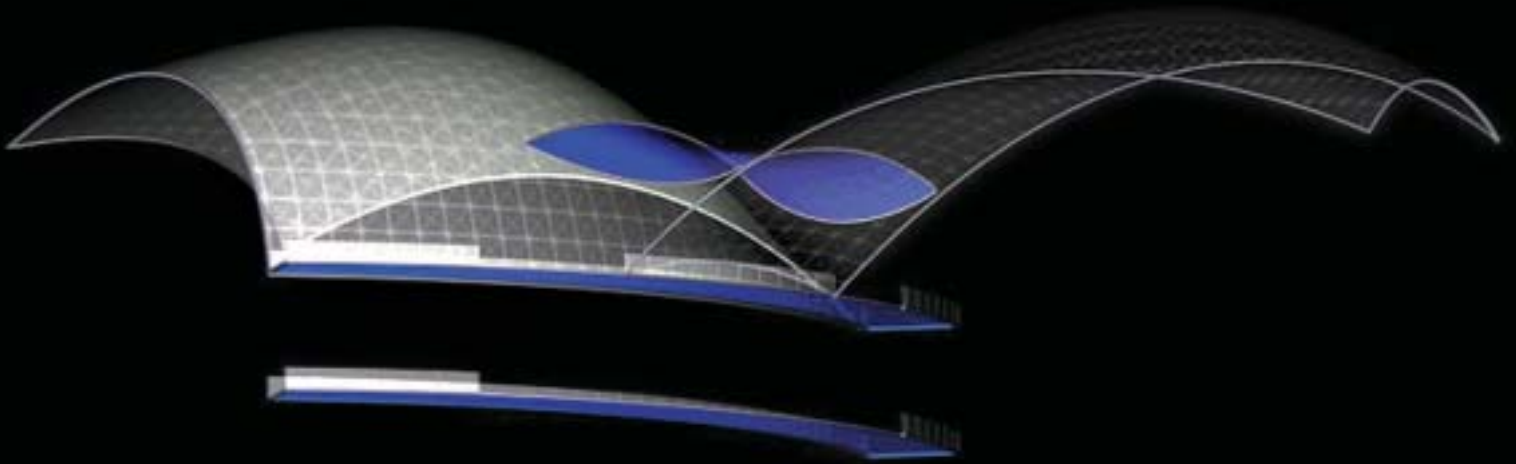


PUBLIC ART STRATEGY ▶

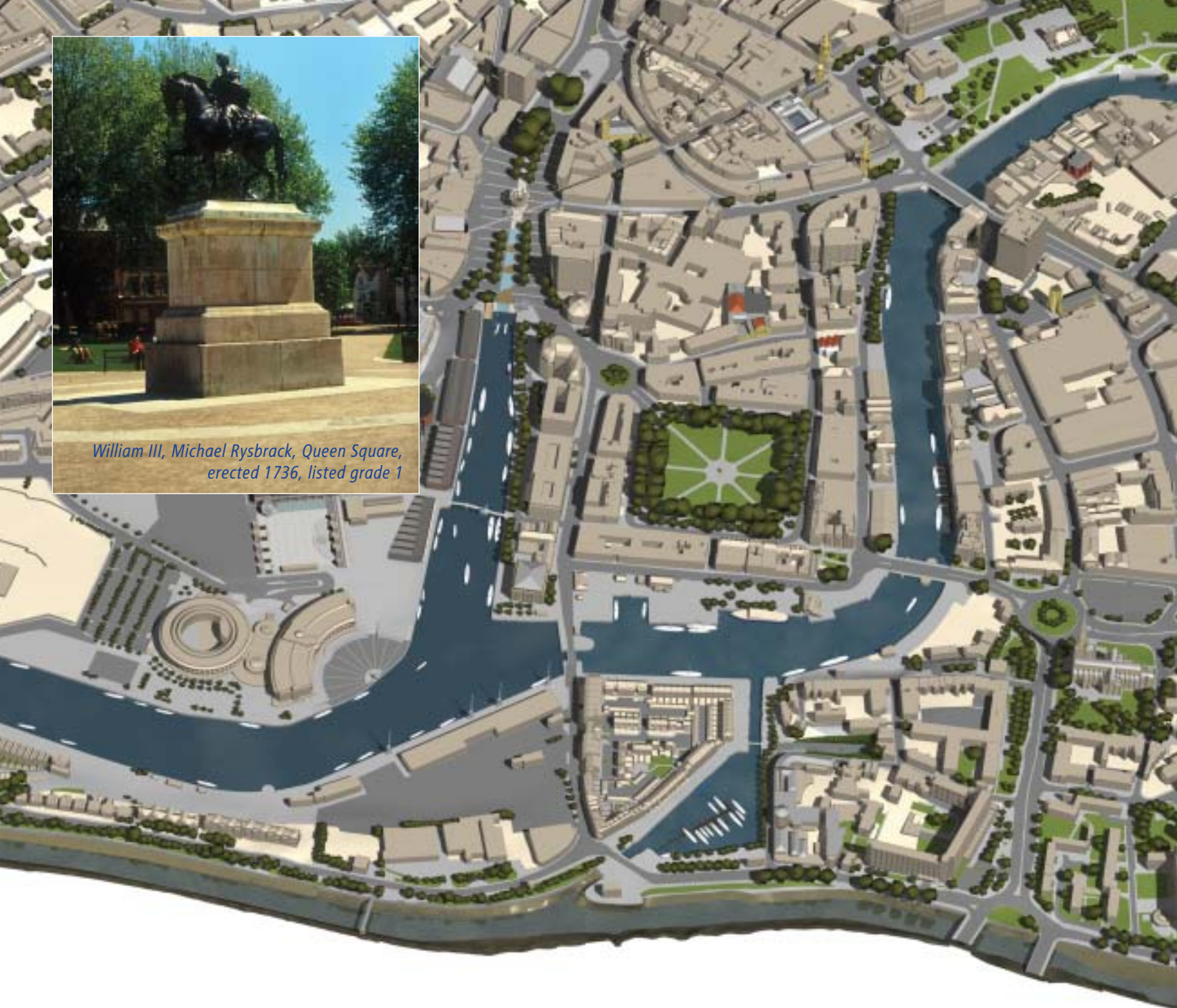
city centre ◀ legible city ▶ outer neighbourhoods

BRISTOL





William III, Michael Rysbrack, Queen Square, erected 1736, listed grade 1





Pero's bridge

Ellis O'Connell with Ove Arup; photograph: Mark Simmons

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THE BRISTOL PUBLIC ART STRATEGY

city centre ◀ legible city ▶ outer neighbourhoods

The term 'public art' refers to artists working within the natural, built, urban or rural environment. Public art aims to integrate artist's ideas and vision into the process of creating new and regenerated spaces and buildings. Working with artists offers an opportunity to design schemes which go beyond the purely functional and create places that reflect the life, identity and aspirations of a particular place or community. The Bristol Public Art Strategy places public art within the planning and development process; complementary to good urban and building design; integral within new development schemes; as part of social investment in new and refurbished housing, improvements to open public

space, arts and health initiatives, towards creative and neighbourhood renewal. The strategy acknowledges wide consultation with local people, artists, planners, architects, key service providers, arts venues and other organisations working together in the public realm. The Public Art Policy and draft alterations to the Bristol Local Plan 2001-2011 aims to embed public art in key renewal projects to promote city and neighbourhood identity in the future. The strategy outlines how Bristol City Council intends to implement the Public Art Policy and provides guidance to developers as to how to commission artworks of high quality in the public realm.



The centre promenade with beacons by Martin Richman

SECTION 1

EXECUTIVE SUMMARY

The Public Art Policy was approved by the Cabinet of Bristol City Council on 26 October 2000. The policy demonstrates Bristol City Council's commitment to the development of public art across the city and encourages the commission of artists and artworks for the public realm as part of the planning process. Bristol City Council aims to integrate public art into the council's own capital building programme and will establish good working practices and partnerships to commission public art of the highest quality in the city centre and outer neighbourhoods.

Draft alterations to the Bristol Local Plan (2003) have given an opportunity to increase the profile of the Public Arts Policy and revise both policy statements and delivery expectations in the period 2003 – 2011. This must build on the existing links with the planning and development control process and encourage on a voluntary basis the commission and provision of public art by public and private sector developers.

In association with Public Art South West, Bristol City Council has established two new posts to assist the development and delivery of the Public Art Policy: a

Senior Public Art Officer within the Arts Development Unit of Cultural Services; and an Art Project Manager within City Projects and Urban Design, Planning Services.

Local authority officer support with specialist knowledge of public art can advise developers, architects and planning consultants how best to integrate and procure a public art component within a major development proposal seeking planning permission.

It is advocated that public art is presented in the context of planning obligation, which under national planning guidance (PPG1) highlights aspects of design as a material consideration.

Bristol City Council will profile and support the commissioning of public art through the Development Control process, respective development briefs, the use of planning conditions and Section 106 planning agreements.

Pre-application advice will promote the value of public art strategies as part of planning proposals; recommend the role and selection procedures of artists, art consultants and project managers; and define the important link between policy and procurement, artist and architect so critical to the success of policy application and the quality of completed commissioned work.



Paul Rooney
'Blush',
dialogue,
photograph:
Jo Hansford

KEY OBJECTIVES OF THE BRISTOL PUBLIC ART STRATEGY

Establish a coherent framework of advice to enable the commission of public art of high quality by public agencies, the independent and commercial development sectors.

Give enhanced profile and recognition of the added value that an accessible, culturally diverse programme of public art can bring for public benefit.

Generate work and income for artists, makers and the creative industries sector.

Sustain an annual programme of artworks by artists in the public realm and help establish Bristol as a modern European city of culture.



SECTION 2

PUBLIC ART POLICY

www.bristol-city.gov.uk/arts

The Public Art Policy was approved by the Cabinet of Bristol City Council on 26 October 2000. The policy defines how it meets the council's corporate priorities and is linked with the Community Strategy, Cultural Strategy, City Centre Strategy and Bristol Local Plan.



*Opposite: model of facade, Colston Hall
Above: Buoy by Seamus Staunton for High Life, Queen Square
Above right: Tim Knowles, I.T.V 2, Bristol*



The policy incorporates certain objectives from Government and national agencies, as promoted for example in:

- Planning Policy Guidance: PPG 1 and PPG 17;
- the improvement of urban design as reported in Towards an Urban Renaissance and Living Places, Cleaner, Safer, Greener;
- Policy Action Team No. 10 report on Arts and Sport to the Social Exclusion Unit;
- Arts Council England, South West; and Public Art South West.

There is no single definition of public art. It can be permanent or temporary.

It can extend the fine arts of drawing, painting and sculpture into new formats and new locations. It can incorporate text, craft, applied art and design, photography, print, moving image, computer generated images, projection, live art, installation and performance, light, sound and music. It may refer to our heritage or celebrate the future, highlight specific areas and issues or be conceptual. In whatever form, public art has one consistent quality: it is site-specific and relates to the context of a particular site or location.

The policy statement encourages the commission of public art and advises external organisations, including commercial developers, architects and the people of Bristol of the city council's priorities.

It raises awareness of the value of public art within all council departments; makes strategic links with other corporate policies and provides a consistent and coherent approach to public art across the authority.

It aims to encourage and support public art development within all appropriate developments especially regeneration projects and environmental improvements works.

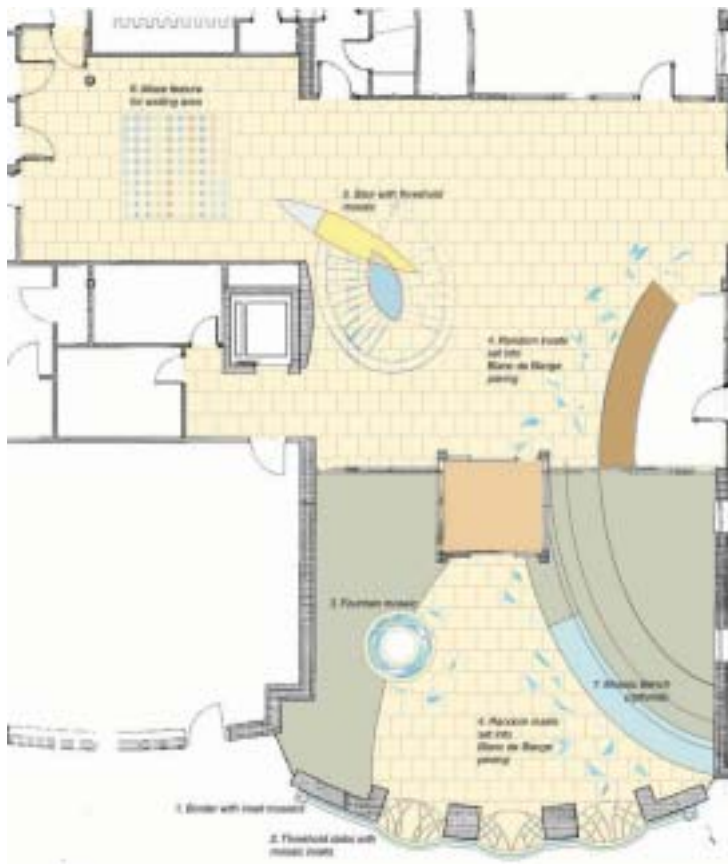
It will provide a link with the statutory development plan and Bristol's Community Strategy.

It outlines how Bristol City Council will profile and support the commissioning of public art through the Development

Control process, respective development briefs, the use of planning conditions and Section 106 planning agreements.

A vigorous application of this Public Art Policy aims to:

- initiate and support commissions for artists and makers;
- invest in the arts and support the local creative economy;
- involve artists both conceptually and practically in the development of Bristol Legible City and Neighbourhoods of Culture;
- commission public art to enhance civic pride and Bristol's status as a major European city;
- create unique identity in areas of renewal and regeneration;
- improve the built environment, encourage business relocation and economic development;
- attract additional funds for regeneration to complement and extend existing budgets;
- create and develop new audiences for the arts;
- enhance community involvement and empowerment, to build capacity and respective skills;
- promote a critical approach to the development of the urban and built environment.



Proposals for the entrance and reception area of the Wellspring Healthy Living Centre, Barton Hill by lead artist Marion Brandis.



Levitt Bernstein Associates, feasibility proposals for the Colston Hall

Bristol City Council recognises and can demonstrate opportunities for artists to contribute to capital programme schemes; to integrate public art into the council's own capital building programmes e.g. libraries refurbishment, school building, housing renewal projects. It aims:

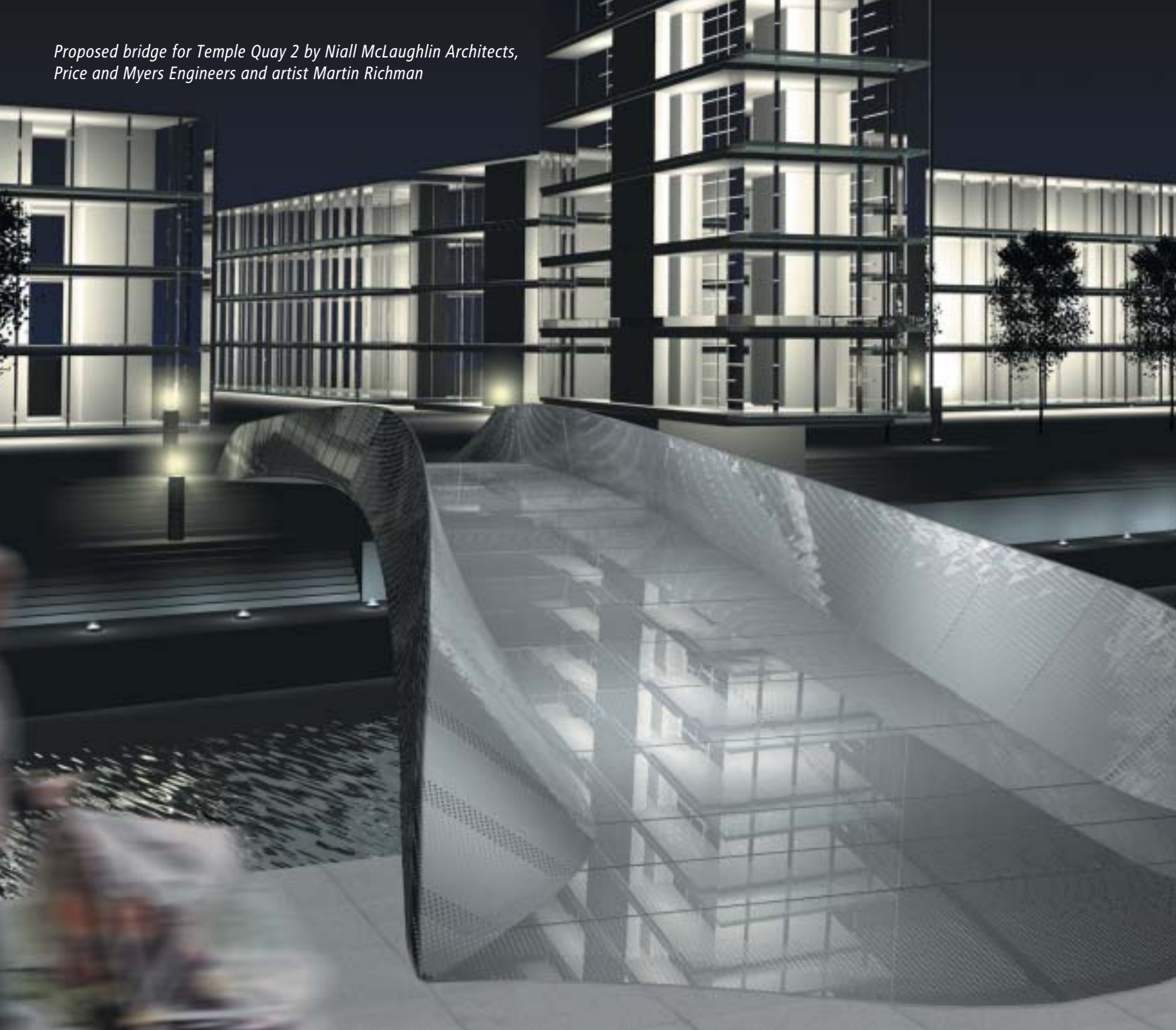
- to establish good working practices in commissioning, to maintain public art of the highest quality and to lead by example;
- to secure funds from within the authority and from other public and commercial sector partners;
- to advocate within the Local Plan and encourage other developers to create opportunities for public art in the city centre and outer neighbourhoods.



savage - ross willerton's hat

rites of exchange - keeping things just tickety-boo is a collaborative project which invites artists to create or perform a small scale work somewhere (anywhere) on the streets of either Bristol or London.

*Proposed bridge for Temple Quay 2 by Niall McLaughlin Architects,
Price and Myers Engineers and artist Martin Richman*



SECTION 3

BRISTOL LOCAL PLAN

www.bristol-city.gov.uk/localplan

The review and subsequent alterations to the Bristol Local Plan provided the opportunity to increase the profile of the Public Arts Policy and revise both policy statements and delivery expectations. A new profile for public art aims to integrate artist's skills, vision and creative ideas at the earliest possible stage and be part of the planning and development control process.



Staircase designed by Walter Jack for Wellspring Healthy Living Centre, Barton Hill



Proposal by Heinrich and Palmer for the Dorothy Hodgkin Building, University of Bristol

This will encourage on a voluntary basis the commission and provision of art and craftwork by public and private sector developers. Attention to the quality of urban design will encourage more work for artists and demonstrate and achieve new models of art in the public realm.

The following extracts from proposed alterations to the Bristol Local Plan (2003) establish the City Council's recognition of the importance of public art as a potential component of good design.

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 Public Art which contribute towards the identity and character of Bristol.

4.4.8A The provision of public art as an integral part of the design is an important means to enhance local identity and contribute to local distinctiveness.

Consequently major new development proposals should consider the following:

- (i) The inclusion of public art elements in the external treatment of buildings.*
- (ii) The provision of public art commissions which enhance existing and new open spaces.*
- (iii) The provision of signage which encompasses a public art approach.*
- (iv) The incorporation of artworks which aid legibility and movement.*

It should be noted that public art is an integral part of good urban and building design and not a substitute for poor design.

POLICY B2: IN DETERMINING APPLICATIONS ACCOUNT WILL BE TAKEN OF THE FOLLOWING:

- (v) INTEGRATION OF PUBLIC ART INTO MAJOR DEVELOPMENT PROPOSALS TO ENHANCE IDENTITY AND LOCAL DISTINCTIVENESS

Public Art

4.4.18A As a Centre of Cultural Excellence, the importance of the contribution of cultural activities contribute to the vitality and attractiveness of Bristol with a number of arts venues, organisations and artists working together to create a distinct identity and sense of place. The role an artist plays in the development and design of a high quality, physical and visual environment is recognised and the Council's Public Art Policy demonstrates the commitment to the development of public art across the city and the practical implications of involving an artist in the development process.

It aims to integrate the arts within high quality urban design and enable artists to be involved at the earliest possible stage. It enshrines a principle objective of the document 'Designing our Environment – Towards a Better Built Environment for the South West' which promotes high quality and the benefits of good design and architecture, urban planning and

integrated public art. It also encourages the commission of high quality artworks made specifically for the public realm by artists, makers and designers.

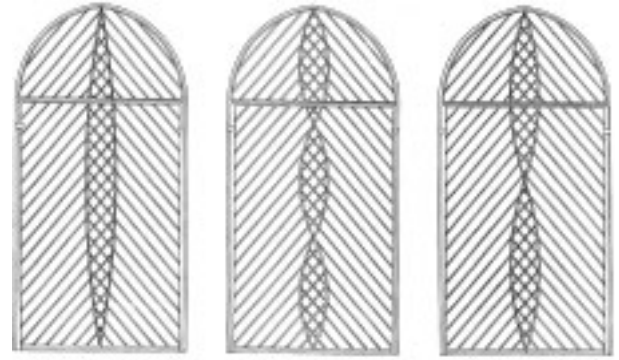
B5A: THE COUNCIL WILL ENCOURAGE THE INVOLVEMENT OF AN ARTIST IN COLLABORATIVE DESIGN AT THE EARLIEST POSSIBLE STAGE OF ALL PROPOSED MAJOR DEVELOPMENT, INCLUDING NEW AND REFURBISHED HOUSING, PUBLIC OPEN SPACE ENHANCEMENT AND AS PART OF HEALTH INITIATIVES.

Implementation: In partnership with Arts Council England, South West; Public Art South West; Development Control and the City Council's Arts Development Unit within Cultural Services.

Status of the proposed alterations

The Plan as proposed to be altered can, and will, be used in determining applications.

Proposed alterations relating to public art can and should be used in the consideration of applications for development. It should be noted that while the public art proposals of the Plan, as proposed to be altered, are capable of being material considerations,



Metal gates by Julian Coode for Wellspring Healthy Living Centre, Barton Hill

the weight to be accorded will not be as great at the first deposit stage (as present) as at later stages in the plan preparation process. Once the altered policies and proposals have been subject to public consultation and an assessment of the response reported, it will be possible to establish the extent of support for the policy. Policies which go forward to the second or revised deposit stage, will not normally carry the same weight as the existing Local Plan until the alterations are adopted and will carry significant weight where changes have not been challenged.

However in practice, Inspectors considering planning appeals may wish to give significant consideration to alterations which are in accordance with national or regional policy or guidance, and may even in effect accord them greater weight than the original adopted

policy if this is very clearly outdated or has become irrelevant in the circumstances of the application under consideration.

Within the Local Plan the commission of public art is encouraged as part of high quality urban and building design, integral within new development schemes. It is also encouraged as part of social investment in new and refurbished housing, improvements to open public space, arts and health initiatives, towards cultural and neighbourhood renewal.

Planning Obligations

Section 106 of the 1990 Town and Country Planning Act enables a planning obligation to be entered into by an agreement between a developer and the City Council to ensure the provision of necessary infrastructure and community facilities directly relating to a proposed development.

IN1 Where appropriate in determining planning applications, a planning obligation will be sought through negotiation, under Section 106 of the Town and Country Planning Act. The City Council will expect developers to provide or make contributions towards social, economic or environmental investment to reduce the impact of development and ensure all needs are addressed.

A Sustainable Development Profile Planning Application for Planning Permission will be completed for all developments over 10 units/0.5 hectares housing or over 1000 sqm floorspace retail/business/leisure/health/education/ or industrial.

To profile neighbourhood and social issues, a developer is asked to identify how a development will have a positive impact on the provision of, or access to leisure, sporting and cultural facilities.



*Michael Pinsky, Zoe Walker
and Neil Bromwich
The Art of Well Being
Knowle West Health Park*



SECTION 4

CONTEXT AND CONNECTION

The Bristol Public Art Strategy places public art within the planning and development process. The importance of an integral approach to the procurement of public art is advocated within national, regional and local policy guidance.

4:1 NATIONAL POLICY GUIDANCE

4:1.1

Planning Policy Guidance (PPG) notes set out the Government's national policies on different aspects of planning and advise local planning authorities in the preparation of development plans.

PPG1

General Policy and Principles : Design

13 New buildings and their curtilages have a significant effect on the character and quality of an area. They define public spaces, streets and vistas and inevitably create the context for future development. These effects will often be to the benefits of an area but they can be detrimental. They are a matter of proper public interest. The appearance of proposed development and its relationship to its surroundings are therefore material considerations in determining planning applications and appeals.



Proposal for Knowle West Health Park by Elpida Hadzi-Vasilerá

15 Good design should be the aim of all those involved in the development process and should be encouraged everywhere. Good design can help promote sustainable development; improve the quality of the existing environment; attract business and investment; and reinforce civic pride and a sense of place. It can help to secure continued public acceptance of necessary new development.

PPG17 Planning for Open Space, Sport and Recreation:

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; promotion of social inclusion; health and well being; promoting more sustainable development.

In identifying where to locate new areas of open space, sports and recreational facilities, local authorities are asked to locate more intensive recreational uses in sites where they can contribute to town and city centre vitality and viability; and to improve the quality of the public realm through good design.

Open space can be located in parks and gardens, green corridors, civic spaces and other hard surfaced areas designed for pedestrians.

Opposite:

*Flowers collected at Knowle West Health Park
Images: Benedict Phillips*

Local authorities should also recognise that most areas of open space can perform multiple functions; for example:

- *urban quality: helping to support regeneration and improving quality of life for communities by providing visually attractive green spaces close to where people live;*
- *as a visual amenity: even without public access, people enjoy having open space near to them to provide an outlook, variety in the urban scene, or as a positive element in the landscape.*

4:1.2

Living Places, Cleaner, Safer, Greener

The report sets out the Government's vision for public space. Key areas that affect the quality of public spaces are highlighted including regeneration, neighbourhood renewal and quality design, promoted:

with those individuals, organisations and partnerships that make policy work on the ground – the police, street cleaners, neighbourhood and street wardens, community leaders, businesses, artists, contractors and local government.

*Living Places, Cleaner, Safer, Greener,
Office of the Deputy Prime Minister*

4:1.3

Towards an Urban Renaissance

The Urban Task Force's report contains over one hundred recommendations to local authorities and public agencies with a number of key themes and measures identified which include an improvement in the quality and design of the urban environment.

The quality of the built environment in our towns and cities has a crucial impact on the way they function. Well-designed buildings, streets, neighbourhoods and districts are essential for successful social, economic and environmental regeneration.

Urban Task Force Report

4:1.4

Neighbourhood Renewal

In 1998 the Prime Minister commissioned the Social Exclusion Unit to develop a framework of support for disadvantaged, deprived areas.

'Bringing Britain together; a national strategy for neighbourhood renewal' was published in 1998 and recommended eighteen Policy Action Teams to 'fast-track policy thinking on some of the most intractable problems'.

The aim of the strategy is to arrest the decline of deprived neighbourhoods with a 'coalition' of policies and combined resources to revive local economies - revive communities - ensure decent services - give leadership and enable

joint working. Within the objectives of reviving communities are a number of key ideas - to build community confidence and encourage residents to help themselves. A partnership approach to achieve these goals is recommended. The arts are also profiled:

Key Idea 11 : Promoting arts and sport in deprived neighbourhoods by focusing the spend of bodies such as the Arts Council and Sport England much more on tackling social exclusion, particularly in deprived areas.

4:1.5

PLANNING GREEN PAPER - delivering a fundamental change

The Green Paper aims to bring the planning process closer to the community with greater links being made between Community and Local Plans. Structure plans, local plans and unitary development plans will be abolished, replaced with a new single level of plan. Local plans will be replaced with new Local Development Frameworks and connect with a Local Community Strategy.

Neighbourhood plans would set out how the distinctive character of a neighbourhood is to be preserved, the location of any new development and the design standards to be applied.

Design statements will set out design standards; site development briefs will set out detailed guidance on how a particular site is to be developed. Fundamental changes in development control are outlined with an emphasis on quality not quantity and where design matters in order to create a sense of place.

The Green Paper recognises that pre-application advice can represent a significant drain on a local authority's resources. The Local Government White Paper promotes an intention by Government to enable local authorities to charge for pre-application advice – if they wish.

In setting fees for pre-application discussions, local authorities will need to ensure that they are not set at such a level as to discourage applicants from seeking advice which might improve applications, thereby lessening the burden on the local authority later in the planning process.

4:2 REGIONAL GUIDANCE

4:2.1

Designing our Environment – towards a better built environment for the South West

With funds from Arts Council England South West, Public Art South West, the Commission for Architecture and the Built Environment, Government Office South West, Royal Institute of British Architects and the South West of England Regional Development Agency,

consultants Jon Rowland Urban Design were commissioned to undertake research towards the development of 'a common manifesto and action plan, jointly owned by key partners charged with delivering change in the region.'

A principle objective of the document is to achieve the highest quality of design in architecture and the built environment in the South West region. It aims to promote the benefits of good design and architecture, urban planning and integrated public art.

Good quality, attractive buildings and public spaces play a key role in urban and rural regeneration. How to ensure that quality is paramount is a key aim of this document.

Maggie Bolt, Director, Public Art South West

4:2.2

Public Art South West www.publicartonline.org.uk

Public Art South West (PASW) is the public art development agency for the South West, whose remit is to develop a wide range of opportunities for artists and craftspeople to contribute in diverse and innovative ways to the built and natural environment.

PASW leads on the development of a range of strategies for public art development in the region. It works in partnership with a wide range of organisations in the public and private sectors and focuses on advocacy, planning and development, training, advice and support and information. PASW welcomes collaborations and works closely with artists, architects, developers, local authorities and agencies concerned with the quality of the environment.



Spacemakers, Hartcliffe



4:3 LOCAL POLICY GUIDANCE – BRISTOL CITY COUNCIL

4:3.1

Bristol Community Strategy

www.bristol-city.gov.uk/aboutbristol/pdf/community_strategy.pdf

The Local Government Act 2000 places a duty on local authorities to prepare Community Strategies for promoting the economic, social and environmental well-being of their areas. Community strategies will be implemented by Local Strategic Partnerships which consist of representatives of all the major stakeholders in the city.

The Bristol Partnership was formed in 2001 with the first Bristol Community Strategy published in 2003.



Portrait bust of Tony Benn by Ian Walters

Over time, the strategy will develop to influence all other major public strategies and plans in Bristol and to take a longer-term view of the city's future ambitions, needs and priorities.

The Bristol Partnership has five long-term aims: achieving lifelong learning; building a thriving economy; strengthening local communities; promoting health and wellbeing; investing in a sustainable environment.

It has five shorter-term priorities for action: young people; the local economy; the environment; transport; and community safety.

Goal 3: To create and develop attractive, well-designed safe streets, buildings and neighbourhoods: home zones.

Goal 38: Encourage street art in designated areas.

4:3.2

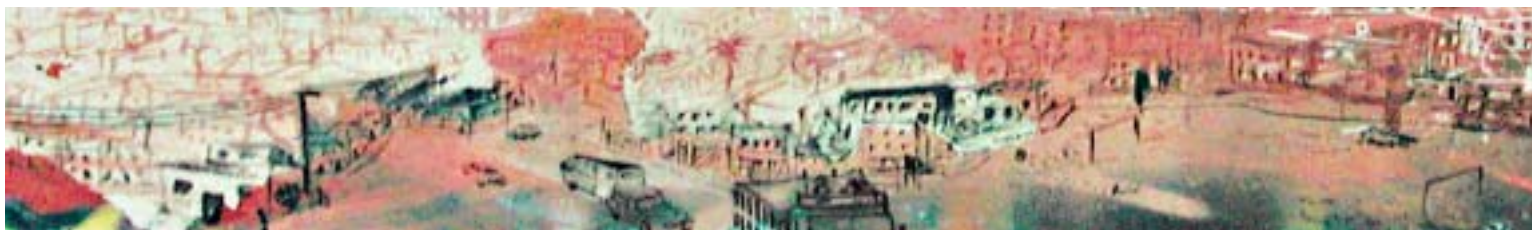
Corporate Plan

www.bristol-city.gov.uk/council/pdf/corporate_plan.pdf

By adopting a Public Art Policy, Bristol City Council recognises the potential of public art to be involved as part of its

vision for the future of the city and has identified key priorities in its Corporate Plan 2003-2006:

- to achieve the transformation of secondary education in Bristol;
- secure Bristol's economic prosperity and quality of life by accelerating the implementation of the city centre strategy and progressing ten major development projects: a tram system; an arena seating 8,000-10,000 people; park and ride facilities; an outdoor sports stadium; three major new swimming pools; completion of the Harbourside development; a top quality concert hall; expansion of the Broadmead shopping centre; a conference centre; a Museum of Bristol;
- increase the extent to which economic prosperity benefits the whole city by introducing a new programme for neighbourhood renewal;
- improve the look and cleanliness of the street scene.



Ora 2, Adam Yeoll, mixed media

4:3.3

Cultural Strategy

www.bristol-city.gov.uk/culturalservices/pdf/cultural_strategy.pdf

The arts are one element of a broad cultural portfolio which comprises:

archaeology – architecture – archives – arts – broadcasting – countryside – crafts – cultural industries – the environment (natural, managed and built) – film and video – heritage – libraries – media – museums – parks – recreation – sports and tourism.

It is anticipated that the Cultural Strategy will acknowledge the visual arts as a particular strength in arts provision with organisations like Arnolfini, Spike Island, other studio groups and a large number of visual artists living and trying to make a living in Bristol. Key issues will be highlighted: to identify and generate support for the development of the creative industries; to promote the intrinsic value of the arts to the cultural life and profile of the city; to set up sustainable and appropriate local arts opportunities in neighbourhoods and connections between neighbourhoods and the centre; to develop and sustain

arts infrastructure in terms of facilities and organisations; festival development and support in order to promote high profile city-wide collaborative initiatives; arts in education and life-long learning; creative partnerships; and public art.

4:3.4

City Centre Strategy

www.bristol-city.gov.uk/bcc_planningservices/bccs.html

The strategy profiles a strengthening of the roles which arts, culture and community activities and facilities have in city centre life. An important part of the quality of cities is the richness of its social and cultural interaction. The city centre has a rich mix of venues, attractions, events, activities and increasingly public spaces.

[A Culture Quarter is also profiled in the area surrounding St Augustine's Reach - the Centre - Arnolfini - proposed Museum of Bristol - Watershed - Architecture Centre - @t Bristol - Bristol Old Vic - Hippodrome - Colston Hall; connecting with College Green - Central Library - Cathedral - Lord Mayor's Chapel - Park Street - St George's Brandon Hill -](#)

[Georgian House - Queen's Road - Museum and Art Gallery - Royal West of England Academy - the Victoria Rooms – and Spike Island.](#) Investment is underway or planned for many of these facilities. Every opportunity should be taken to not only strengthen their individual identity and quality, but also develop the common interests and links between them.

The principle objective of the Bristol Public Art Strategy is acknowledged – to ensure that public art becomes an integral part of the development process; with a focus in the city centre on three major regeneration areas (Broadmead, Harbourside, Temple) and main pedestrian routes.

4:3.5

Bristol Legible City

www.bristollegiblecity.info

The Bristol Legible City Initiative is an integrated programme of identity, transportation, information and arts projects designed to improve people's understanding, experience and enjoyment of the city. The initiative has been developed by the City Council and

its partners to link together and reinforce the character of the city's discrete neighbourhoods. This seeks to combine context specific improvements to the built environment with a flow of consistently designed information that enables the public to access all parts of the city.

In the first phase of Bristol Legible City, a pedestrian signage and information system, including i+ interactive street terminals, has been successfully implemented. The initiative's lead artist FAT (Fashion Architecture Taste) contributed at a strategic and project level to promote the role of artists and ensure that public art is integral to the public's experience of the built environment. This is achieved by way-finding and place-making, to reinforce local distinctiveness and layer the legibility of urban spaces. To enhance a sense of place and strengthen

neighbourhood identity is an essential aspect of urban regeneration. Future phases of Bristol Legible City will focus on movement and neighbourhood identity, to link the outer city with the central area. This will involve a consideration of primary pedestrian and public transport routes, local centres, inner city gateways and make links with the Bristol City Centre Strategy.

4:3:6

Neighbourhood Arts Strategy

www.bristol-city.gov.uk/arts

The Neighbourhood Arts Strategy, compiled by the Arts Development Unit of Bristol City Council, reflects the corporate priorities of the city council, in particular to:

- strengthen local communities where artistic and cultural activity is key to expressing personal and social identity;

- achieve lifelong learning where the arts are a significant vehicle for developing learning opportunities for people outside the formal educational sector;
- promote health and wellbeing where involvement in the arts can promote the development of self-esteem and personal growth.

There is a meeting point between community regeneration objectives and the opportunities for aligned arts development. It gives opportunity for accessible, inclusive, outreach programmes to enable public engagement with the arts on the margins rather than in mainstream or more established locations.



Hartcliffe Library mural by young people working with artists Lee Kirby and Adam Yeoll



Spacemakers, Hartcliffe

This is the context for arts development at a local level where collaborative relationships between artists and local people can provide a relevant framework and starting-point to generate access and achievement in the arts for all people - a key objective of the 2008 project 'Neighbourhoods of Culture'.

Ten Neighbourhood Renewal Priority Areas have been identified in Bristol:

Ashley (St Pauls, St Agnes, St Werburghs) – Barton Hill – Easton – Hartcliffe & Withywood – Hillfields – Knowle West – Lawrence Hill – Lawrence Weston – Lockleaze – Southmead.

Four public art 'demonstration' projects are being supported in Neighbourhood Renewal Priority Areas in Bristol:

St Pauls Learning and Family Centre; Healthy Living Centre in Barton Hill; Spacemakers in Hartcliffe; 'The Art of Well Being' at Knowle West Health Park.

4:3.7

Creative Industries Strategy

www.bristol-city.gov.uk/arts

The Creative Industries Strategy and Bristol Action Plan has been compiled by the Arts Development Unit and Economic Regeneration Team of Bristol City Council in 2003 with five objectives:

- to co-ordinate, support and promote training, skills and professional development programmes for Creative Industries.



- promote support services, information and contacts to creative industries and promote the profile and strengths of Creative Industries in Bristol locally, nationally and internationally.
- support the development of and provide information on appropriate workspaces and premises.
- develop and promote appropriate sources of funding and finance for the sector.
- measure the size, economic value and social impact of the Creative Industries in Bristol to provide evidence base for all initiatives.

The key consideration for policy makers should be to provide a rich professional environment in a city, where artists have a fertile context in which to ply their trade in terms of creative interaction, the space in which to work, the potential for income generation and contact with the wider community.

*The Artist in the Changing City.
British American Arts Association*



FAT, a proposal for Bristol Bridge

SECTION 5

IMPLEMENTATION

PUBLIC ART AS A COMPONENT OF NEW DEVELOPMENT

Art in the public realm can have a direct influence on our quality of life, how we live and how the landscape/environment is shaped. It can reach a public who may never have any other first hand contact with the arts. Therefore it is important that those who commission work are supported by skilled and professional help, make contact with artists and establish relationships which will lead to high quality projects.

Maggie Bolt, Director, Public Art South West

5:1

Advocacy and procurement

Good public art is site-specific. It can help to define public space.

The commission and design of public art should be informed by the associative qualities of a particular location as defined in respective development briefs for major schemes.

It should be integral with urban design principles and expectations.

The means to achieve public art should reflect planning guidance, corporate policies and delivery mechanisms to provide a consistent, coherent approach towards the regular commission of art of high quality in the public realm.

Bristol City Council's Public Art Policy demonstrates a commitment to the development of public art across the city.

Alterations to the Bristol Local Plan (2003) profile public art matters within the Built Environment chapter.

The public art policy statement and associated publications are used by way of advocacy to encourage the commission of public art across the city and advise external organisations.

The location of two full-time public art officer posts within the Department of Environment, Transport and Leisure, is designed to enable the planning authority to monitor planning applications and ensure that public art is integrated into major development proposals. Bristol City Council will profile and support the commissioning of public art through the Development Control process, respective development briefs,



walkie-talkie, Ralph Hoyte and Colin Pearce

photograph: Alan Russell ZED Photography

the use of planning conditions and Section 106 planning agreements.

In determining (planning) applications, the opportunity to incorporate proposals for public art within design statements as part of planning negotiation is encouraged by respective area planning officers and Development Control in association with the Senior Public Art Officer and Art Project Manager. In addition to advocacy and specific project development, the Senior Public Art Officer is responsible for the promotion of the Bristol Public Art Strategy across the city and with a range of stakeholders. The Art Project Manager focuses on the delivery of major public art programmes in the three City Centre regeneration areas and the Bristol Legible City initiative.

5:2

Working with artists

Artists, their individual practice, presence and creative output are important to the cultural infrastructure of a city. In fact they make up a significant subsector of Bristol's burgeoning creative industries sector. Public art commissions can contribute by creating employment opportunities for artists, makers and fabricators who in turn utilise local industry, skills and resources. Other than by the purchase of artwork, investment in visual arts practice can be extended to specific commission and the involvement of artists in the design and use of the public realm. A distinction of Bristol City Council's public art programme is the opportunity it gives to artists interested in working to commission within architecture, transport and public realm information and identity projects, especially as part of the Bristol Legible City initiative.

5:3

Artist selection

A successful Call to Artists Campaign which commenced in the spring 2002 has enabled the Arts Development Unit of Bristol City Council to provide a database of artists interested in working to commission in the public realm. It can advise the selection of 'Lead artists' and artists for prospective commissions:

- by open submission following advertisement to enable any artist to register interest;
- limited competition: invitation to a small number of recommended artists who are paid to produce first stage design proposals and/or invited for interview;
- direct invitation: artists approached directly and invited to undertake a commission or in response to artists themselves initiating an idea;
- purchase of contemporary work: direct from the artist, studio or gallery or from open or limited submission.

Information source: Arts Council England

Bristol City Council normally expects appointments to be made following public advertisement and a defined selection process. Particular effort should be made to source artists and arts organisations based in Bristol. Being a friend of the architect or developer is not usually a successful way of ensuring an inclusive approach to the commission or procurement of high quality public art. The public art policy enables work for artists, especially those artists at an early career stage. It also seeks to involve artists and communities who have traditionally been excluded from public art.

A commission panel should short-list and select artists against agreed criteria to assess for example:

- track record and experience of art in the public realm;
- conceptual skills towards the production of original artwork of high quality;
- the ability to communicate with a variety of different people;
- some experience of working with architects and landscape designers;
- an interest in and experience of collaborative design and planning;
- the ability to recognise the potential for artwork as an integral part of the internal and external structure of public buildings;
- awareness of financial thresholds within capital building projects;
- an understanding and experience of different methods of community consultation;
- experience of setting up and running workshops and events with people of different ages and abilities;
- experience of working with and or commissioning other artists

5:4

Good practice

Commissioning for complex capital projects depends on good team-work. The arts consultant is a key player in the commissions team which will often include other professionals such as architects, engineers, planners and community leaders as well as artists and makers. Even small commissions may need co-ordination and professional guidance from the beginning of the scheme.

Arts Council England

Implementation and service delivery of Bristol City Council's Public Art Strategy lies within the Arts Development Unit and City Projects and Urban Design team. Local authority officer support with specialist knowledge of public art can advise how best to integrate a public art component within a major development proposal seeking planning permission.

Pre-application advice will promote the value of public art strategies as part of planning proposals; recommend the role and selection procedures of artists, art consultants and project managers; and define the important link between policy and procurement, artist and architect so critical to the success of completed commissioned work.

Good contractual practice will be advocated for each design and commission phase of a public art scheme. This will ensure that key obligations are recognised with regard:

research and consultation – design and production stages – fee payments – insurance and public liability – delivery/installation of work – copyright – ownership and adoption responsibilities of management companies – commuted sums for the long term care and maintenance of completed works – repair liabilities – relocation – and de-commission.

5:5

Consultation

A key objective of the Bristol Public Art Strategy is to promote the value of research and consultation as an integral element within public art projects. It echoes a similar priority of the Neighbourhood Arts Strategy to generate a greater sense of ownership and public involvement in regeneration and change.

Local development frameworks aim to promote greater community engagement with the planning process:

to seek direct participation from local people in shaping the future of their communities.

*Planning Green Paper
delivering a fundamental change*

This helps to ensure the survival of artworks in the vulnerable public domain.

First stage design proposals as commissioned from artists should be informed by project research, site visits and discussion with local people.

Artists can also work very effectively with local people and groups. They can enhance a 'sense of place' by helping people to articulate, in many different ways, the perception and experience of their environment.

Arts Council England



Mural proposed by Walter Jack and Reckless Orchard for the Dings Home Zone



*walkie-talkie, Ralph Hoyte and Colin Pearce
Photograph: Alan Russell ZED Photography*

SECTION 6

ACTION PLAN

Application and key objectives of the Bristol Public Art Strategy

Establish a coherent framework of advice to enable the commission of public art of high quality by public agencies, the independent and commercial development sectors.

- promote acknowledgement and further support of public art and the creative industries in Bristol by the South West England Regional Development Agency, Culture South West, Commission for Architecture and the Built Environment, Arts Council England South West and Public Art South West.
- establish new partners for public art development as part of cultural strategies, local development partnerships and collaborative planning.

Give enhanced profile and recognition of the added value that an accessible, culturally diverse programme of public art can bring for public benefit.

- promote the value of research and consultation, marketing, interpretation and education links as an integral element within public art projects.



*Maynard Flip Flap - Man in a Box
Bristol Harbour Festival*

Generate work and income for artists, makers and the creative industries sector.

- in association with artists, curators, art consultants, Public Art South West, Bristol Eastside Traders, BRAVE Enterprise Agency, Business Link and other training agencies, identify respective professional development needs to support the public art commissions programme in Bristol.

Sustain an annual programme of artworks by artists in the public realm and help establish Bristol as a modern European City of Culture.

- encourage the commission of temporary and permanent public artworks using new technologies, new materials and in new formats, to challenge and build new audiences for contemporary art.
- monitor and evaluate major public art projects to give an objective analysis of achievement and inform future projects.



*Proposals for Wellspring Healthy Living Centre, Barton Hill:
floorworks by Marion Brandis; glasswork by Anne Smythe*

SECTION 7

DEMONSTRATION

THE DELIVERY OF PUBLIC ART PROJECTS

Castle Park is apparently where Bristol began and is one of the city's most important archaeological sites. The History Trail covers a time span of a thousand years from the city's Saxon origins to the present day. In the 1980's this riverside area was in need of major refurbishment and a public art component was added to the landscape re-development plan. Commissioned artists collaborated with landscape architects, archaeologists, Bristol City Museum and Art Gallery and the local community, united by a strong sense of environmental commitment, an interest in Castle Park's history and new ideas for incorporating art in the landscape.

Commissioned artworks include: Beside the Still Waters by Peter Randall Page who worked with Bristol City Council landscape architects using Kilkenny limestone, Pennant stone, horn beam hedge and pleached Lime trees; Drinking Fountain in bronze by Kate Malone; Herb Garden Railing by Alan Evans; and park benches in oak and steel by Alan Tilbury.

In 2000 as part of Year of the Artist, Bristol City Council commissioned artist Helen Schell to produce a flowering artwork for Castle Park with 20,000 tulip and daffodil bulbs planted in November. The project complemented Annie Lovejoy's Year of the Artist residency with the Parks Service to create the Purdown Man, an ecological artwork made up of 5000 Ox-eye daisies.

I wanted to create a work that celebrated the preservation of an intriguing landscape easily accessible via public rights of way from the inner city. The familiar pedestrian symbol is environmentally recreated in urban parkland and draws on the history of figurative icons in the landscape.

Annie Lovejoy



Purdown Man, Annie Lovejoy



Peter Randall Page, Castle Park

Dedicated on the 16 March 1999, the Pero Footbridge across St Augustine's Reach links Narrow Quay and Queen's Square with a new Millennium Square across the water.

The bridge is named after Pero, a slave who worked on the Caribbean sugar plantation of the leading 18th century Bristol merchant John Pinney. It was achieved in a design collaboration between artist Eillis O'Connell and engineer's Ove Arup, commissioned by the JT Group as part of their waterfront development in 1998.

@t Bristol is a major regeneration Millennium project and has provided the city with a significant new leisure and recreational resource with a unique interface between science, technology, wildlife, the environment and public art.

Commissions include:

Aquarena by William Pye with two prism shaped monoliths in mirror polished stainless steel, a shimmering wall of water and water terraces. WET was a film/dance collaboration by Rachel Bowen (film) and Lisa Thomas (choreography) centred on William Pye's sculpture and presented as part of Dance Live Bristol in September 2002.

Zenith by David Ward features 52 helicopter lights and is inspired by an analemma – the line traced by the sun recorded at noon over the course of a year as used in the past by navigators, explorers and astronomers.

Small Worlds by Simon Thomas, a 4 metre high abstract sculpture to commemorate the work of physicist Paul Dirac and his discovery of anti-matter.

A life-size sculpture by Graham Ibbeson of Bristol born actor *Cary Grant* was sited in Millennium Square in 2001



Cary Grant, sculpture by Graham Ibbeson, Millennium Square

Douglas Merritt's book *Sculpture in Bristol* published by the Redcliffe Press honours and highlights the touchstones of memory and achievement to be found in the streets of Bristol. Memorial art enhances the everyday with pointers to the past. It can give cause for reflection, entertain, stimulate broad judgement and awareness.

It can also stand as testament to the role of artists in creating artworks, perhaps in less traditional ways, to add renewed status, character and dynamic quality to a modern European City of Culture.

Sean Griffiths from Fashion, Architecture and Taste (FAT) is the lead artist for Bristol Legible City and is appointed to contribute at a strategic level to the development of the role of artists within the project and to carry out specific commissions. FAT has worked with the Bristol Legible City to develop commission processes and devise information, public realm and transport related public art projects that investigate and assist way-finding and place-making.

High Life, walkie-talkie, Edible Playscape and Bristol Bridge are four commissions on the pedestrian route which link the City Centre's three regeneration areas – Harbourside, Temple and Broadmead. The aim of these commissions is to reinforce the identity of the site on the route with artworks that convey additional layers of meaning.

High Life consists of eight artworks by artists Antoni and Alison, FAT, Kathleen Herbert, Luke Jerram, John Pym, Julian Opie, Seamus Staunton and Elizabeth Wright. The artworks, which each contain a bird box, are installed within the trees of Queen Square and were created in response to the ecology, history, design and use of the Square.



Julian Opie, 'Bird of Pray' High Life

walkie-talkie by visual artist Colin Pearce and poet Ralph Hoyte, was a temporarily installed 600 metre line of pavement text the appearance of which drew on the placement, colour and font of the Bristol Legible City pedestrian signage system. The text conveyed an alternative way of understanding the City by representing a mixture of voices that combined everyday, chatty conversation with contemporary poetry and local historical facts and references.

Edible Playscape by Nils Norman, commissioned in partnership with the Arnolfini took the form of leaflets and posters that proposed the conversion of a city centre roundabout into a community allotment.

FAT was commissioned to propose enhancements to the balustrade, paving and lighting of Bristol Bridge, located at one of the city's most important sites, critical to vehicle and pedestrian movements in the city centre.

Blaise and City Gates are projects that will consist of a series of permanent or temporary artist interventions that contribute to the visitors experience of Blaise Castle Estate and investigate the contemporary significance of the city's medieval gates and walls. Future commissions will focus on the enhancement of local centres and links between the outer city and the central area.

Developing partnerships with other organisations is critical to the delivery of Bristol Legible City. It has assisted the Independent Artist's Network with the presentation of temporary public artworks as part of Workplace in 2000 and dialogue in 2003.

Bristol Legible City also supports the work of *art and power*, a membership led organisation of disabled artists who use a variety of art forms to inform, challenge and inspire. Many of art and power's members have experienced life in a range of institutions, have often been labelled, separated and marginalised from public life.

Art and power is now celebrating hard won status as a key arts provider in Bristol. It is the group's ambition to play

a key role in developing a more inclusive and creative city.

One way the group meets this commitment is through the access to the arts transport research project. The aim of the project is to improve access to the City's arts venues for disabled people by improving the user's understanding and experience of the City's public transport network. Informed by the work of *FAT*, projects are being developed that aim to improve the quality of service disabled people receive from bus operators and the design and identity of buses, bus stops, timetables and other resources that are important when navigating the City. The projects have a wide-ranging, partnership approach and illustrate how the arts can be an effective tool for delivering social change.

Harbourside, Broadmead and Temple are the three main regeneration areas in the City Centre where major development is planned. New shopping and leisure facilities, office accommodation, housing, roads, two new bridges, streets and open public spaces will have an enormous impact on the physical appearance, the economic and social vitality of the city centre.

On *Harbourside* Crest Nicholson is beginning to develop Cannon's Marsh, which is currently one of the largest mixed-use development schemes in Europe. Nicholson Estates has acknowledged the valuable role that artists, makers and designers play in



'The Stronger We Are'. Eddy Hardy and 33 disabled artists. Acrylic on board 8'x12'. Artists First 2001; ©art and power

visioning public place and have engaged Continuum Public Arts, the Faculty of Art, Media and Design (UWE), the artist's Tim Knowles and Dail Behennah to advise the public art programme.

Artists have been invited to register interest in a series of commissions. Other developers for example Crosby Homes and Deely Freed are also developing schemes that will capture the unique character of respective Harbourside locations.

Broadmead is Bristol's main retail area, which the Bristol Alliance is proposing to expand by building a significant amount of new retail space. The development will be made possible by realigning a section of the City's inner ring road. A Public Art Strategy for Broadmead has been prepared by Hazel Colquhoun and Sam Wilkinson with a local and national advertising campaign organised to invite artists to submit expressions of interest in the public art programme.

At *Temple* the Temple Quay core site, which has provided much needed city centre office accommodation has been completed and plans are now being implemented by the South West Regional Development Agency and the developer Castlemore to build a mixed use development on the Quay's north shore. Working pArts has completed respective public art strategies to advise commission opportunities for artist's, for example John Aiken and Martin Richman.

The developers responsible for implementing these schemes and in other, smaller developments elsewhere in the city centre, have been encouraged by Bristol City Council to recognise the benefits of commissioning artists. There is an acceptance that artists have an important role in enhancing the quality of the built environment by realising commissions that signify the identity of the development and the City; to encourage exploration of the City during the day and at night; enable way finding



Natalie Deseke 'What's Up?' conversing cranes, sound work, dialogue, Industrial Museum; photograph: Jo Hansford

and encourage the choice of sustainable modes of transport; the creation of links between neighbouring communities.

Arnolfini is one of Europe's leading centres for the contemporary arts with a national and international reputation for presenting new and innovative work in the visual arts, dance, performance, film and live art. *Still Ringing* was a combined artwork for unaccompanied voice, dance and handbells in 1997 presented at the Lead Works in Bristol. *Still Running* produced by hAb in 1999, from an original idea by Municipal Corporations, used video, glass, octophonic sound and live performance in a multi-sensory digital work presented in a multi-storey car park. *PARA-CITIES: Models for Public Spaces* was an exhibition of recent architectural proposals installed in an environment at Arnolfini in 2001 designed by Vito Acconci and the Acconci Studio.

The artist Susanna Heron is working with the Design Team and architect's Robin Snell Associates to advise Arnolfini's development phase.

Four Escaped Animals road signs devised by Julian Opie were sited outside Arnolfini to symbolically point the way to Baltic Centre for Contemporary Art which opened in Gateshead in July 2002.

Spike Island combines artists' studio provision with an artistic programme of exhibitions and events. Housed in the landmark Brooke Bond building, previously a tea-packing factory, it

contains over seventy studios, an expansive central exhibition space, visiting artists' residency studios, workshop facilities and commercial tenants.

Tania Abadjieva was Spike Island Visiting Arts Fellow in 2001 and with the Bristol Arrow Bowling Club and the City and County of Bristol Bowls Club created an installation entitled 'Drawing Wood'.

Drawing Wood evolves directly from Abadjieva's observations of England and the experience of a game of lawn bowls. She has taken this slice of Englishness and transported it into the gallery space at Spike Island. Extracting themes, distilling atmosphere, inserting them into an alternative environment she has constructed a participatory event on a grand scale.

Spike Island

Jamaica Street Studios are home to over forty of Bristol's most contemporary artists. Spread over four floors in a building with a rich history dating back to the turn of the century, the studios are used to produce work ranging from video and installation to painting and sculpture. *Centrespace* formerly Bristol Craft Centre provides studio-workspace to over twenty artists, designers and makers. *The Epstein Building* in Mivart Street provides studios for artists, photographers, performers and musicians. Studio-workspace for artists and makers is also available at the *Robinson Building* in Bedminster.



Marion Bock, 'A Masterpiece', dialogue, opposite Castle Park, photographs: Alastair Snow

Front Room was the lower Totterdown art trail held in November 2001 and 2002 with fine art and craftwork exhibited by twenty artists in ten houses.

The *North Bristol Visual Artists Group* held a similar event in seven houses and Café Unlimited in November 2002.

Artists and makers in Southville, Bedminster and Windmill Hill were invited to be part of the *South Bank Show* around artists' workshops and studios held in June 2003.

In the autumn 2000 the Independent Artists Network presented *Workplace* a multi-disciplinary arts event which showcased emerging and established artists in Bristol and the south west region.

For many artists the opportunity to show new work to a local audience is often limited to the formality of the conventional gallery/performance space. Workplace enabled more than 100 artists to present their work in a variety of empty or disused council buildings and spaces. These industrial, commercial and historic sites provided a rare opportunity to discover contemporary

art and performance in disregarded or unfamiliar areas of the city.
Independent Artists Network

In 2003 *dialogue* the Independent Artists Network invited artists from Hanover, Porto and the UK to devise temporary artworks and interventions created in response to the city's floating harbour, for example:

- a text work by Marion Bock using clay slip, making reference to Redcliffe;
- a text work by Paul Rooney on florist's paper and distributed through the Flower Cabin on Prince Street Bridge;
- multi-lingual, conversing cranes by Natalie Deseke;
- hidden glimpses of performance artist Eve Dent.

www.independentartists.org.uk

There are clear links between quality of the environment, good design and good health.

Good health and well-being require a clean and harmonious environment in which physical, psychological, social and

aesthetic factors are all given their due importance.

*European Charter on Environment and Health,
World Health Organisation*

Bristol Royal Hospital for Children reopened in 2001 in a new building with artworks commissioned by artists including Ray Smith who worked as lead artist with the interior design team; glass artist, Catrin Jones; Roger Michell who completed a series of ceramic panels for the Hydrotherapy Pool; Walter Jack who made seating and screen forms; a poet-in-residence Bertel Martin; a DVD light box by Carolyn Black; and an 18 metre high interactive sculpture with fibre optics by Andrew Smith sited outside the main entrance entitled Lollypop Be-bop.



Eve Dent, 'Anchor Series', dialogue photograph: Stuart Bunce



Signage: Lucy Casson
Glass: Anne Smythe
Wellspring Healthy Living Centre, Barton Hill

The Dorothy Hodgkin Building (DHB) is a landmark construction in the centre of Bristol and provides dedicated medical research laboratories for the University of Bristol Research Centre for Neuroendocrinology (URCN). In gaining planning permission, the University was encouraged to incorporate an artwork within the building. Heinrich & Palmer were awarded the commission to devise a series of artworks for five window spaces on level 1 within the perimeter of the building, linked by way of reference to main cornerstones of thinking in biomedical science.

Knowle West Health Park is a new national flagship project which promotes new approaches to addressing ill health.

A strong partnership between local people and a wide range of health



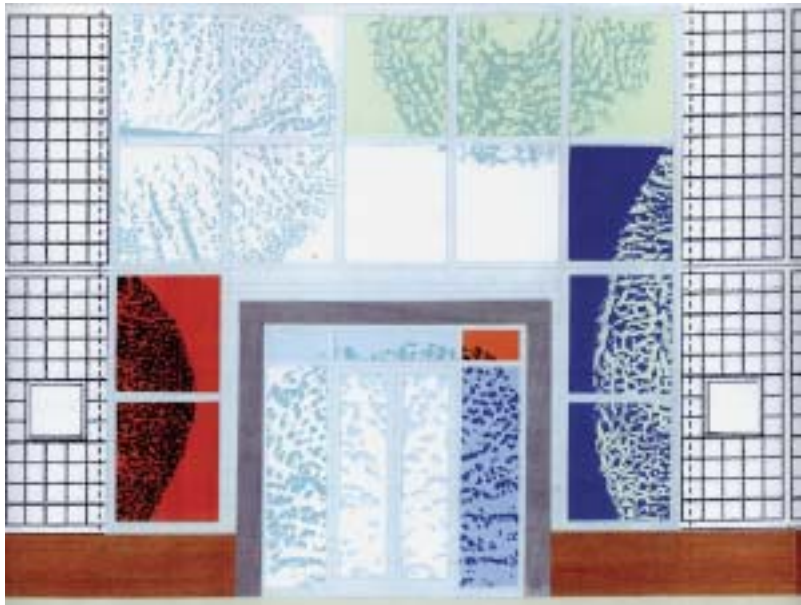
Chris Trow, glass work
St. Paul's Learning and Family Centre

service providers have worked together to create a new ten acre park which hosts a range of new facilities such as a health centre, pharmacy, NHS Walk-in Centre, South Bristol Dialysis Unit, Healthy Living Centre (with complimentary therapies, counselling and advice services), a café, dance studios, gardens, an amphitheatre and the Art of Well Being project.

Michael Pinsky is working as Lead Artist for the public art programme with Benedict Phillips and Elpida Hadzi-Vasilera; with Zoe Walker and Neil Bromwich as media and digital artists in residence.

A windows screening commission for the Renal Dialysis Unit on site at the Health Park was awarded to the artist Deborah Jones.

Community at Heart is the organisation set up to manage the Bristol New Deal for Communities programme in Barton Hill, Lawrence Hill, Redfield and the Dings.





*Barbara Disney, proposed floor work
St Paul's Learning and Family Centre*

A group of local residents through the HP2 Group have developed proposals for new and improved healthcare facilities for the New Deal area. A new Healthy Living Centre will open in Barton Hill and provide consultation and treatment rooms, a spiritual space or multi-faith room, a creche, meeting rooms, a café, garden, space for complementary therapists, arts activities, a dentist and optician. Architects Quattro Design were appointed in October 2001 to work with residents to design the new Healthy Living Centre. A lead artist Marion Brandis was appointed at an early stage to work closely with the architects and members of the project groups and identify a series of art commissions integral to the building: glass by Anne Smythe; ballustrade and metal gates by Julian Coode; wooden staircase surround and reception desk by Walter Jack; internal signage by Lucy Casson; paving designs for the reception and courtyard areas by Marion Brandis.

In the summer 2002, Gloria Ojulari Sule worked as Artist Researcher with the Building Design Team to advise the planning and development of *St Pauls Learning and Family Centre*. She was commissioned to research preliminary ideas and outline design proposals for artworks, creative workshop facilities and exhibition spaces.

These proposals were informed by project research and consultation with local people and community organisations associated with the planning of the new centre.

She joined discussions of the Building Design Team and advised best approaches and opportunities for incorporating the arts and arts facilities as an integral part of the building and also within a developing programme of activity in the centre.

Subsequently three artists, Chris Trow, Barbara Disney and Valda Jackson were commissioned to make first stage design proposals for glass, mosaic and mural works supported by an art commissions programme consultant.

Spacemakers is a design project for young people aged between thirteen and fifteen living in the Hartcliffe area of south Bristol. The project promotes the

effective and sustained involvement of young people in decisions affecting environmental change in Hartcliffe.

The project helped to develop the confidence and skills of young people and enabled them to creatively participate in decisions affecting the rebuilding of their own spaces and wider environments. They have been introduced to the working processes of architects, designers, artists and planners who envision and create public spaces. A programme of activities included a three day residential training course at Trafford Hall, the home of the National Tenants Resource Centre; design research trips to London, Glasgow, Rotterdam and Amsterdam; a series of artist residencies with Cleo Broda and Kathrin Bohm; and the development of a new green space in Hartcliffe with landscape architect's Loci Design.



*Valda Jackson, Preparatory drawing
St. Paul's Learning and Family Centre*



*Tree surround by Marion Brandis
for Linden Homes*

Cleo Broda has researched and documented the area and consulted with local residents. Her research will culminate in a postcard booklet which represents some of the unseen aspects of Hartcliffe. Kathrin Boehm has worked closely with the Spacemakers group in order to deliver an active learning programme and on-site experience with regard the perception and design of public space.

Spacemakers is managed locally by a dedicated project officer employed by the Architecture Centre in Bristol and based at Hartcliffe Community Campus. The project is supported by Bristol City Council, the Calouste Gulbenkian Foundation, Urban 2 and The Glass-House, a new national design advisory service aimed at empowering tenants and residents of low income neighbourhoods to creatively participate in decisions affecting the renovation and rebuilding of their local environment.

Bristol City Council received a full planning application from Linden Homes for residential and commercial development on the former British Telecom site in Horfield. The application was agreed by the Planning Committee in February 2003. As part of the planning and development process, Linden Homes recognised the importance of art within the development and agreed to invest in a public art scheme, confirmed within the Section 106 Planning Agreement. A lead artist, Marion Brandis was appointed to devise a series of site-specific durable works, integral to the scheme.

Walter Jack Studio and Reckless Orchard were commissioned in February 2003 to develop an Art Programme for The Dings, a small and tight-knit community close to the centre of Bristol. The artworks were designed in conjunction with the Home Zone proposals designed by Sustrans and with a group of residents with an interest in and enthusiasm for art and its potential application into their streets and spaces.

Major capital development of the Colston Hall will offer opportunity for artists to become part of the design process identified via a lead artist as an appointed member of the Colston Hall Design Team. The Design Team will identify opportunities for prospective art commissions for each development phase. Design criteria used to advise the appointment of the lead artist and

inform first stage and detailed design stages of the art commissions programme profile:

- a distinctive, high profile, public space and meeting point in Bristol's cultural quarter, for day and night time use;
- site specific links with visual, historical and architectural elements of the site;
- coherent integration of art, design with architecture and interior design;
- interior and exterior lighting, colour, furniture, visual features;
- a grade 11 listed façade with sculptural reliefs depicting wrestlers, music and ballet;
- a respect for the past but an innovative approach towards future refurbishment;
- good contemporary design, modern - of the present;
- renewal of design quality over an extended period of time;



*Michael Brennand-Wood
bar area for Ocean, London*



*Ballroom dancing for the cleaners.
Richard Layzell, Mead Gallery.
Warwick Arts Centre*

- new technologies, new materials and new formats for public art; for example digital and projected works, temporary installations, combined and cross artform;
- the potential for inter-active, community and education projects;
- buildability, architectural constraints, scale, materials, durability and long-term care.

Bristol City Council is committed to the practical involvement of artists in all aspects of the project and anticipates a programme of commissions of at least £200,000 as an integrated part of the design of the building.

Michael Brennand-Wood has been appointed lead artist to work with architects Levitt Bernstein Associates, the Project Design Team and artist Richard Layzell on the redevelopment of the Colston Hall.

PUBLIC ART : BRISTOL

LEAD ARTIST FOR COLSTON HALL



Bristol 2008
european capital of culture bid



THE ARTS COUNCIL OF ENGLAND

LEAD ARTIST FOR THE REDEVELOPMENT OF COLSTON HALL

We aim to place a lead artist at the heart of the collaborative design process and identify prospective art commissions integral to the building. Moreover, we will integrate artists and makers skills into the Design Team's vision – to enliven and animate interior and exterior spaces, daytime and at night within this flagship development to create a new music centre and refurbished concert hall.

Lead Artist fee/expenses for project development stage: £10,000

Artists commissions budget for first design stage: £12,600

Commissions budget circa £200,000

Information available from:
Arts Development Unit,
Bristol City Council, Brunel House,
St George's Road, Bristol BS1 5UY

Tel: 0117 922 3694
e-mail: arts_development
@bristol-city.gov.uk

city centre ▶ legible city ▶ outer neighbourhoods

BRISTOL HARBOURSIDE : ANNOUNCING THE PUBLIC ARTS PROGRAMME

Crest Nicholson are working in partnership with Bristol City Council and in collaboration with Edward Cullinan Architects and Grant Associates to create a prestigious and exciting major new dockside redevelopment on Canons Marsh at Bristol Harbourside. Bristol itself is the regional capital of the West of England and was recently a finalist for the 2008 European Capital of Culture. This regeneration project occupies a key position along the dock edge opposite the historic site of the *SS Great Britain*.

A significant investment is being made to integrate landscape, public realm and public art in an overall vision in order to create a special place for both work and leisure by the dockside.

Crest Nicholson are pleased to announce the introduction of their Public Arts Programme. As part of the strategy they acknowledge that artists, craftpersons and designers have a valuable role to play in shaping and imbuing meaning into this urban landscape to enhance the quality of public place. To fulfil this ambition they intend to offer a wide range of creative opportunities.

GENERAL INVITATION : AN ONGOING PROGRAMME OF COMMISSIONS

Crest Nicholson are issuing an invitation to visual artists, craftpersons and designers to register their interest in a variety of future public art commissions to be offered during the next two to four years.

Register your interest and excite us with your ideas and vision. (*ref: BH-GIN1*)

Please send CVs / slides / visual material to the address below immediately.

Provide a stamped addressed envelope if you wish your material to be returned.

Deadline for Applications: Friday 26th September 2003. (Please quote the relevant reference number)

Please send applications to R S Clamp, **Continuum Public Arts**, c/o Crest Nicholson, Avon House, Bristol Parkway North, Newbrick Road, Stoke Gifford, Bristol BS34 8RA



GRANT ASSOCIATES

EDWARD CULLINAN ARCHITECTS





bristol city centre

BRISTOL BROADMEAD DEVELOPMENT OPPORTUNITIES FOR ARTISTS

Call for Expressions of Interest

The Broadmead shopping area of Bristol will undergo large-scale expansion over the next few years. This development, by the Bristol Alliance, will create a range of opportunities for artists, including permanent commissions, collaborative projects with design team members, residencies, temporary and process-based works, events and performance.

Artists working in all media are invited to submit expressions of interest, to indicate their willingness to be considered for commissions as they are developed.

To submit an expression of interest, please send:

- Visuals - CD Rom (PC please) video, slide, hard photographic documentation. (Web site reference will not be solely sufficient for submission)
- + Artist statement and CV

To: Sam Wilkinson/Hazel Colquhoun
11 The Butts Warwick CV34 5SS

Please mark your envelope **BRISTOL BROADMEAD** and enclose see with sufficient postage to return work.

All artists' information received will be acknowledged in writing and will be held on file for a period of time whilst the commissions are developed further. Appointment of artists will be made through invitations to short listed artists to attend interviews.



PUBLIC ART : BRISTOL

CALL TO ARTISTS



Bristol City Council is currently developing a significant number of public realm commissions in partnership with public sector agencies and the private sector.

Opportunities for artists are expected to continue to increase and the City Council aims to expand its database of artists interested in working to commission within architecture, transport and public realm information and identity projects.

Artists working in all media are invited to send a CV and up to eight images of recent work, in slide (35mm), photo, CD-rom or VHS video format (returnable on request) to:

Arts Development Unit,
Bristol City Council, Brunel House,
St George's Road, Bristol BS1 5UY

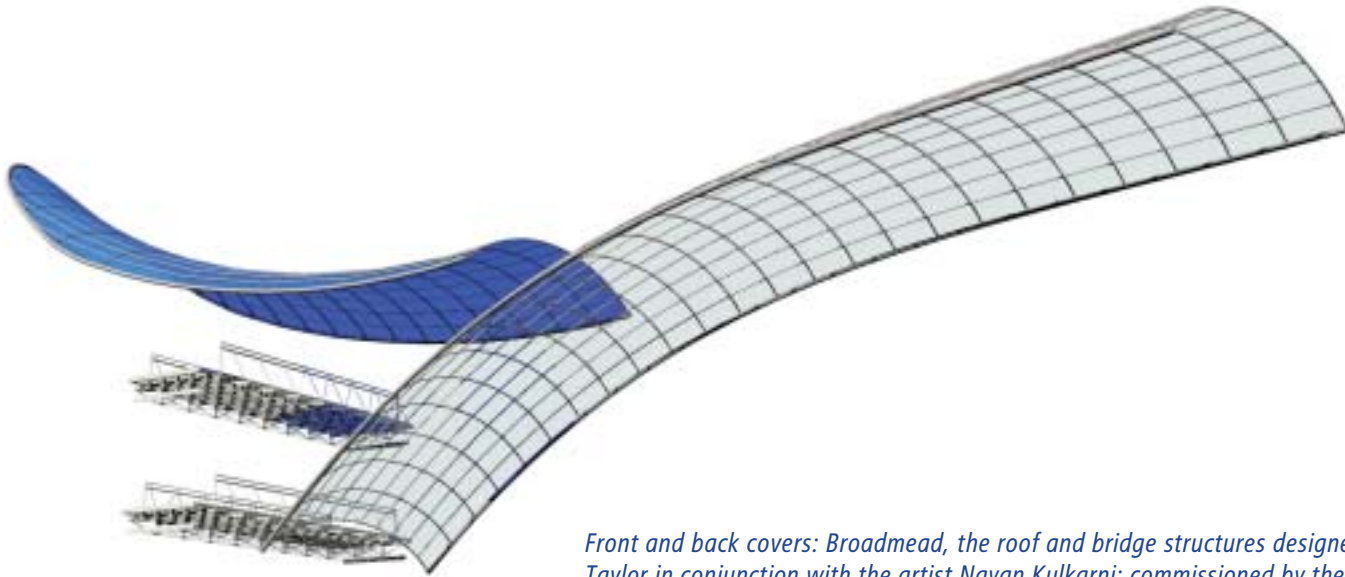
Tel: 0117 922 3694

e-mail: arts_development
@bristol-city.gov.uk

Image: walkie talkie 2001 Ralph Hoyle and Colin Pearce.

For further information, contact:
Senior Public Art Officer, Bristol City Council
Arts Development Unit, Cultural Services
Telephone: 0117 922 3694
alastair_snow@bristol-city.gov.uk
www.bristol-city.gov.uk/arts

Art Project Manager, Bristol City Council
City Projects and Urban Design, Planning Services
Brunel House, St George's Road, Bristol BS1 5UY
Telephone: 0117 922 3064
jonathan_banks@bristol-city.gov.uk



Front and back covers: Broadmead, the roof and bridge structures designed by Chapman Taylor in conjunction with the artist Nayan Kulkarni; commissioned by the Bristol Alliance.

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