.
6. Act as an advocate to encourage other developers to create opportunities for public art via the local plan.
7. Establish a cross-department working group to take forward and develop a strategy for the implementation of the policy as described.

This policy has been developed by the Department of Environment, Transport and Leisure.

It is intended this policy will shape the development of a public art strategy and commissioning guidance notes to support public art development.

For further information on the commissioning of public art, contact Arts Development Unit (0117) 922 3694 or Urban Design (0117) 922 2969.

July 2000

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AGENDA ITEM NO. 24

BRISTOL CITY COUNCIL

THE PLANNING, TRANSPORT AND DEVELOPMENT COMMITTEE
CITYWIDE

1 MARCH 1999

BRISTOL LEGIBLE CITY: PROGRESS REPORT

(Report of the Director of Planning,
Transport and Development Services)

(Ward: Citywide)

Purpose of Report

1. To inform Committee on the progress with the Legible City and the current situation. This to include the return of tenders for the pedestrian **signage** system, the appointments-of manufacturers and progress on the associated maintenance and outdoor advertising strategy and plan.
2. To inform Committee of other elements of the work programme for 2000/2001 together with other projects that are to be developed subsequently.
3. To inform Committee of the required funding programme for the financial year 2000/2001, including details of projects to be funded through the **2000/2001** Provisional Local Transport Plan Settlement for Bristol and other public and private sector sources.
4. To inform Committee of the staffing implications of the above work programme.

Summary

5. Bristol Legible City is a unique concept to improve people's understanding and experience of the city through the implementation of identity, information and transportation projects. It is the most significant project of its kind in Europe.
6. A fundamental aim of Legible City is to create a brand identity to co-ordinate the development of integrated transport services in Bristol over the next ten years. The initiative is a key element in the delivery of the Local Transport Plan **2000/1-2004/5** and underpins the aim to make Bristol a first class European City.
7. The cross-cutting nature of the initiative will have a significant impact on the daily lives of residents, visitors and businesses. It encompasses a range of elements, including vehicular direction signing, car park signing, touch screen information kiosks, transport maps and information projects,

transport infrastructure (for bus, light rapid transit and **ferry** landing stages) and neighbourhood enhancements and arts projects to promote a unique sense of place. The result will be a fully integrated transport and information system with a clear and consistent identity, making Bristol welcoming, accessible and “readable” for all users, whilst positively encouraging more sustainable **forms** of transport.

8. The first phase, a fully integrated pedestrian **signage** system focused on the city centre, has been tendered and a prototype will shortly be installed in College Green. **Manufacturing** is scheduled to commence in April with installation throughout the city centre completed by Autumn 2000.
9. A car park signing scheme for the Millennium Square Car Park (formerly New World Square) and the first of the specially designed Bristol ‘Blue Plaques’ have been installed. **The** Car Park will be open for members for public viewing on 9 March at 7.30 pm in an event by **@t** Bristol called ‘Going Underground’.
- 10.Negotiations** and legal arrangements with Adshel, the preferred outdoor advertising company, are at an advanced stage. A verbal report on progress will be made to Committee.
11. **Appendix 1** gives details of the proposed Legible City project programme for **2000/20001** and sources of public and private sector partnership funding. The key aspect of the programme is the production of a brand identity framework and design guidelines to integrate all modes of transport in the City. The framework will build on the visual identity developed as part of the first phase of the initiative.

Background to Current Report on Progress

- 12.On** 9 June 1999 the Committee welcomed the detailed design stage in the proposals for Bristol Legible City and agreed to approve the design, content and graphic proposals for the components of the Pedestrian **Signage** Strategy.
- 13.It** was also agreed to accept in principle the car park **signage** strategy and cycle strategy and public art strategy. The Committee was also asked to note that a submission of a feasibility and funding proposal for the Vehicular **Signage** Strategy has been made to the **Department** of the Environment, Transport and the Regions.
- 14.It** was further agreed to approve the selection of Adshel as the preferred outdoor advertising company and to seek approval of the Policy and Resources Finance Sub Committee of up to **£250,000** towards the further development and implementation of the initiative.. This has been approved and will be available in **2000/2001**.

1 **5.**On 13 October 1999 the Committee received a report on progress and approved the strategy for the implementation of the pedestrian **signage** and related outdoor advertising components.

16.It was also agreed that tenders be sought for the pedestrian **signage** and information system contract and the Chair be delegated to open tenders.

17.**Lastly**, Committee requested that further phases of the initiative should focus on the improvement of public transport and a further progress report was requested to inform members of progress and the implementation programme for **2000/2001**.

Issues for consideration by this Committee

18.**Appendix 1** sets out the proposed Bristol Legible City Programme for **2000/2001**. The programme is 'divided into three sections. **Strategic Framework Projects** relate to the provision of guidance for the further development of the initiative. **Current Projects** relate to the provision of the pedestrian sign system and associated projects to be implemented during **2000/2001**. **Proposed Projects** relate to aspects of the initiative that will commence during **2000/2001**, subject to the availability of funding and staff resources. The programme is closely aligned with the Provisional Local Transport Plan programme for 2000/2001. A brief description of each project follows.

Strategic Framework

Project Development Framework (see Appendix 1. No. 1)

19.**The** future development and success of the project is dependent on producing an updated Project Framework and Development Brief. The purpose of the framework will be to establish a detailed project map that **co-ordinates** the development of the next phases of project, inward investment and an associated-business plan over the next three years. It will detail a range of proposals and suggested mechanisms for funding, procurement and implementation by the City Council and its partners.

Integrated Transport - Brand Identity **Framework** (see Appendix 1. **No.2**)

20.**The** future of transport provision is dependent on a range of factors, not least of which, is the importance of providing information in a clear, concise and consistent way to form an efficient fully integrated, user friendly transportation system.

21.**The** Identity Framework is an essential building block that will tie together all aspects of information provided by transport management and operations to form a coherent, well communicated service. This includes working in partnership with all services providers to incorporate and improve services that already exist, as well as looking to integrate new

initiatives such as Light Rapid Transit into the proposed identity system. The cornerstone of such an approach is the ability to communicate transport and information services to the user in an effective way through a consistent 'brand' identity that engages the user at every point in their journey, by whatever mode they are travelling.

22.The Identity Framework will act as a 'template' for the design and communication of all travel related information within the City of Bristol. The framework would define the parameters and 'look' of the system, its component parts and how it will be applied and managed including the production of design and operational guidelines, the first of which, are being produced for the pedestrian sign system. If developed with vision and conviction, the Identity Framework will become the 'public face' of integrated transport provision in Bristol, setting the standard for other cities to follow.

23.Due to the cross-cutting nature of this aspect of the initiative, funding is proposed through currently approved one-off expenditure **2000/2001** (carry over), Adshel and other sources to be confirmed (see also Appendix 1 **No's.** 23-26). This issue will be subject to a further report to Committee.

International Conference (see Appendix 1. **No.3**)

24.Together with other members of the Legible City partnership an International Conference will be held in Bristol in October 2000. It is intended to use the new At-Bristol facilities and the Watershed. Bristol Cultural Development Partnership are developing this element which will provide an international showcase for Bristol. Adshel have committed funding and other sponsors are being sought.

Current Projects

Pedestrian Signing Plan and Strategy (see Appendix 1. No. 5-6.)

25.The first key element of Legible City to be implemented will be the Pedestrian Signing System. The result will be the most comprehensive city centre signing system in the UK.

26.The design approach developed as part of this project is the precursor to the proposed Identity Framework set out above. Based on the consistent use of information planning, graphic and product design elements; the system provides a simple yet **recognisable** 'voice' for Bristol that has been designed to evolve and encompass all modes of transport.

27.This voice is visualised by design form, lighting, materials, the dominant use of the **colour** blue and a modern clear typeface: Bristol Transit, which also includes a range of easily read and understood icons and other graphic elements that are comfortable to read.

28. A public exhibition of the proposals has been held at the Architecture Centre, **Brunel** House and the Tourist Information Centre. Presentations have been made to the Leisure Executive, **officers** of the Leisure Services Management Team and to a range of public and private sector **organisations** including the Bristol Royal Society for the Blind.

29. **The** manufacture and installation of the pedestrian signs has been tendered in accordance with EC regulations through the OJEC and Council Standing Orders. Following assessment of the returns, a preferred tenderer has been invited to proceed to Stage Two of the tender process. This requires the manufacture of a full size prototype to be fixed externally in College Green for critical inspection.

30. **The** prototype is of a combined monolith and directional sign. It includes complete maps and directional information to enable both an assessment of the build quality, materials, lighting and the graphic elements. The prototyping stage will enable final field testing on issues such as **colour** contrast levels and the use of audible aids to assist the blind. This is a vital exercise, given that elements of the design (both construction and graphics) will potentially be used in **coming** years across a wide range of transport projects.

31. **Evaluation** of the prototypes will be completed by mid April followed by award of contracts. Final amendments will then be made before manufacture and installation. Completion is scheduled for Autumn 2000.

32. **Funding** for the manufacture, installation and maintenance for the system for a minimum period of ten years will be the sole responsibility of Adshel, the City Councils preferred **tenderers**. This is dependent on entering on into the Outdoor Advertising Contract.

Pedestrian **Signage** System Management Guidelines (see Appendix 1. No. 7-8.)

33. **To** reflect new developments **and** changes to the transport infrastructure of the city, elements of the pedestrian sign system will require periodic updating. To ensure the quality of the system is maintained, Pedestrian **Signage** Guidelines are being prepared by the Council's appointed consultants in partnership with Traffic Management and Visual Technology sections of the Directorate of Planning, Transport and Development Services.

34. **Visual** Technology will be responsible for the day-to-day management and updating of the system.

35. **This** aspect of the project is being funded through EIP and Capital Challenge. The cost of changes to the system in future will be paid for by developers and secured through planning agreements.

36.It is the intention that the guidelines will be adopted as Supplementary Guidance to the Local Transport Plan. A separate report on this issue will be prepared by June 2000.

Audible Signs (see Appendix 1. No. 9.)

37.In developing the pedestrian sign system consideration has been given to the requirements of the disabled including assessing suitable reading heights for wheelchair users and visual aids to assist the visually impaired by a specialist Access Consultant and the **RNIB's** Joint Mobility Unit. A report and presentation of their findings have been made to the Bristol Royal Society for the Blind. The report recommended a system of 'audible signs' be installed within the monolith sign panels.

36.A capital one off allocation < bid has been made and is fully supported by the **RNIB** and Bristol Royal Society for the Blind. If successful further work on this aspect of the project will commence in April 2000.

Removal of clutter and superfluous street furniture (see Appendix 1. No. 10.)

39.The number of new signs is to be kept to the minimum necessary to reduce clutter and ensure ease of pedestrian movement. A study identifying signs and street furniture to be removed, is to be commissioned and all redundant signs and street furniture removed. Funding for this project has been allocated from the Local Transport Plan **2000/2001**.

Proposed Projects

Ferry landing stages (see Appendix 1. No. 11.)

40.**Negotiations** with Bristol Ferry Boat Company (BFBC) are being undertaken to assess the potential to integrate aspects of their operation within the identity for the wider movement and information system. A capital contribution to enhance key features including, ferry landing stages, signing, route maps, and timetables is being considered. Funding for this project has been allocated from the Local Transport Plan **2000/2001**, but is subject to agreeing improvements to other aspects of service delivery by BFBC.

Bristol Smart Stop (see Appendix 1. No. 12.)

41 .The provision of good quality shelters and transport infrastructure is proven to increase patronage of public transport services. As part of Legible City the aim is to develop an integrated range of street furniture items that will form part of the emerging brand identity for integrated transport services. To inform the public, seek their views and demonstrate the benefits of such an approach it is proposed to build a series of exhibition prototypes for public display by Autumn 2000 at The Centre.

Discussions are at an early stage with different partners, but could include light rapid transit, bus, park & ride, ferry, taxi, cycle and pedestrian infrastructure and associated information.

42.Funding is proposed through currently approved one-off expenditure **2000/2001** (carry over), **Adshel** and other sources to be confirmed (see also Appendix 1 **No's.** 23-26).

Vehicular Signing Plan and Strategy. Phase **1.** (see Appendix **1.** No. 13.)

43.To improve traffic management of all vehicles and reduce through **traffic** entering the city **centre** it is proposed to undertake an extensive review of the existing road hierarchy. A submission has been made to DETR to fund the research and development of a best practice guide for the planned provision of vehicular direction signs. DETR have indicated there support for the project and will assist in partial funding of the project. If taken **forward**, the study will result in a 'model' Vehicular Signing Plan for the City of Bristol together with best practice documentation that will be disseminated nationally.

44.The purpose of the study is to demonstrate 'best practice' in the planning, design and provision of vehicular direction signs in the interests of good traffic management and sustainability. The fundamental aim of the study will be to illustrate through the Bristol experience how government advice can be applied to deliver a vehicular signing system that is clear, concise, and consistent in its application. This will include a comprehensive tourist attraction signing system linked to the pedestrian sign system and the provision of dedicated car parking facilities for attractions.

Event Information Points and Outdoor Advertising (see Appendix 1. No. 14)

45.In developing Bristol Legible City, a principal objective has been to develop a high quality range of street furniture, including outdoor advertising components seen in other major European Cities. High quality outdoor advertising is, as well as being potentially attractive itself, essential to providing funding for the signing system and in particular the maintenance and management requirements.

46.Adshel were selected as preferred advertising partner in March 1999.

47.Their proposal is based on preparing a comprehensive outdoor advertising strategy and plan for the City Centre and key radial routes. This proposal was adopted in August 1999. This is linked to a policy which would:

1. Remove and replace existing street advertising in Broadmead.
2. Review City sites in respect of being in line **with** Bristol Legible City principles.
3. Seek to prosecute and remove unauthorised advertising on buildings and in inappropriate locations.

48.In addition, negotiations are at an advanced stage to provide a range of outdoor advertising and Event Information Points in the city centre. The design of the street furniture components was approved by Committee in October 1999. The components will be able to display high quality outdoor advertising and public information for the Council or other organisations such as At-Bristol, Broadmead Board and the Bristol Tourism and Conference Bureau. Various formats, including poster and large format LED options that can provide 'real time' digital film quality are under consideration. In addition the proposed drum or totem component can double as high quality kiosk housing a range of functions. Discussions regarding suitable uses are planned with a range of private sector partners.

49.The components could, if desired, provide a dedicated fly posting facility.

I+ Touch Screen Information Units (see Appendix 1. No.15)

50.Adshel are also developing an external touch screen system which they wish to showcase nationally in Bristol. A presentation of its capabilities was made in December to officers and selected members of the City Council. The system offers considerable potential, providing real time information on transport, Council and visitor information. It is essential that it integrates fully with IT in the Community, Intercept and tourism related initiatives. Funding for this project will **include** a contribution from SRB **1 2000/2001**.

Integrated Mapping Project (see Appendix 1. N0.16)

51 .It is proposed to develop a royalty free mapping system deliverable at any size and format on request. This system will be of benefit to every Directorate and is an essential means of enabling the distribution of printed and digital information to the public and businesses within or wishing to Bristol; It will impact on many aspects of service delivery including information for pedestrians, cyclists and other transport users.

53.Due to the cross-cutting nature of this project, funding is proposed through currently approved one-off expenditure **2000/2001** (carry over) and other sources to be confirmed (see also Appendix 1 **No's.** 23-26).

City Centre Maps (see Appendix 1. No. 17)

54.To complement the pedestrian sign system it is proposed to produce, as a priority, a companion walking map that will be freely available at transport interchanges and other key locations. Funding is proposed through currently approved one-off expenditure **2000/2001** (carry over).

Neighbourhood identity and public art projects (see Appendix 1. No. 18-23)

55.To reinforce the identity of Bristol's neighbourhoods and improve the experience of moving through the City, a range of innovative arts projects are proposed to an agreed Public Art Development Framework. Initial projects include the appointment of an artist to make a temporary work or stage an event heralding the launch of the visitor information system in Autumn 2000; the appointment of a Lead Artist to develop art programmes related to Legible City's key objectives; and the development of the highly imaginative 'Beacons over Bristol' project in association with the New Royal Hospital for Sick Children. Due to the high profile nature of these commissions and other emerging proposals, a separate Members Briefing will be held in April 2000.

56.Funding is proposed through the EIP, SRB 1, The Millennium Commission, Year of the Artist programme and the private sector.

Resources for 200012001

57.The main funding sources for Legible City during 200012001 will be available from the private sector together with the following public **funding** sources. These include: Local Transport Plan, SRB, Capital Challenge, Bristol one-off Capital Allocation, EIP and South West Arts. Further private sector **support** is anticipated through Adshel agreements and transport operators. Revenue support for staff is provided by The Broadmead Board, The Sponsors Group for Harbourside and SWRDA. A detailed programme assessment has been carried out, detailing all schemes together with a brief description, timescale for completion and potential sources of funding (see Appendix 1 attached). Careful consideration has been given to dovetailing related transport planning aspirations included in the Provisional Local Transport Plan.

58.Failure to secure any of the funds from the sources identified will prevent the related schemes from proceeding as set out in the appendix. Alternative means would need to be sought.

Conclusion

59.The next phase of Legible City is crucial to the delivery of a fully integrated transport strategy for Bristol. It accords fully **with current** government thinking and puts Bristol in the forefront of identity and communications projects benefiting the users of all forms of transport at every stage of their journey.

Views of Other Executives

The views of the Leisure Executive have been sought. The programme has the Executive's full support.

Policy Implications

- Best Value: The initiative endorses both qualitative and price check evaluations.
- Environment: The initiative will improve the quality of the urban environment by removing inappropriate advertising and street furniture and inserting high quality components,

Resource Financial Implications

See table attached: Appendix 1.

Personnel

Staffing **commitment:**

One consultant coordinator and assistant funded by through the programme and matched **PT&DS** Personnel Budget and Client Group.

Land

Advertising located in land adjacent to highway controlled by **PT&D** Committee.

Equalities

The initiative integrates into catering for all members of the community and advice has been sought from a range of different interest groups.

Recommended that the Committee

1. Note the next stage in the proposals for Bristol Legible City and endorse this report.
2. Agree to approve the strategy for the further implementation of project elements outlined for **2000/20001**.
3. Request a further report be prepared on Bristol Legible City by June 2000.

Local Government (Access to Information) Act 1985

1. Consultant Studies: Bristol Legible City
City ID: Project Development & Coordination
MetaDesign: Graphic Communication
PSD Associates: Component Design

2. Planning, Transport and Development Services
City Centre Strategy Reports

1. Summary
2. Themes and Functions

Committee Report 2 December 1998

Committee Report 9 June 1999

Committee Report 13 October 1999

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Planning, Transport and Development Services, tel (0117 922 6843)

reports057.doc
February 21, 2000

Bristol Legible City Programme Jan 2000 - March 2001

Appendix 1.

No. Scheme	Description Strategic Framework, Marketing & Resources	Timescale/completion	Source Of funding	Est. in £000's
1. Project Framework & Development Brief	To co-ordinate the development of the project and business plan for a three year period.	Completion 111012000	Currently approved one-off expenditure 2000/01 (carry over)	30
2. Integrated transport brand identity framework	Scoping & development of transport brand and information design elements. together with associated market research and PR support. This is subject to a further report to Committee.	Completion 31/3/2001	Currently approved one-off expenditure 2000/01 (carry over) First Group - subject to agreement Adshel - funding committed Additional funding to be identified	100 100 70 TBC
3. Conference	International conference and workshops to promote the Legible Cities concept and attract further inward investment.	Completion October 2000	Adshel - funding committed EIP 200012001	20 25
4. Additional staff resources	Two project workers and one enforcement officer. Three year term appointments reviewed annually.	To 311312003	Adshel - subject to agreement	90 per annum 270 (tot est.)

Bristol Legible City Programme Jan 2000 - March 2001

Appendix 1.

No. Scheme	Description	Timescale/completion	Source of funding	Est.in £000's
Current Projects - Pedestrian Sign System for the city centre				
5. Pedestrian signing City Centre Phase 1	Design, manufacture and installation. Approx 90 sign components including 128 maps detailing over 200 attractions and destinations within the city centre.	Autumn 2000	Adshel - subject to agreement	Subject to tendering
6. Pedestrian signing maintenance City Centre Phase 1	Maintenance allowance covering ten year period.	To 2010	Adshel - subject to agreement	30 per annum 300+(tot est.)
7. Pedestrian signing - Management guidelines	Information planning/ design guidelines to manage further development over ten year period. Adopted as Supplementary Guidance to LTP.	Completion 30/6/2000	EIP 199912000 Capital Challenge 1999/2000 Adshel - subject to agreement	20 25 20
8. Pedestrian signing Replacements	Ongoing replacement of maps and direction signs covering ten year period.	To 2010	Private sector - secured through planning agreements	10 per annum 100 (tot est.)
9. Audible signs	Design, manufacture and installation of audible signs to benefit people with sight impairment . Pilot Project and Prototype.	Completion 311312002	PT&DS Capital Programme One-off Capital Allocation Bid Subject to approval	15
10. Clutter reduction	Identification and removal of redundant street furniture.	Completion 311312001	LTP 2000/2001- funding allocated	100

Bristol Legible City Programme Jan 2000 - March 2001

Appendix 1.

No. Scheme	Description Future Projects	Timescale/completion	Source of funding	Est. in £000's
11. Ferry	Capital contribution to enhance service - Signing and information improvements at key landing stages.	Completion 31/3/2001	LTP 2000/2000 - funding allocated. Bristol Ferry Boat Co. - subject to agreement	30 TBC
12. Bristol smart stop	Shelter and stop infrastructure and information for bus (including Park & Ride), ferry, taxi and LRT. Scoping of identity, detailed design and prototyping .	Prototyping Autumn 2000 Completion 31/3/2001	Adshel - subject to agreement Currently approved one-off expenditure 2000101 (carry over) First Group - subject to agreement Additional funding to be identified	100 10 50 TBC
13. Vehicular signing Phase 1	Design, manufacture and installation.	Completion of first phase 31/3/2001	DETR ('best practice' element) - subject to agreement Additional funding to be identified	50 TBC
14. Event Information Points	Design, manufacture and installation - Media value over ten years on 30 sites.	Completion 31/3/2002	Adshel - subject to agreement Adshel - subject to agreement	60 780+
15. I+ touch screen kiosks	Scoping, design, manufacture and installation of approx 20 units. Project complements IT in the Community Initiative.	Completion 31/3/2001	Adshel SRB 1 2000/2001	200+ 40

Future Projects continued

16. Integrated mapping project	Scoping, development and production of royalty free mapping system for the initiative and other users.	Completion 31/3/2001	Currently approved one-off expenditure 2000101 (carry over) Additional funding to be identified	65 TBC
17. City Centre Maps Phase 1	Scoping, design, production, printing and distribution. Priority walking map/travel maps. Further phases to include cycling, bus and ferry maps together with specific maps for shoppers (Broadmead) and business users (Internet/fax mapping software).	Completion 31/3/2001	Currently approved one-&f expenditure 2000101 (carry over)	40
18. Neighbourhood identity and public art projects	Development of projects to reinforce neighbourhood identity and promote a quality pedestrian environment. Priority will be funding for the implementation of Bristol Beacons (see No.22) and other projects developed by the Lead Artist (see No.21).	Ongoing	Adshel - subject to agreement Objective 2 - subject to agreement New Deal - subject to agreement Estates Action - subject to agreement	500+ TBC TBC TBC
19. Launch Artist Pedestrian signing	The commission of a permanent/temporary work or event heralding the launch of the information system and the wider initiative.	Completion Autumn 2000	SRB 1 2000101 Adshel - subject to agreement Poetry Can (Millennium Commission)	10 10 1.5

Future Projects continued

20. Lead Artist	The appointment of a lead artist to further develop identity and art programmes related to the initiatives key objectives.	Completion June 2001	Year of the Artist - SWA SRB 1 2000101 Adshel . subject to agreement	20 10 25
21. Beacons over Bristol BRH for Sick Children	Scoping and feasibility funding.	Completion June 2000	EIP 1999/2000 Currently approved one-&f expenditure 2000/01 (carry over) UBHT	1 5 TBC
22. Bristol Blue Plaques	Design, manufacture and installation.	1 st Phase Completion Feb 2000	EIP 199912000 Bristol Civic Society	2 In kind support

Bristol Legible City Programme Jan 2000 - March 2001

Appendix 1.

No. Scheme	Description Related LTP projects	Timescale/completion	Source of funding	Est. in £000's
23. Quality Bus Partnership	Scoping of identity & detailed design costs for public transport information including tickets, passes, timetables, uniforms, on-board information and livery.	Completion 3 1/3/2001	LTP 20001200 1 CDP 2000/2001	500* 250'
24. A4 Avonmouth Park and Ride	Scoping of identity & detailed design costs. As above.	Completion 3 1/3/2001	LTP 20001200 1 CDP 2000/2001	500' 1000'
25. LRT Development	Scoping related design issues.	Completion 311312001	Central Funds for Transport Currently approved one-off expenditure2000101 (carry over)	100* 525'

. Indicates total sum allocated through the '200012001 Provisional Local Transport Plan and other sources (for Projects **No's.23-26**). The development of an Integrated Transport Brand Identity (No. **8**), Bristol Smart Stop (**No.12**) and the Integrated Mapping Project (**No.16**) will cut across aspects of their delivery. Specific funding for these elements has yet to be identified within these budget headings. Note: other budget estimates include for design development **costs**.