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FIELD | ART PROJECTS

Growth through Culture

A Public Art and Cultural Activation Strategy for Bristol City Centre and Frome Gateway



Help us to transform Bristol's City Centre and Frome Gateway neighbourhoods to be filled with public life and creative activity for everyone. Celebrating what's already here, welcoming communities and visitors of the present and future, nurturing nature, and growing skills and opportunities.

Be part of an ambitious, collaborative growth through culture approach bringing together developers, cultural organisations, artists and local stakeholders to deliver creative projects for positive change.



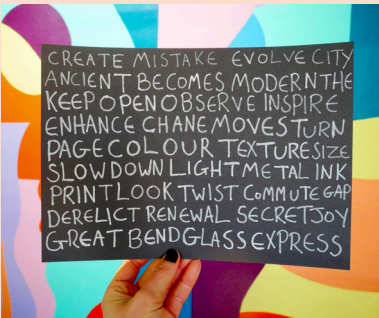
ATSP29, Emma Smith, KHBT, Travelling Light Theatre, Bristol Old Vic Young Company, Wapping Wharf, 2016. Image credit, Camilla Adams

Executive Summary

The purpose of this strategy is to demonstrate how public art and cultural activation will add value to developments across the City Centre and Frome Gateway regeneration areas as part of a joined up approach, and maximise and co-ordinate developer contributions by proposing a ‘menu’ of public art and cultural activation ideas that developers can deliver or contribute to.



Studio Weave, Sea Mills School, 2013.
Image credit, Max McClure.



EQ Building, process image, Molly Hawkins, Bristol, 2023, Image credit, Molly Hawkins.

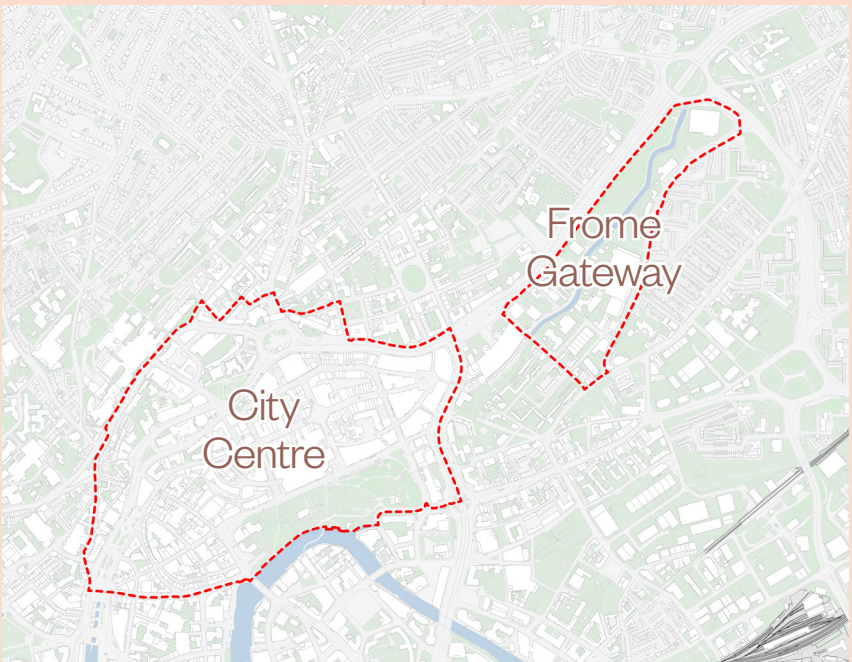


Theaster Gates, Sanctum, Bristol, 2016.
Image credit, Max McClure.

The strategy includes smaller, quicker to achieve ideas alongside broad brush ambitious concepts with the aim of encouraging wider strategic partnerships and co-investment in the future. It is for an audience which includes developers, strategic partners, and local organisations and entities wanting to initiate and fund raise work with artists and creatives on their own projects.

The strategy contains a set of ‘project opportunities’ at a variety of levels of investment, including temporary and permanent artworks, artist-led design, creative and cultural happenings, and new creative and community spaces.

Be part of an ambitious, collaborative approach to deliver growth through culture for positive change.



This document focusses on two areas, Bristol City Centre, and Frome Gateway.

Transforming Bristol’s City Centre and Frome Gateway neighbourhoods to be filled with public life and creativity for everyone.

What are the strategy objectives?

- Set out an approach for public art and cultural activation that addresses the strategic regeneration visions and objectives of the City Centre Development and Delivery Plan (DDP) and Frome Gateway Framework
- Identify area-specific opportunities, connections and synergies through engagement with local and regional stakeholders
- Propose approaches to public art and cultural activation designed to contribute to economic, social and environmental value relevant to the two areas
- Provide guidance to developers regarding public art policy to de-risk and expedite delivery and maximise its impact
- Catalyse collaboration with wider strategic partners and investors with shared values and priorities in culture-led regeneration
- Inspire delivery by a range of different stakeholders and partners
- Deliver growth through culture



Wonder Pavilion, Glenfron Primary School, Bristol, 2014. Image credit, Max McClure

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Front cover image
Of Riders and Running Horses by Still House
at Mayfest 2016. Produced by MAYK. Image
credit, by Paul Blakemore.

Document Version
Revision B
June 2025

- Introduction and Purpose
- How to Use This Document
- What is Public Art and Cultural Activation?
- Value of Public Art and Cultural Activation
- Guiding Principles for Delivering Projects



Introduction and Purpose

This strategy document:

- Outlines the value and opportunity of developer investment and collaboration as a catalyst for wider, long term strategic partnerships and investment in the Bristol City Centre and Frome Gateway areas
- Proposes an ambitious, joined up approach to public art and cultural activations over the next ten years to mitigate the impact of large scale development and accelerate new housing delivery
- Includes artist-led projects which are smaller ‘quick wins’ alongside broad brush ambitious concepts deliverable through longer term co-investment

About the process

This strategy document has been made possible through Homes England investment and has been created through a collaborative engagement process with local stakeholders and developers. It builds on and intends to amplify engagement work already undertaken by Bristol City Council and the local community for the City Centre Development and Delivery Plan (DDP) and the Frome Gateway Spatial Regeneration Framework (2023)

“Culture is the heart of placemaking, it is the joy that creates a sense of belonging. In regeneration, a culture driven approach ensures inclusive, vibrant, healthy places where people and nature coexist sustainably.

By embedding cultural heritage, local voices and creativity we create spaces that are not only resilient to climate challenges but also equitable, accessible, inspiring and rooted in the communities they serve.”

Councillor Ani Stafford-Townsend
Co-Chair of the Bristol One City Culture Board

Who is the strategy for?

This strategy is for:

- Developers looking to deliver public art and culture to meet Bristol City Council's planning policy requirements
- Local entities and groups wanting to initiate and fundraise for their own cultural projects, and connect with regeneration area-wide ambitions
- Strategic partners and investors



Confluence Part One – Public sharing event at the Glassworks in Redcliffe, 2023. Image credit, Paul Blakemore.

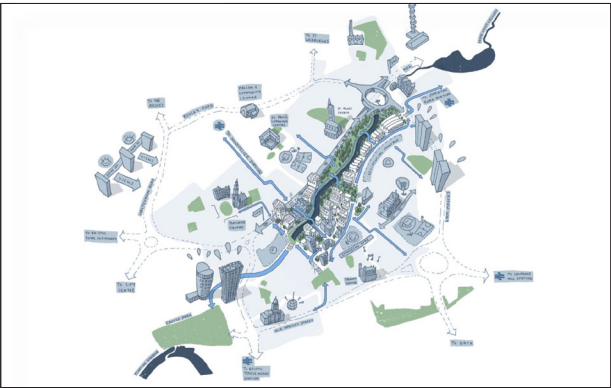
Policy Context

This page sets out the relevant planning policy relating to the two regeneration areas and some of the regional and national strategies relating to culture and placemaking.

Local Plan

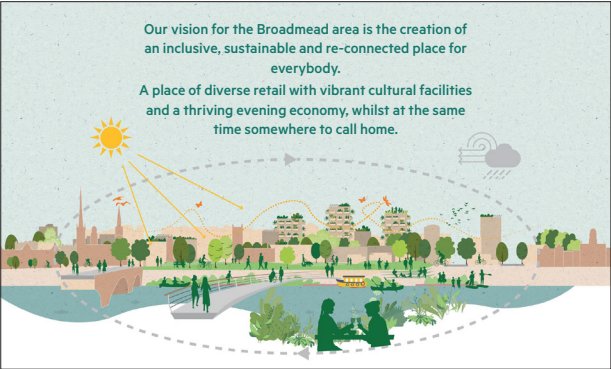
The [Local Plan](#) sets out Bristol's planning policies including the requirement for supporting arts, culture, and social value. Bristol's Local Plan Core Strategy Policy BCS21 ensures high quality placemaking. Major and super major developments in Bristol are expected to engage positively in commissioning cultural works for their sites to mitigate the impact of development on people and place – an opportunity to create immense social value for multiple stakeholders.

Frome Gateway



[The Frome Gateway Spatial Regeneration Framework](#) (2023) sets out the vision and framework for the regeneration of Frome Gateway.

Bristol City Centre



The City Centre Development and Delivery Plan (DDP) ([Part 1](#) & [Part 2](#)) sets out a vision and strategies for the regeneration of Bristol city centre.

Regional and national policy

West of England Mayoral Combined Authority Cultural Compact/West of England Cultural Plan

'We will create a region which is an international exemplar of the power of culture to transform and enrich lives, places and businesses.'

Visit West Destination Management Plan 2023

'...creating and sustaining the visitor economy in a way that benefits the whole region, ensuring inclusive economic growth that must be sustainable and responsible.'

Arts Council England Let's Create Strategy

'By 2030, we want England to be a country in which the creativity of each of us is valued and given the chance to flourish, and where every one of us has access to a remarkable range of high-quality cultural experiences.'

Historic England Future Strategy 2021

'Our nation's extraordinary historic environment can unite communities, stimulate action and shape thriving places for people today and tomorrow.'

Historic England Place Strategy

'Up and down the country, people are re-imagining the places they love with the help of Historic England, using the power of heritage to unlock their value, socially and economically... a canvas for a cultural revival that has re-connected and re-vitalised communities.'

Homes England Strategic Plan 2023 to 2028

'We will not only help deliver the homes the country needs, but we will also work with partners to support the creation, regeneration, development and continued wellbeing of communities in England. This will bring confidence, pleasure and pride back to our towns, cities and rural communities.'



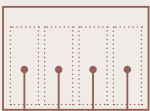
The Cloud, Assemble, Bridge Farm Primary School, Bristol, 2016. Image credit, Max McClure

How to use this document

This document provides guidance and inspiration for developers with a public art delivery expectation through Bristol Council’s planning policy. It also aims to inform and inspire cultural activators, community enablers, artists and local people to deliver their own projects as part of regeneration area-wide approaches.

How are project opportunities in the Menu of Ideas sections categorised and shown?

- The projects opportunities for each area are split by levels of investment. In this document this is categorised by ‘Small’, ‘Medium’ and ‘Large’ project opportunities.
- Project opportunities are presented either as ‘Snapshots’ (shorter, more brief descriptions) or as ‘Spotlights’ (larger full page descriptions) - with relevant examples given



‘Snapshots’



‘Spotlight’

- Potential project partners and stakeholders are given for each opportunity
- Potential locations are given for each opportunity
- When projects could happen over the pre-construction, construction and occupation periods is outlined
- How projects could relate to the area principles is also outlined

The document is split into 4 key sections, as below:

Introduction

Sets out the introduction and purpose of the strategy, the relevant policy context, outlines what we mean by public art and cultural activation, the value of these type of projects, and what guiding principles these projects should follow.

City Centre Menu of Ideas

Provides a set of project opportunities for Bristol City Centre.

Frome Gateway Menu of Ideas

Provides a set of project opportunities for the Frome Gateway area.

Making it Happen

Helpful information on delivering projects, including a road map for delivering projects as a developer, things to consider when delivering projects as a stakeholder, funding opportunities and useful contacts.



Limbic Cinema, Bristol, 2023. Image credit: Lisa Whiting

What is Public Art and Cultural Activation?

Public art and cultural activation create imaginative and meaningful experiences that put culture at the heart of place. It enriches the physical and social fabric of the city.

Considering creative opportunities early enables an investment in people and sustained engagement alongside high quality urban design, creating successful places to live, work and move through. It also builds relationships between the built environment, public realm and the city’s creative sector, employing and engaging thousands of residents and visitors each year.

Public art might traditionally be seen as permanent sculptural works, but a more open approach – encouraging the commissioning of a breadth of projects, tangible and intangible – has the potential to resonate with people and communities and enhance character and identity. Public art and cultural activation in this context includes a diversity of creative practice and cultural experience, including:

- Temporary and permanent artworks
- Artist-led functional design
- Creative and cultural happenings
- New creative and community spaces emerging from the Bristol City Centre Community and Cultural Space Report

In each case:

- The work is site or community specific, with a clear purpose and support from the community
- It engages an artist/s, and invests time and money in

- creative people and processes
- It is led by a curator/producer to bring expertise and support to the commissioning process
- It benefits from a deep understanding of the physical, social and cultural context of the site
- It encourages collaboration between design teams, delivery areas, service users and communities to achieve accessible and engaging outcomes.

What do we mean by public art?

Art that is in the public realm, regardless of whether it is situated on public or private property or whether it has been paid for with public or private money. For Bristol City Council our priority is public art that is experienced in public space and accessible to all. It is underpinned by a belief that public art:

- Is not a particular art form but a way of working which holds place and people at the heart
- Should not be an ‘add-on’ but considered as early as possible to maximise impact
- Whatever the output it has emerged through an artist/s involvement in the process
- Artists and their creative process have a specific role to play in meaningful place-shaping
- Should align to, and benefit local value and needs and health

What do we mean by cultural activation?

Activity that contributes to the culture and conviviality of existing and new places. This might include events and happenings, as well as activating spaces for meeting and gathering. Often bringing people together, providing a sense of shared identity and belonging, and empowerment; encouraging participation in civic life. It is underpinned by a belief that cultural activation:

- Can include art and artists to address broader cultural activators such as food and sport.
- Whatever the activation it has emerged through working with creative partners/cultural producers and/or artists, and through engaging with local stakeholders and assets
- Has a specific role to play in building a sense of neighbourhood and social capital
- Should align to and benefit local social value and needs



Morning Meet Up Workshop, Dorcas Casey, Bristol, 2025. Image credit, Ruby Turner



Arch by Kaleider, Mayfest, 2024. Image credit, Paul Blakemore



Undercurrents, Libita Sibungu, Bristol, 2023, Courtesy Bristol City Council



Of Riders and Running Horses by Still House. Image credit, Paul Blakemore



Fog Bridge, Fujiko Nakaya, Bristol 2015.



The Orchard, David Thorpe, 2012- 15. Image credit, Max McClure



Dorcas and Octavia Casey, Castle Fine Arts Foundry, 2025. Image credit, Faye Hedges

Value of Public Art and Cultural Activation

91%

People engage with the arts in the United Kingdom on a large scale. Ninety-one percent of UK adults did so at least once in the previous 12 months, and ten million of these are regularly involved with 63,000 voluntary leisure-based groups up and down the country.¹



Engagement with the arts has a positive effect on the lives of individuals, improving their skills, their wellbeing, and their health.²



Engagement with the arts enriches the fabric of local communities by encouraging sociable behaviour, contributing to the attractiveness of local communities, and stimulating discourse. ... participation in art programmes correlates with reduced levels of criminal behaviour.³



Engagement with arts activities can help individuals develop a broad range of core skills, including memory, problem-solving, spatial-temporal performance, and executive function.⁴

+17%

Participating in structured art activities could boost young people's attainment in literacy and maths and increase their cognitive capabilities by 17%.⁵



A strong arts and cultural offer helps businesses to sell the benefits of moving to an area in relation to improved quality of life and encouraging a positive work and life balance.⁶

85%

In research carried out for CABE, 85% of people in England agree that the quality of the built environment influences the way they feel.⁸



Since the introduction of the Public Services (Social Value) Act in 2013, there has been a growing recognition amongst developers of the benefits that can accrue by pursuing social value through mechanisms like creative workspaces. Building in creative uses within new mixed-used schemes can create assets that are welcomed – rather than resisted - by existing communities.⁹

Value of Public Art and Cultural Activation

Cont'd

+3-4%

The placemaking benefits of creative workspaces as part of mixed-use schemes can result in tangible long- term financial gains.

Research carried out in 2021 demonstrates that the presence of creative workspace drove clear value of residential property in sale and rental price terms.

Within London, values in creative clusters outperformed the area average by 4.4% per annum over 10 years; in the Thames Estuary, out-performance was calculated as 3.3% per annum over 5 years.¹⁰

1. The arts in the UK: Seeing the big picture, McKinsey & Company
2. The arts in the UK: Seeing the big picture, McKinsey & Company
3. The arts in the UK: Seeing the big picture, McKinsey & Company
4. The arts in the UK: Seeing the big picture, McKinsey & Company
5. The Cultural Learning Alliance (CLA)
6. Value of arts and culture in place-shaping | Arts Council England
7. Value of arts and culture in place-shaping | Arts Council England
8. Arts and Placeshaping: Evidence Review | Arts Council England
9. Creative Land Trust, 2021
10. Creative Land Trust, 2021



A strong and vibrant arts and cultural offer:

- Contributes towards people having a stronger attachment to place by fostering a sense of collective identity
- People who viewed a sense of community as being important to them were most likely to agree that attending arts and culture events helped them feel part of their community
- Arts and culture supports personal wellbeing
- Makes people feel more content and thus more likely to stay within the area
- Accounting for a range of factors that influence life satisfaction, people attending a wider range of arts and cultural events are more satisfied with their lives than people who don't⁷

Value of Public Art and Cultural Activation

Social Value Policy

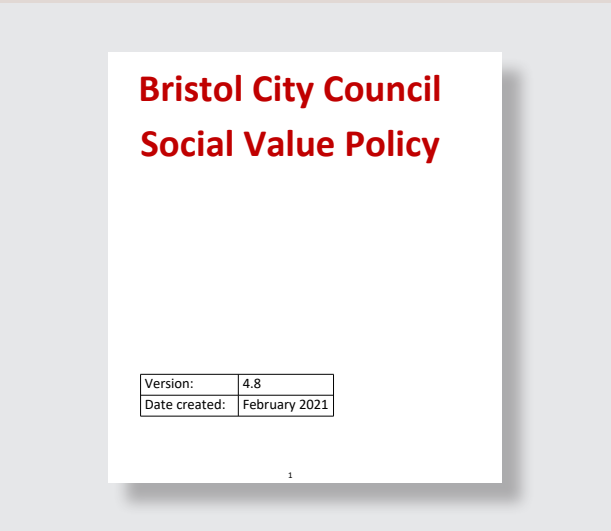
Bristol City Council advocates seeking ‘value for money’ in its widest sense by considering potential social benefits (involving people, culture and interactions), economic benefits (such as money flow and financial resources) and environmental benefits (involving the place in which people live, the planet and use of resources).

When Bristol City Council places contracts, the Public Services (Social Value) Act 2012 legally obliges them to consider how procurement and delivery of contracts might secure additional Social Value for their area. The Council seek to apply the principles in the Act to all procurement decisions, including supplies and works. Secondly, they aim to secure additional Social Value from other types of decision.

The Council has identified 10 key objectives to deliver it's overarching aims for Social Value. The following are prioritised for this strategy:

- 3. Supporting local people with opportunities for life-long learning, skills development and experiences of work
- 5. Promoting the involvement of local people and organisations in active citizenship...
- 7. Supporting the creation of high quality, affordable and sustainable homes and inclusive public spaces.¹¹

11. Bristol City Council Social Value Policy, 2021



Bristol City Council Social Value Policy



Pieces of Play (Footpath), Nils Norman, Bristol, 2012-15.

Guiding Principles for Delivering Projects

This page outlines a set of guiding principles that Public Art and Cultural Activation projects should follow in both the City Centre and Frome Gateway.



Example project: Studio Weave, Sea Mills School, 2013.



Example project: Glow, Bristol City Council, 2023. Image credit, Lisa Whitling



Example project: Feeder Canal Bioblitz, Transitional Waters, Jonathan Trayte & Rachael Champion, Bristol, 2023. Image credit, Sophie Scott



Example project: Bristol Quilt, Adam Nathaniel Thurman, Bristol, 2024. Image credit, Gareth Gardner



Example project: Super Duper St Annes FC by Jonathan Kelham, Bristol, 2022. Image credit, Ruby Turne

To see how these principles relate to projects in the City Centre, see pages 32-34.

To see how these principles relate to projects in Frome Gateway, see pages 68-70.

The Public Art approach for Bristol is underpinned by five key principles which put cultural experience, creative practice and best practice artist commissioning at the heart of projects. You can read more information at the link below:

<https://aprb.co.uk/about/>

A

Social engagement

Creatively engaging, informing and empowering our citizens, communities and stakeholders by:

- Connecting in and co-creating with local, priority communities
- Hardwiring in creative skills development and community capacity building

B

Vibrant place making

Imagining and contributing to liveable, loved, playful and healthy places to live, work and move through by:

- Building from what's there, harnessing local heritage and culture to create new stories of place
- Responding to the short-term (disruption, change) as well as the long-term (construction/ completion)

C

Sustainability

Supporting a programme of work that contributes to an environmentally and socially sustainable city by:

- Designing environmentally and maximising opportunities to connect with nature
- Embedding social value into all aspects of planning and delivery to build an equitable city

D

Quality urban design

Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users by:

- Collaborating with a diversity of artists, creatives and local communities
- Embedding health and well-being considerations into public art and cultural activations

E

Cultural ecology

Nurturing Bristol's cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive by:

- Enabling creative space, creative commissions and cultural investment that match local needs and opportunities
- Supported by mentoring, business development and start up opportunities to diversify and strengthen the city's ecology

- Area Background and Context
- What Have People Said?
- City Centre Vision
- City Centre Principles
- Menu of Ideas



Area Background and Context

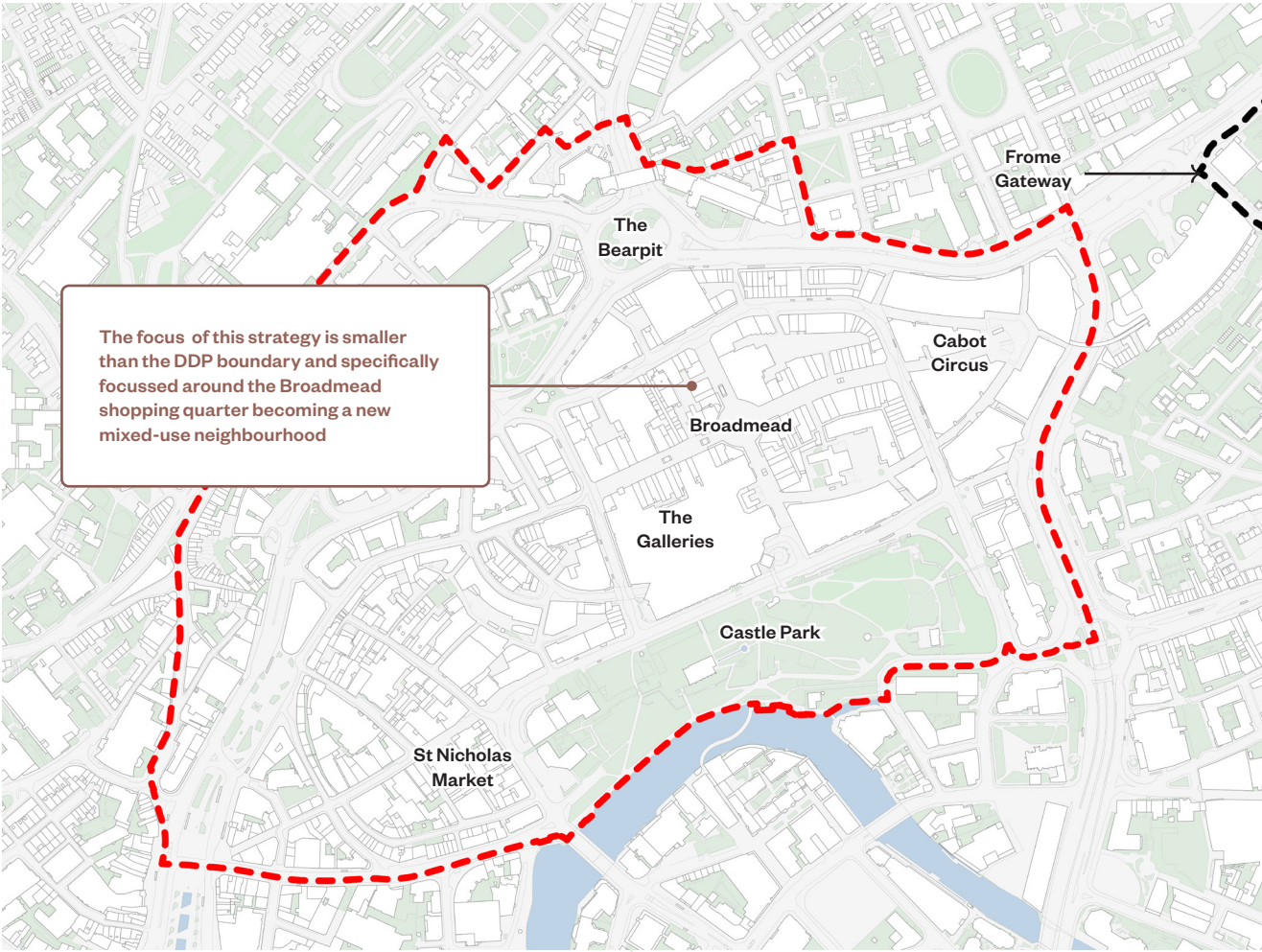
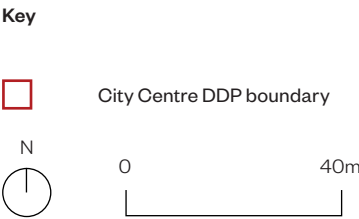
The Broadmead city centre area remains largely unchanged from the 1960s in places and is less representative of the character and feel of Bristol’s distinctive identity than other parts of the wider city centre. The area is about to undergo massive transformational change through redevelopment to make it a more mixed-use, inclusive, sustainable and re-connected neighbourhood for everybody.

Relevant Policy and further information

Our vision for the Broadmead area is the creation of an inclusive, sustainable and re-connected place for everybody.

A place of diverse retail with vibrant cultural facilities and a thriving evening economy, whilst at the same time somewhere to call home.

The City Centre Development and Delivery Plan (DDP) ([Part 1](#) & [Part 2](#)) sets out a vision and strategies for the regeneration of Bristol city centre.



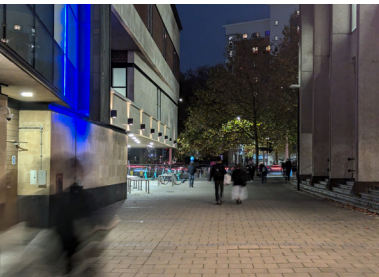
The former Greyhound Hotel, now an entrance to the Galleries from Broadmead



Former Norwich Union Building and St Mary-le-Port tower



The Galleries shopping centre, Broadmead



Castlemead



Brigstowe Street, Cabot Circus



The Island, Creative Youth Network



St Peter's Church in Castle Park

What Have People Said?

The following pages provide a summary of what people have said during engagement and workshop sessions that informed this strategy.

What does the DDP say?

The City Centre Development and Delivery Plan (DDP) ([Part 1](#) & [Part 2](#)) outlines 'the creation of an inclusive, sustainable and re-connected place for everybody. A place of diverse retail with vibrant cultural facilities and a thriving evening economy, whilst at the same time somewhere to call home.' More information about the engagement work behind the DDP can be found on pages 15 and 16 of the DDP.

"Create a focal point/ landmark destination to draw people in."

"Hold onto nature and water - create soft spaces and wildness, quiet spaces that are green and peaceful."

"Make sure young people/ creatives have a voice in the future of the city."

"Important feature of Podium is that it should host events."

"We should be thinking at scale, do something different to inspire people to come into the city to shop, work and spend time."

"Create spaces for live performance that are fit for purpose both indoor and outdoor."

"Have ambition, beauty, be extraordinary, mind-blowing – the wow factor."

Doing things differently.

Bristol should be pioneering in its approach to public art and cultural activation, setting it apart from other UK cities.

Diversify the pool of artists and producers.

Desire to provide skills and training to local people to widen the local commissioning pool for artists, designers and creative producers.

Early intervention is key to success.

Rather than shoehorn in public art once it's getting built, embed it in the development process and engage local groups in that.

Not just objects.

It's important that the public art and cultural activation projects consider processes, skills and programming - not just physical objects. How projects can help address inequalities and bring social value through the lens of public art and cultural activation is crucial.

Deep listening.

How can BCC facilitate long-term 'embedded' engagement through artist-in-residence/ engagement co-ordinator roles?

Joined-up investment.

Providing a longer-term investment framework that can overcome short-term or single-project thinking to maximise positive impacts

Our Vision

In the City Centre, public art and cultural activation needs to shift perceptions from disruption to transformation.

Bringing local communities, businesses, residents and visitors on the journey as a shopping quarter evolves into a diverse and mixed-use city centre.

Projects should animate a joyful public realm and find places for culture on ground floors, provide significant moments of welcome and wayfinding, connect with nature, and hardwire in positive social impact approaches.



Windrush 75. Image credit, Lisa Whiting

What should projects in the City Centre achieve?

Guiding Principles

This page outlines guiding principles that public art and cultural activation projects should follow in the City Centre.

In the City Centre this means projects can deliver the guiding principles by:

A. Social engagement

Creatively engaging, informing and empowering our citizens, communities and stakeholders.



- Taking people of all ages on the journey during re-development
- Engaging communities and young people in the process of commissioning public art/urban realm
- Nurturing identity, independent spirit and creative culture as a key part of the city centre character and offer

B. Vibrant Placemaking

Imagining and contributing to liveable, loved, playful and healthy places to live, work and move through.



- Activating ground floor spaces with community and cultural uses
- Supporting the creation of new civic public realm spaces that foster health and wellbeing
- Repurposing heritage assets for cultural/community use
- Building vibrancy and sense of life to encourage dwell time and help animate spaces
- Creating a 24-hour destination, combining a diversified offer with a stronger evening economy
- Creating a distinctive and dynamic public spaces which provide a canvas for vibrant public life through the day and night

C. Sustainability

Supporting a programme of work that contributes to an environmentally and socially sustainable city.



- Supporting high street greening, the creation of a 'linear garden'
- Supporting the creation of new civic/park space
- Supporting the creation of 'Castle Park Civic meadow' spaces
- Supporting creation of permanent dedicated spaces which contribute to sustainability of cultural sector
- Designing for a changing climate
- Strengthening the blue and green relationship with Bristol's Floating Harbour

City Centre Principles

D. Quality urban design

Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.



- Creating an equitable and inclusive city centre
- Supporting an enhanced ‘civic boulevard’
- Celebrating heritage and rediscover the character of the city centre
- Supporting meanwhile and pop-up uses which provide a sense of spontaneity and fun whilst supporting entrepreneurship
- Aligning to the Broadmead Public Realm Design Code

E. Cultural ecology

Nurturing Bristol’s cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.



- Supporting the city centre’s two new ‘community corridors’
- Supporting the creation of events and activation spaces in the town centre
- Bringing celebrated artists to Bristol and making it a destination for culture
- Creating a culturally vibrant and distinctive city centre which grows its cultural capital with Bristol’s communities



Okhams Razor, 2023. Image credit, Lisa Whiting.jpg

Menu of Ideas

Small Projects

The map opposite presents a set of smaller projects which have the potential to be delivered individually or as a cluster.

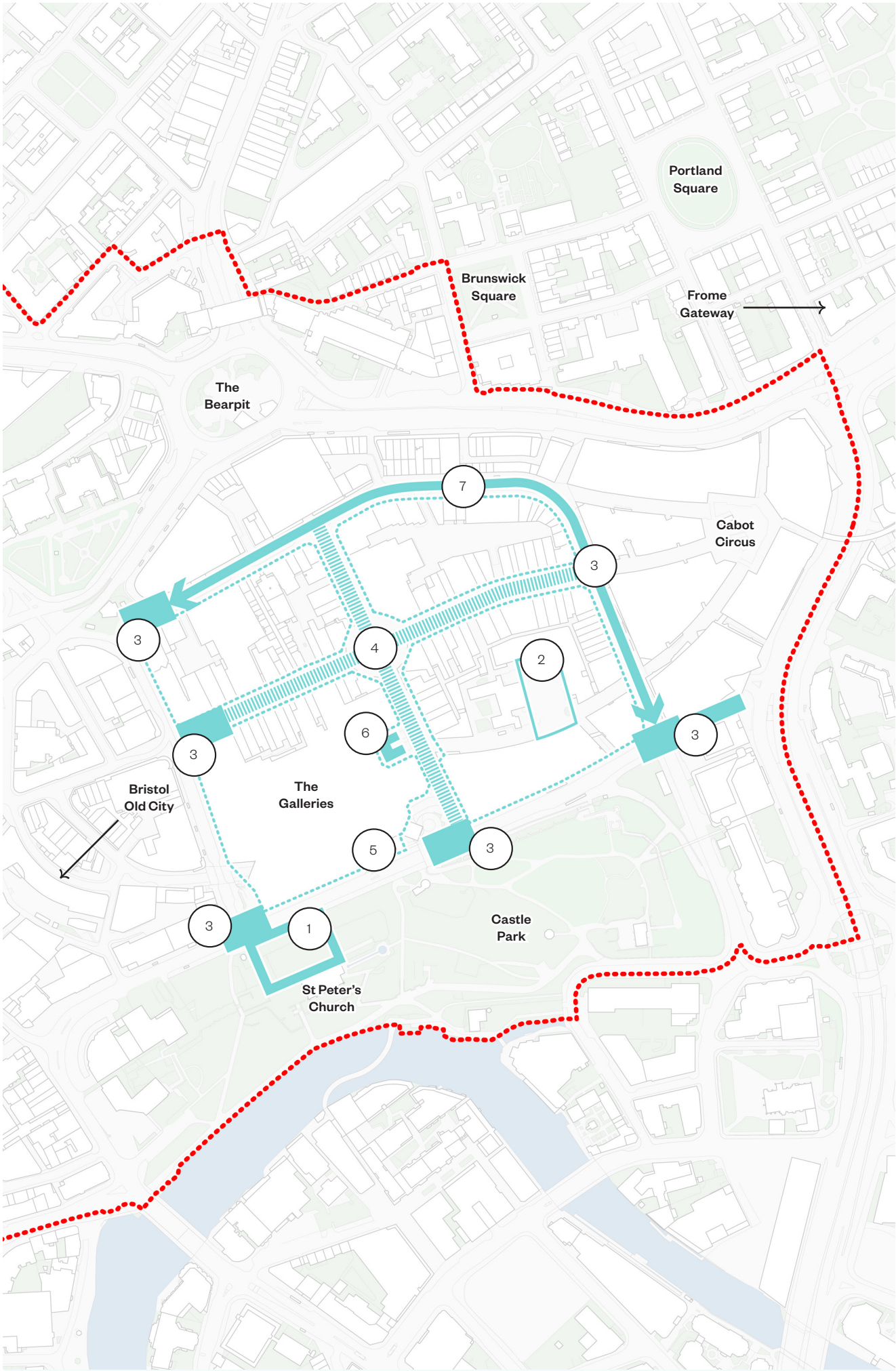
- 1 Activation of public realm in front of St Peter’s church
- 2 Community event which celebrates multiple cultures through food
- 3 Mobile welcome moments
- 4 Co-design of temporary Broadmead street furniture range
- 5 Sculptural hoarding and flexible wayfinding system
- 6 Young creatives programme to link up across Bristol
- 7 Activation and testing of uses on Horsefair/Penn Street whilst in vehicular traffic transition

Key

Identified opportunity areas

City Centre DDP boundary

See the following pages for ‘Snapshot’ and ‘Spotlight’ information on the ‘Small’ sized projects.



Menu of Ideas

Small Projects

1. Activation of public realm in front of St Peter’s church

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces
- Permanent artwork

Who could the partners be?

Bristol City Council, Business Improvement Districts, Historic England

Where could it be?

St Peter’s Church

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design
- Cultural Ecology ✓

Project Example

Projection featuring illuminated manuscripts from the Lindisfarne gospels and other treasures from the North East.



Example: Crown of Light by Ross Ashton, Robert Ziegler and John Del’Nero. Durham Cathedral 2009, 2011, 2013. Commissioned by Lumiere Durham

‘Spotlight’ feature project

2. Community event which celebrates multiple cultures through food

This project has been featured as a ‘Spotlight project’ - see pages 42 and 43 for more information.

Project Example

A series of communal meals resulting in a recipe cookbook celebrating the different food and nationalities of the workers on the Cabot Circus development



Example: Canteen by Neville Gabie, Cabot Circus 2006-2009. Commissioned by InSite Arts on behalf of the Bristol Alliance, a joint venture between Land Securities and Hammerson

3. Mobile welcome moments

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces
- Permanent artwork

Who could the partners be?

Developers across City Centre and Business Improvement District

Where could it be?

Gateway spaces to the City Centre

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

A movable market stall with seating and rooftop stage, complimented with activation programme.



Example: Roaming Market by Aberrant Architecture, Lower Marsh Market 2013. Commissioned by Waterloo Quarter BID

4. Co-design of temporary Broadmead street furniture range

What typology is it?

- Cultural happenings and experiences
- Artist-led commission/design ✓
- New creative/community spaces
- Permanent artwork

Who could the partners be?

Developers across City Centre and Bristol City Council strategic projects

Where could it be?

Public spaces identified in the DDP

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

Temporary street furniture inspired by the shapes and structures that children created in a workshop with the artists.



Example: Bluecoat Platform by Simon & Tom Bloor, Bluecoat Liverpool 2021. Commissioned by Bluecoat. Image credit, Rob Battersby

Menu of Ideas

Small Projects

5. Sculptural hoarding and flexible wayfinding system.

What typology is it?
Cultural happenings and experiences
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork

Who could the partners be?
Developers, Bristol City Council strategic projects

Where could it be?
Along the perimeter of development and a key route through the City Centre

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project example
Sculptural hoarding with provision for seating



Example: No 700 Reflectors, by Rana Begum, Kings Cross London 2016-2018. Commissioned by The King's Cross Project

6. Young creatives programme to link up across Bristol.

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork

Who could the partners be?
Developers, BCC strategic projects, Mayoral Combined Authority Skills Bootcamp, Cultural skills delivery organisations, Education partners

Where could it be?
Sited on partner websites and with delivery partner organisation/s

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking
Sustainability
Quality Urban Design
Cultural Ecology

Project example
Film work developed through conversations with young people across the city.



Example: Amelia Hawk and Creative Youth Network, Bristol 2024

7. Activation and testing of uses on Horsefair/ Penn Street whilst in traffic transition

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces ✓
Permanent artwork

Who could the partners be?
Developers, Bristol City Council strategic projects

Where could it be?
Horsefair/Penn Street

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A mobile wildflower installation and audio experience planted in workshops with secondary school pupils across Bristol



Example: Broad Meadow by Sylvia Rimat and Charli Clark, Broadmead West 2024

S ‘Spotlight’ example project - Community event which celebrates multiple cultures through food

Spotlight project Canteen, Neville Gabie

Over the course of a residency for the Cabot Circus development, artist Neville Gabie invited anyone working on the development to propose a meal of their choice which reflected their cultural background. Selected meals were then prepared by professional chefs from Bristol and beyond, before being brought back onto the building site and served to the ‘guests’ of the person who proposed the meal.

Some meals were small, for up to dozen guests, whilst others involved everyone on a specific site and served more the 300 people.

The intention of the project was to produce a cookbook, Canteen, which also served as a photographic record of the development and site staff. The resulting publication presents an eclectic set of meals from traditional pie and mash; to Indian, Lithuanian, Polish and Slovakian recipes.

Neville Gabie was commissioned by Insite Arts on behalf of the Bristol Alliance in 2006, to be artist in residence for the 37-acre Cabot Circus development in

central Bristol. The residency was part of a public art commissioning programme that included permanent and temporary artworks developed in collaboration with artists and the project development team, from early design stage through to Cabot Circus’ opening as a new retail and entertainment destination in Autumn 2008.

With an on-site studio, Neville was given free access to any part of the building site as well as the opportunity to attend board and site meetings. Canteen was one of four publications and two permanent artworks created by the artist. With additional support from Arts Council funding, Neville also invited seven additional artists to make temporary work in response to the development.

Who could the partners be?

Developers, on the ground cultural activators e.g. Sparks/Global Goals, Feeding Bristol

Where could it be?

City Centre public spaces

When could it happen during redevelopment?

Pre-construction ✓
Construction ✓
Occupation

How could it align with the area principles?

A. Social engagement:

Creatively engaging, informing and empowering our citizens, communities and stakeholders.

● ● ● ● ●

B. Vibrant place making:

Imagining and contributing to liveable, playful and healthy places to live, work and move through.

● ● ● ● ○

C. Sustainability:

Supporting a programme of work that contributes to an environmentally and socially sustainable city.

● ● ○ ○ ○

D. Quality Urban Design:

Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.

● ● ○ ○ ○

E. Cultural Ecology:

Nurturing Bristol’s cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.

● ● ● ● ○

Cost

Fees and Production circa £40,000 over three years

Where

Cabot Circus, Bristol

Who

Artist: Neville Gabie
Developer: The Bristol Alliance, a joint venture between Land Securities and Hammerson
Commissioner: Insite Arts



Image credit, Neville Gabie

Menu of Ideas

Medium Projects

The map opposite presents a set of medium-sized projects which have the potential to be delivered individually or as a cluster.

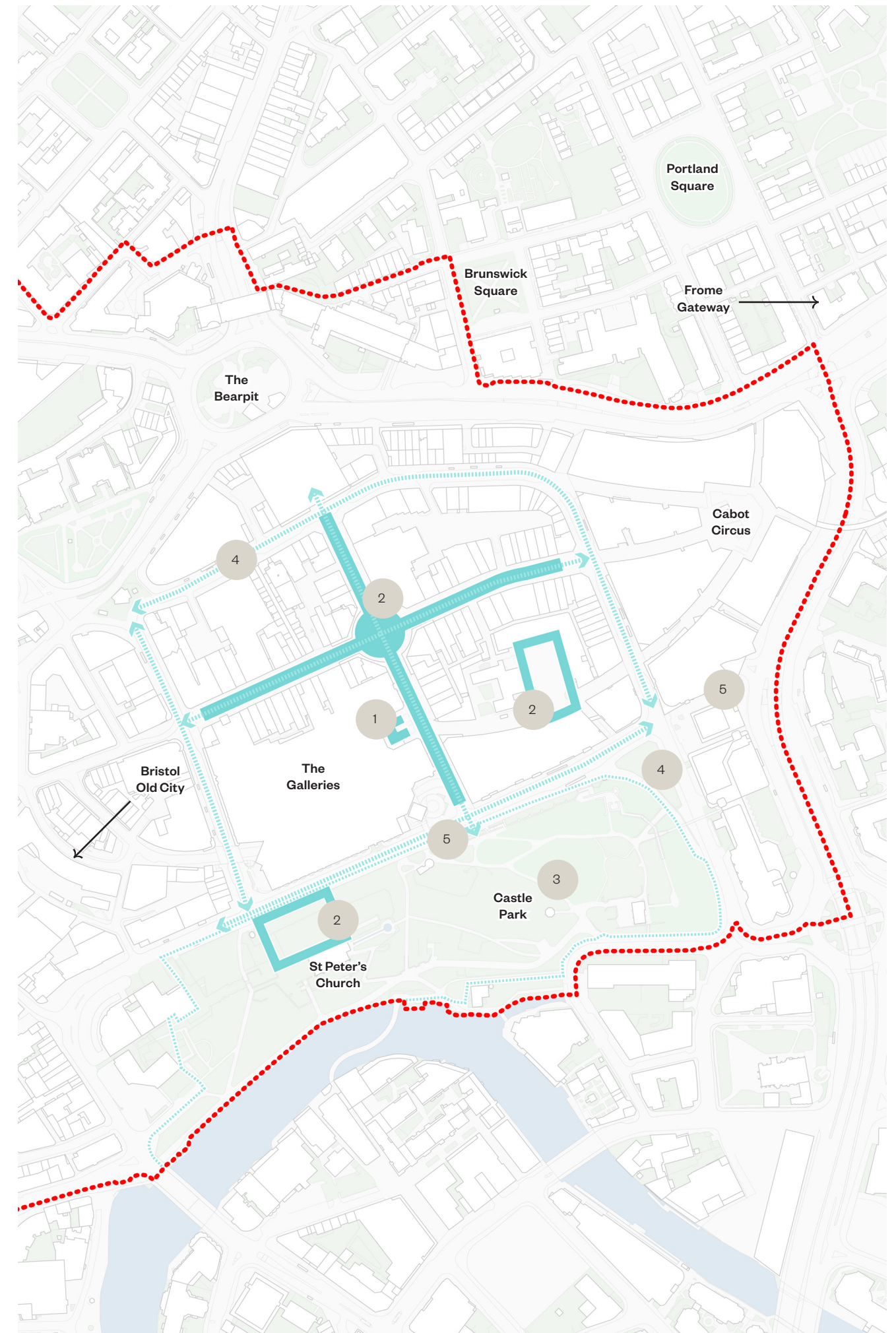
The delivery of these projects could be funded by smaller grants or funding pots and led by a range of different stakeholders.

- 1 Temporary use of Merchant Taylors' Almshouses by Bristol artist collectives and/or as Urban Room engagement hub to test uses and host engagement
- 2 Activation of existing public spaces through regular programme of activity to establish new attractions
- 3 Commission new work alongside city wide cultural events
- 4 Programme night-time performances and events in public space
- 5 Temporary lighting commission throughout city centre focusing on key routes

Key

- Identified opportunity areas
- City Centre DDP boundary

See the following pages for 'Snapshot' and 'Spotlight' information on the 'Medium' sized projects.



Menu of Ideas

Medium Projects

1. Temporary use of Merchant Taylors' Almshouses

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces ✓
Permanent artwork ✓

Who could the partners be?
Developers, Bristol City Council, Strategic Partners

Where could it be?
Merchant Taylors' Almshouses

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A brightly-coloured community sanctuary on the side of a bustling high street, uniting people from all walks of life



Example: The Common Room, Roman Road Trust and Public Works, London 2014 onwards

2. Activation of existing public spaces through regular programme of activity to establish new attractions

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design
New creative/community spaces
Permanent artwork

Who could the partners be?
Bristol City Council, Business Improvement District, Bristol Culture Network

Where could it be?
Any appropriate scaled space across City Centre

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
Dance performance on rooftop in City Centre programmed as part of Mayfest.



Example: Of Riders and Running Horses by Still House, Bristol 2015

3. Commission new work alongside city wide cultural events

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design
New creative/community spaces
Permanent artwork

Who could the partners be?
Developers, Bristol City Council, Business Improvement Districts

Where could it be?
Castle Park, Broadmeadow Circle, Quaker Friars, Merchant Taylor Almshouses

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability
Quality Urban Design
Cultural Ecology ✓

Project Example
Showcasing the city at its brightest, Bristol Light Festival brings light, fun and colour to the city centre across a free, city-wide celebration.



Example: Continuum by Illumaphonium, Bristol Light Festival 2023, Commissioned by Bristol City Centre BID

'Spotlight' feature project

4. Programme night-time performances and events in public space

This project has been featured as a 'Spotlight project' - see pages 50 and 51 for more information.

Project Example
Art Night is a biennial contemporary art festival that presents ambitious new work by artists at pivotal moments in their career.



Example: Live Dance Performance by Julie Cunningham, Walthamstow Community Hub, 2014, ArtNight

Menu of Ideas

Medium Projects

5. Temporary lighting commission throughout city centre focusing on key routes

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design
- New creative/community spaces
- Permanent artwork

Who could the partners be?

Bristol City Council, Business Improvement Districts

Where could it be?

Key areas identified in the DDP

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design
- Cultural Ecology ✓

Project Example

Film projection exploring communication barriers caused by mask-wearing during the pandemic, told in British Sign Language (BSL)



Example: Sign Night – Hand Ships Sail by Cathy Mager, Bristol Light Festival Bristol 2023, Commissioned by Bristol City Centre BID



Of Riders and Running Horses by Still House at Mayfest 2016. Image credit, Paul Blakemore

M ‘Spotlight’ example project - Programme night-time performances and events in public space

Spotlight project Art Night, London Borough of Culture, Waltham Forest

Art Night is a biennial contemporary art festival that presents ambitious new work by artists at pivotal moments in their career. Art Night takes place in public spaces and civic buildings. The festival is free for audiences to attend. In 2019, Art Night took place in Walthamstow and King’s Cross. The programme took place in partnership with the first ever London Borough of Culture, Waltham Forest, exploring the areas’ distinct identity, culture and architecture and highlighting its expansive market culture through a series of new commissions around Walthamstow High Street – Europe’s longest outdoor market – and other local landmarks. Consisting of 12 major new commissions, the programme was conceived in response to the physical context of Walthamstow and its most cared for and used spaces including the local working person’s club (the Trades Hall), the library, Sainsbury’s car park, the mall, the cinema, museum and the market itself.

The programme paid particular attention to the communities

who use these spaces working with Trades Hall members, local primary schools and Sixth Form Colleges. Artists were invited to consider how we might care for and support each other amidst times of political and cultural uncertainty. New commissions included a major new work at King’s Cross by artist Christine Sun Kim, who worked with Frank Barnes School for Deaf Children to make a three-site work on the importance of sign language. Art Night partner with local organisations and practitioners to ensure their programme is embedded in place, presenting critically excellent and experimental work by artists to bring meaningful experiences to a wide range of audiences. In 2023 Art Night delivered its first full iteration in a city outside London. National partners include Art Fund; The Tetley, Leeds; Creative Kernow and Serpentine Galleries.

Who could the partners be?
Bristol Business Improvement District, Bristol Culture Network, Mayoral Combined Authority

Where could it be?
City Centre public spaces

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

Cost

c £600,000 (for full programme. This is scalable and can be delivered in part)

Where

Waltham Forest, London

How could it align with the area principles?

A. Social engagement:
Creatively engaging, informing and empowering our citizens, communities and stakeholders.

● ● ● ● ●

B. Vibrant place making:
Imagining and contributing to liveable, playful and healthy places to live, work and move through.

● ● ● ● ○

C. Sustainability:
Supporting a programme of work that contributes to an environmentally and socially sustainable city.

● ○ ○ ○ ○

D. Quality Urban Design:
Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.

● ○ ○ ○ ○

E. Cultural Ecology:
Nurturing Bristol’s cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.

● ● ● ● ○

Who

Artist: Various
Developer: N/A
Commissioner: London Borough of Waltham Forest



Live Dance Performance by Julie Cunningham, Walthamstow Community Hub, 2014, ArtNight



Automobile by Joe Namy, Sainsbury’s Rooftop Car Park & The Mall Walthamstow Underground Car Park, 2014, ArtNight

Menu of Ideas

Large Projects

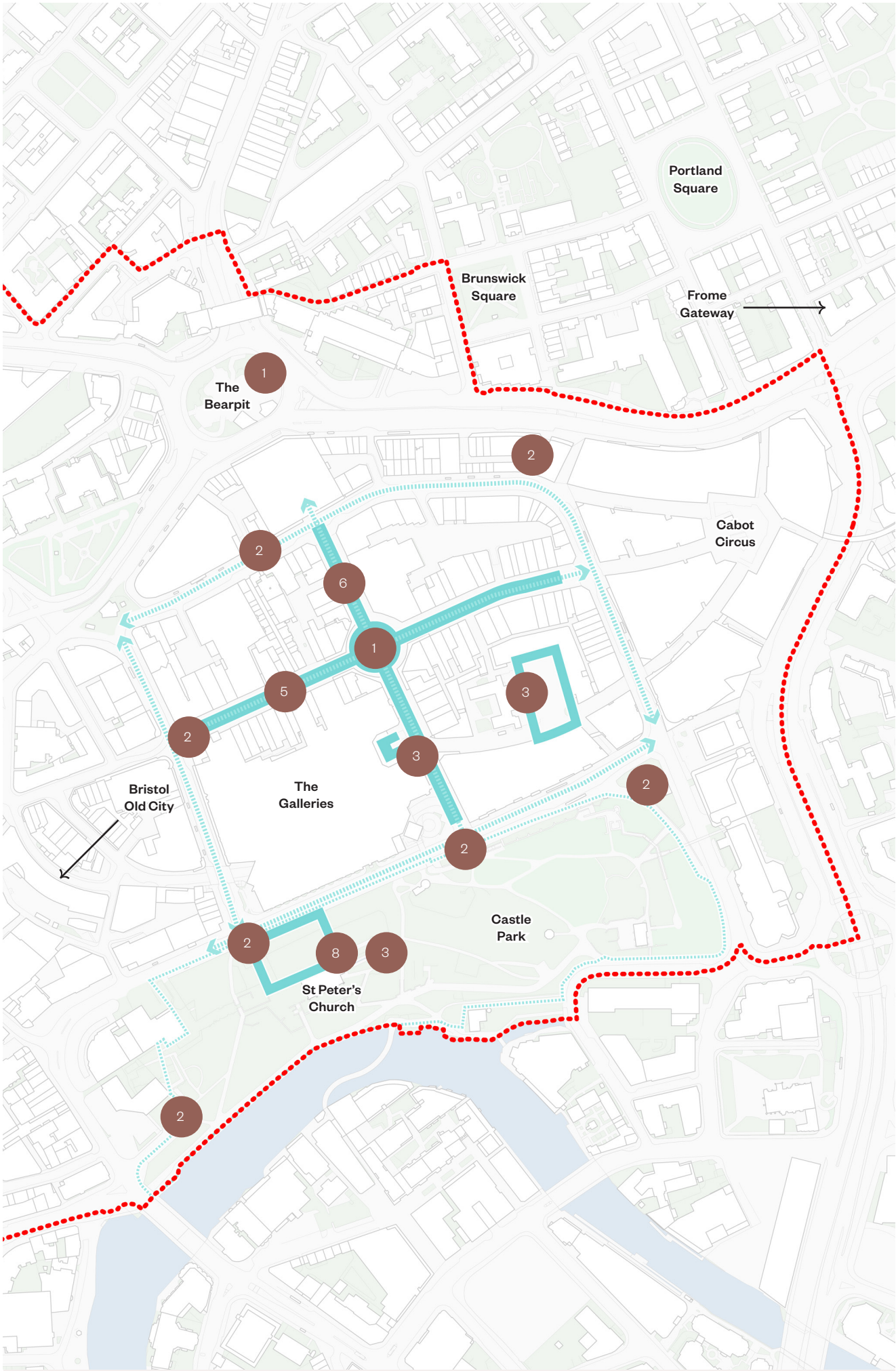
Bigger projects are an opportunity to be ambitious and to think at scale. Bringing different people together to bring long-term positive change to the City Centre.

Key

- Identified opportunity areas
- City Centre DDP boundary

See the following pages for ‘Snapshot’ and ‘Spotlight’ information on the ‘Large’ sized projects.

- 1 Create new focal point/ landmark commission for city centre
- 2 Celebrate key gateways to City Centre and into Castle Park
- 3 Activate listed building assets and adjacent public realm
- 4 Develop high quality public realm through action research
- 5 Artist-led high street greening and activation
- 6 Artist-led design of spaces along new civic boulevard
- 7 Permanent lighting commission along key routes through city centre or at junctions ie Podium to Merchant Street and Castle Park
- 8 Key artist commission in Castle Park, St Peter’s Church square or a floating riverside walk



Menu of Ideas

Large Projects

1. Create new focal point/landmark commission for city centre

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces ✓
Permanent artwork ✓

Who could the partners be?
Developers adjacent to key focal points identified in the DDP

Where could it be?
Castle Park, Broadmead

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
Gateway art installation that features products sold at the market



Example: Everything is for sale, Albert Cuyp market, Overtreders W

2. Celebrate key gateways to City Centre and into Castle Park

What typology is it?
Cultural happenings and experiences
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork ✓

Who could the partners be?
Developers

Where could it be?
Castle Park, Broadmead

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A distinctive granite artwork made in a deeply collaborative process, engaging local young people from Ilford through a series of workshops.



Example: Ilford Civic Carpet, Sahra Hersi, Redbridge Council

3. Activate listed building assets and adjacent public realm

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces ✓
Permanent artwork ✓

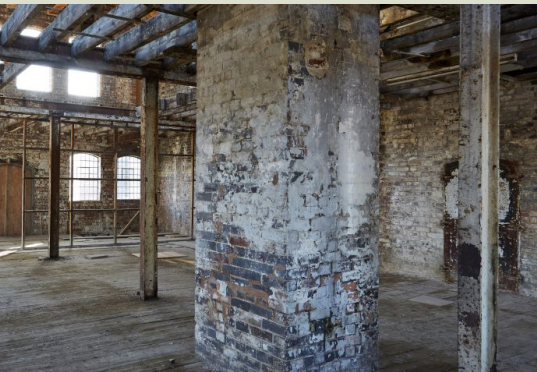
Who could the partners be?
Bristol City Council, Historic England, an artist group or cultural organisation

Where could it be?
Merchant Taylors' Almshouses

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability
Quality Urban Design
Cultural Ecology ✓

Project Example
Grand Union are an arts organisation that house space for developing artistic, cultural, social and environmental relations for building equitable living.



Example: Grand Union, Junction Works, Digbeth, Birmingham

'Spotlight' feature project

4. Develop high quality public realm through action research

This project has been featured as a 'Spotlight project' - see pages 58 and 59 for more information.

Project Example
The Festival of Toil and Dinner Debate formed part of the action research process to establish the art strategy for the Ruskin Square development in Croydon.



Festival of Toil for Ruskin Square by MUF architecture/art, Croydon 2017

Menu of Ideas

Large Projects

5. Artist-led high street greening and activation

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork

Who could the partners be?
City Centre Developers, local schools

Where could it be?
New 'Linear Garden' street

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
Greening and growing installation developed with local schools



Example: NINE Associati and OFL Architecture with the PON Edugreen program

6. Artist-led design of spaces along new civic boulevard

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork ✓

Who could the partners be?
City Centre Developers, local schools

Where could it be?
New 'Civic boulevard' street

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A rooftop garden, studios, and offices for arts organisation Forma, the project was delivered in collaboration with residents and local garden volunteering groups to revitalise the Lower Tower Bridge Road area of Southwark.



Example: Peveril Gardens, Gabriel Kuri, with Sanchez Benton Architects, and Nigel Dunnett, commissioned by Aldo Rinaldi for Southwark Borough Council. 2017- 2020

7. Permanent lighting commission along key routes through city centre or at junctions ie Podium to Merchant Street and Castle Park

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork ✓

Who could the partners be?
City Centre Developers

Where could it be?
Castle Park entry points at Merchant Street/
New Gate and Broad Weir/Lower Castle Street

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
Illuminated artist work providing space for reflection in busy transit hub



Example: Me. Here. Now by Mark Titchner, Lodon Bridge Station, 2018. Commissioned by Network Rail

8. Key artist commission in Castle Park or floating riverside walk

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork ✓

Who could the partners be?
Arnolfini, University of Bristol Botanic Garden, Bristol City Council, Heritage Lottery Fund

Where could it be?
Castle Park/river side

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A ballast seed garden on a disused barge in Bristol's Harbour. A five-year program was organised with scientists, artists, musicians, performers and writers.



Example: Seeds of Change: A Floating Ballast Seed Garden by Maria Theresza Alves (Design by Gitta Geschwendtner) 2012-2017. Image credit, Max McClure

L ‘Spotlight’ example project - Develop high quality public realm through action research

Spotlight project Ruskin Square, muf architecture/art

Ruskin Square is a mixed-use redevelopment site adjacent to East Croydon Station, an area of significant regeneration as part of the East Croydon Masterplan to create a new urban quarter. The public realm designed by muf architecture/art is informed by the site’s namesake, John Ruskin; and his interest in the natural world, the necessity of combining work and play, and the importance of the Arts. muf’s intention was to create an asset for the area as soon as possible. During the design development process, they installed two cricket practice nets, mesh walls that created a diverting layered effect, because they found out that Afghan refugees, who come to the UK Border Agency based in Croydon, like playing cricket and don’t have anywhere to do so. They also organised the Festival of Toil and the Dinner Debate, an action research process to establish the art strategy for the development. including the brief for a sculpture commission by Cohen van Balen. The events explored the form a contemporary artwork for the square might take in response to the propositions of Ruskin.

The cutlery, crockery and food for the dinner was produced

Cost

Phased public realm including action research programme and artwork commission circa £2.732 million

by working with local social enterprises and with a team of local young care leavers, who constructed bellows and a furnace to smelt aluminium waste from the building site and make cutlery. Clay was extracted from soil dug from the site to make drinking vessels and an oven to cook bread. The completed scheme is comprised of a new public space at the centre of five other interconnected spaces, including a mountain of stone for clambering and performance, and a viewing platform for watching trains. The square can be used by people passing through, while also offering ‘slow spaces’ to pass the time. In the centre, an oval area paved in wood is surrounded by seats and an oak grove. The invitations to stay a while (benches for children, numerous seats, play equipment tucked between the trees and a drinking fountain) make it a welcoming and freely accessible public space.

Who could the partners be?

Bristol City Council, Bristol Climate and Nature Partnership, Universities, Developers

Where could it be?

In new public realm within Callowhill Court and wider Broadmead area

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

Where

Croydon, London

How could it align with the area principles?

A. Social engagement:

Creatively engaging, informing and empowering our citizens, communities and stakeholders.

- ● ● ● ●

B. Vibrant place making:

Imagining and contributing to liveable, playful and healthy places to live, work and move through.

- ● ● ● ○

C. Sustainability:

Supporting a programme of work that contributes to an environmentally and socially sustainable city.

- ● ○ ○ ○

D. Quality Urban Design:

Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.

- ● ● ● ●

E. Cultural Ecology:

Nurturing Bristol’s cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.

- ● ● ● ○

Who

Artist: muf architecture/art
Developer: Stanhope
Commissioner: Croydon Gateway Limited Partnership



Festival of Toil, for Ruskin Square, Croyden 2017 by MUF

- Area Background and Context
- What Have People Said?
- Frome Gateway Vision
- Frome Gateway Principles
- Menu of Ideas

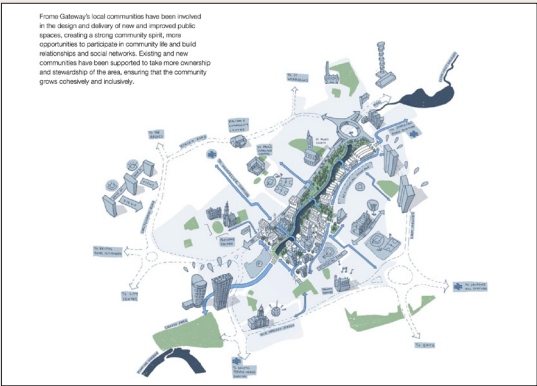


Area Background and Context

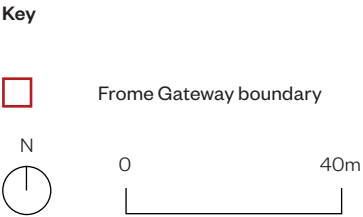
Frome Gateway is the name BCC has given to its regeneration area in St Jude’s between Newfoundland Way, Easton Way, Pennywell Road and Wade Street.

The area is the first point of arrival for many visitors to Bristol City Centre arriving from Newfoundland Way. It lies directly to the north-east of Bristol City Centre and covers an area of approximately 14.5 hectares. Land in this area is generally underused for a central city location, comprising predominantly industrial and service buildings including vacant sites. The mixed-use redevelopment of this area will provide a considerable additional supply of new homes with new forms of workspace while enhancing the accessibility, nature conservation value and recreational potential of Riverside Park and the wider River Frome corridor.

Relevant Policy and further information



The Frome Gateway Spatial Regeneration Framework (2023) sets out the vision and framework for the regeneration of Frome Gateway.



The Swan with Two Necks pub



Wellington Road



Jam on the Horizon. Image credit, Eddy Hubble from '@Hubble_Photo



Lost Horizon on Clement Street



View of Riverside Park and the River Frome



Wellington Road looking towards Wade Street

What Have People Said?

The following pages provides a summary of what people have said during engagement and workshop sessions that informed this strategy work.

What does the Spatial Regeneration Framework say?

The Frome Gateway Spatial Regeneration Framework sets out Community Place Principles on Page 28. A summary of the engagement work informing these principles can be found on pages 26 and 27. This records information gathered during extensive conversations with local residents via walkabouts, co-design workshops and door knocking.

Preserve the grassroots energy, inclusivity and accessibility that define existing spaces in Frome Gateway.

We need affordable, soundproofed and versatile spaces

Prioritise marginalised voices including LGBTQ+ communities, people of colour and young people

Support and resource existing cultural and civic infrastructure rather than building new spaces without considering long-term sustainability

Reuse and adapt existing heritage buildings

Turn abstract principles into direct action

Creating critical mass.

Building on recent successes and mitigating the impact of lower footfall requires more coordinated activity. People should expect activity to be happening in the area rather than only coming to Frome Gateway for a particular reason or event.

Addressing people's priorities.

Projects need to reflect what people are challenged with day-to-day to ensure people engage with culture

Reaching new audiences.

Programming can benefit from a broader range of visitors, particularly families, children and the local diverse population.

Our Vision

In Frome Gateway, public art and cultural activation needs to be a set of ‘co-created on common ground’ projects that focus on making the area more navigable, legible and convivial, while continuing to celebrate its ‘story of place’.

Projects should amplify Frome Gateway as an ‘engine house’ of cultural production, creative and maker spaces, address local social and economic inequalities, and seek to reconnect to the River Frome and make it part of the neighbourhood.



Our Dream Today, Your Dream Tomorrow, muf, Bristol, 2016. Image credit, Max McClure.

What should projects in Frome Gateway achieve?

Guiding Principles

This page outlines guiding principles that public art and cultural activation projects should follow in Frome Gateway.

In the Frome Gateway this means projects can deliver the guiding principles by:

A. Social engagement

Creatively engaging, informing and empowering our citizens, communities and stakeholders.



- Co-creating projects on common ground
- Collective learning, openness and sustaining awareness
- Building and sustain long-term relationships between cultural infrastructure, local business and communities
- Involving children, families and the local population
- Lowering barriers to participation
- Helping address the day-to-day priorities of local people

B. Vibrant Placemaking

Imagining and contributing to liveable, loved, playful and healthy places to live, work and move through.



- Creating a more navigable, legible and convivial space
- Celebrating Frome Gateway's local distinctiveness and industrial character
- 'Shop window-ing' and celebrate what is happening in Frome Gateway, and make it more public facing
- Supporting inclusive night-time economy uses

C. Sustainability

Supporting a programme of work that contributes to an environmentally and socially sustainable city.



- Celebrating the river and park as a shared public space
- Food growing and productive landscapes
- Supporting active travel and sustainable transport
- Supporting the creation of permanent dedicated spaces (creative/affordable workspace) which contribute to sustainability of cultural sector
- Aligning with the Resilient River Frome project, enhancing placemaking opportunities

Frome Gateway Principles

D. Quality urban design

Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.



- Creating a safer area at night
- Ensuring varied, accessible and better play opportunities
- Re-establishing Pennywell Road as a community focused street
- Enhancing Peel Street Open Space
- Supporting the creation of a fully accessible Riverside Promenade
- Testing uses and meanwhile use at Wellington Road site

E. Cultural ecology

Nurturing Bristol's cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.



- Platforming local artists and local commissioning
- Celebrating Frome Gateways creatives and makers, and cultural production spaces
- Strengthen existing cultural assets and infrastructure, celebrate natural resources and support residents (new and old) to come together
- Reaching a 'critical mass' and regularity in events and activity



Celebration Event for Home Sweet Home, Kayle Brandon, Bristol, 2021. Image credit, Bricks

Menu of Ideas

Small Projects

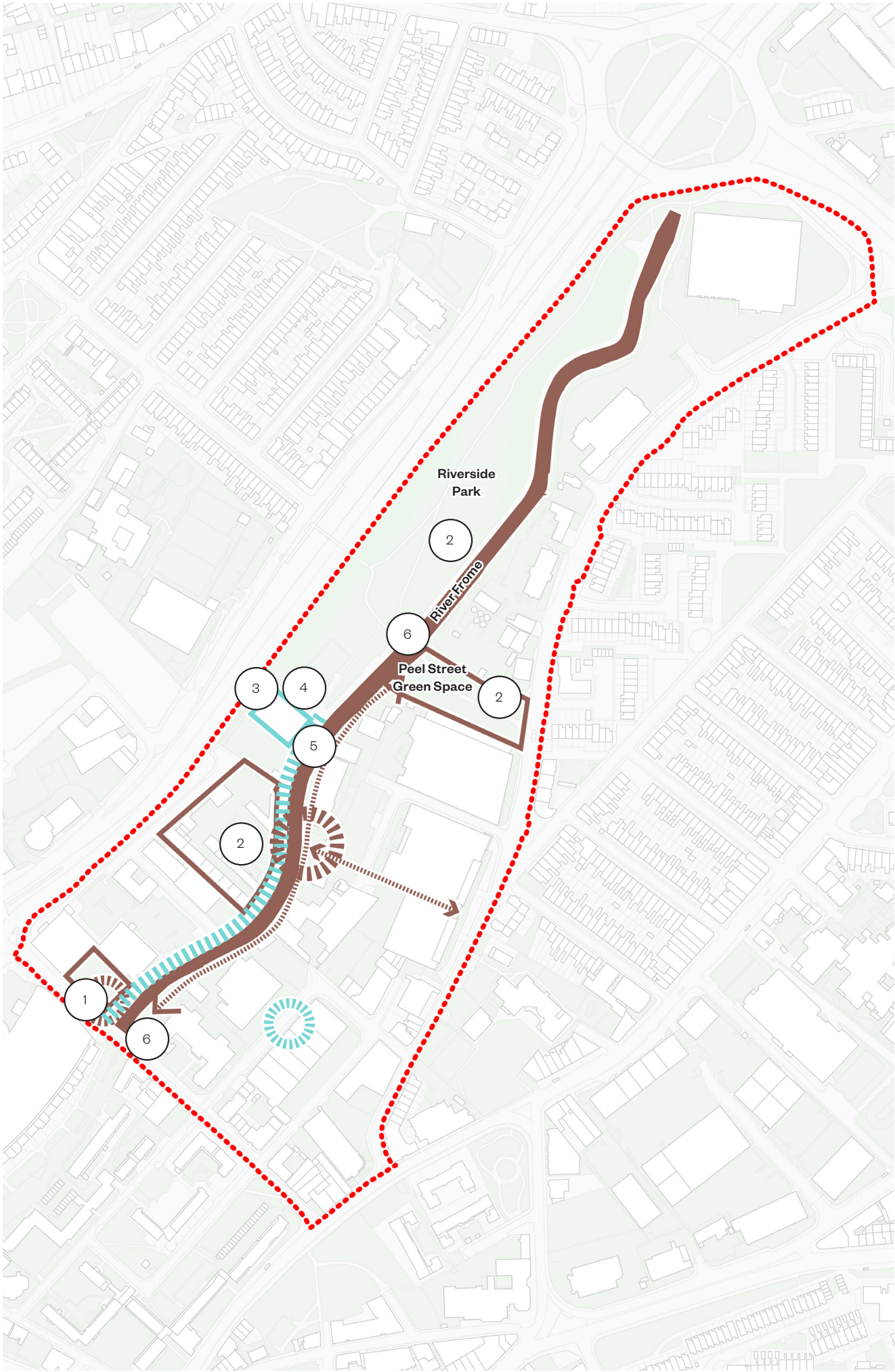
The map opposite presents a set of small projects which have the potential to be delivered individually or as a cluster. The delivery of these projects could be funded by smaller grants or funding pots and led by a range of different stakeholders.

- 1 Billboard on corner of Houlton Street and Wellington Road
- 2 Food/recipes/growing project with communal feast outcome
- 3 Activation of Riverside Park
- 4 'Frome Gateway Games' focussing on sport/activity/young people
- 5 Riverside activation through artist-led walks and mapping
- 6 Co-designed community noticeboard and directory signage

Key

- Identified opportunity areas
- Frome Gateway boundary

See the following pages for 'Snapshot' and 'Spotlight' information on the 'Small' sized projects.



Menu of Ideas

Small Projects

1. Billboard on corner of Houlton Street and Wellington Road

What typology is it?
Cultural happenings and experiences
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork

Who could the partners be?
MRP, Frome Gateway businesses and artists

Where could it be?
Corner of Houlton Street and Wellington Road

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability
Quality Urban Design
Cultural Ecology ✓

Project Example
Burg Arts community arts billboard in St Werburghs that showcases local artists as well as aiming to raise awareness and to start conversations on important topics



Example: The Burg Arts project is a project by Adblock Bristol. Artwork by Jules, @jujube_tat. From 2010–2013 and re-launched in 2018–present.

‘Spotlight’ feature project

2. Food/recipes/growing project with communal feast outcome

This project has been featured as a ‘Spotlight project’ - see pages 78 and 79 for more information.

Project Example
Circle Projects is a community project that creates new drinks with people in Bristol to capture the rich heritage of diverse communities, focusing on young people, displaced and migrant women



Example: Circle Drinks created in partnership with Ashley Community Housing and Bannerman Road Community Academy. 2023, Bristol

3. Activation of Riverside Park

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design
New creative/community spaces
Permanent artwork

Who could the partners be?
Local arts organisations in the Frome Gateway ie Document; Pennywell Studios; 395 Studio with support from developer

Where could it be?
Riverside Park

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design
Cultural Ecology ✓

Project Example
A creative outdoor dance project and short film, celebrating the benefits of nature, creativity and human connection with the global Parkinson’s community



Example: Rhiana Laws, Down by the River I..., 2023. Image credit, Huia Takau

4. ‘Frome Gateway Games’ focussing on sport/activity/young people

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces
Permanent artwork

Who could the partners be?
Riverside Youth, Trojan /MRP

Where could it be?
MUGA, Riverside Park, Peel Street Green Space

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability
Quality Urban Design
Cultural Ecology ✓

Project Example
Research based artwork project about a community-owned football team



Example: Super Duper St Annes FC by Jonathan Kelham, Bristol 2022

Menu of Ideas

Small Projects

5. Riverside activation through artist-led walks and mapping

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork ✓

Who could the partners be?

Local schools, developers based along the River Frome

Where could it be?

Riverside Park, riverside spaces and spaces highlighted in the Resilient River Frome project

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability ✓
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

Flock Together is a global outdoor movement initiated by and for people of colour.



Example:Flock Together by Ollie Olanipekun and Nadeem Perera, London 2020 onwards

6. Co-designed community noticeboard and directory signage

What typology is it?

- Cultural happenings and experiences
- Artist-led commission/design ✓
- New creative/community spaces
- Permanent artwork ✓

Who could the partners be?

Local businesses, artists and makers

Where could it be?

Corner of Houlton Street and Wellington Road, Peel Street Bridge / Wellington Road

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design
- Cultural Ecology ✓

Project Example

A welcoming large-scale notice board for Folkets Park, the People's Park in Malmö.



Example: Folkets Park noticebooard, Malmö, Byggstudio

Motion Efficiency Study, Linda Brothwell, Bristol Beacon, 2023. Image credit, Jamie Woodley

S ‘Spotlight’ example project - Food/recipes/ growing project with communal feast outcome

Spotlight project Circle Drinks

Circle Drinks is a community project that creates new drinks with people in Bristol. The project began through an engagement process with refugee and asylum-seeking women from Ashley Community Housing (ACH), who worked with artist and writer Fozia Ismail to share stories, associations, ingredients and recipes from their respective food heritages.

From conversations over tea and cake and foraging trips around the local area, the group developed a recipe for bramble leaf tea, which includes ingredients that have been used for centuries all over the world for their medical properties and flavour.

Circle Drinks have continued to work with women from ACH, along with primary school children, creating seasonal recipes for drinks that are shaped by the natural environment and the knowledge and experiences of their collaborators who forage, share, and make together.

They have created a new edible garden and outdoor kitchen with Bannerman Road Community Academy; and a partnership with Lovely Drinks

in Somerset has enabled the production of canned drinks to sell at local venues and events, with funds from sales invested in the development of new programmes and the participation of their community of makers.

Who could the partners be?
Frome Gateway developers

Where could it be?
Not space specific

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

Cost

c £10,000

Where

Ashley Community Housing ,
Bristol

How could it align with the area principles?

A. Social engagement:
Creatively engaging, informing and empowering our citizens, communities and stakeholders.

● ● ● ● ●

B. Vibrant place making:
Imagining and contributing to liveable, playful and healthy places to live, work and move through.

● ○ ○ ○ ○

C. Sustainability:
Supporting a programme of work that contributes to an environmentally and socially sustainable city.

● ● ● ● ○

D. Quality Urban Design:
Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.

● ○ ○ ○ ○

E. Cultural Ecology:
Nurturing Bristol's cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.

● ● ● ● ●

Who

Artist: Ashley Community & Housing
Developer: N/A
Commissioner: N/A





Circle Drinks created in partnership with Ashley Community Housing and Bannerman Road Community Academy, 2023, Bristol

Menu of Ideas

Medium Projects

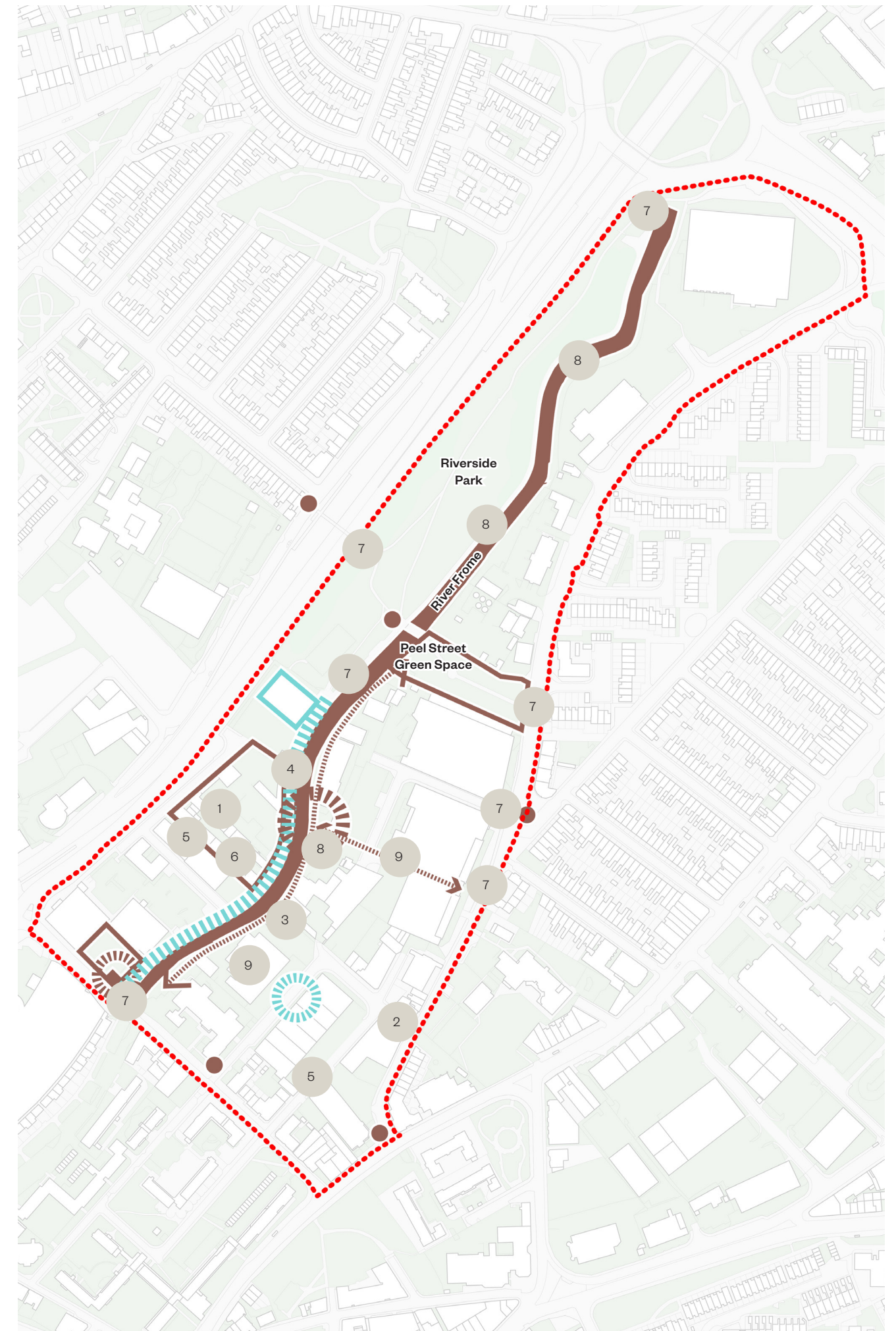
The map opposite presents a set of medium projects which have the potential to be delivered individually or as a cluster. The delivery of these projects could be funded by smaller grants or funding pots and led by a range of different stakeholders.

Key

-  Identified opportunity areas
-  Frome Gateway boundary

See the following pages for 'Snapshot' and 'Spotlight' information on the 'Medium' sized projects.

- 1 Regular meanwhile programme of activities focussed on testing ways of working.
- 2 Radio show developing history and identity of Frome Gateway through community content
- 3 Meanwhile activation of Sawmills site as temporary 'urban commons'/public space ahead of new permanent public space
- 4 Closing Wellington Road for events
- 5 Events infrastructure, such as a circus tent
- 6 'Play on the way' spaces
- 7 Improving gateway points
- 8 Riverside viewing platforms and social space
- 9 Co-design of interior/exterior long-term community/cultural spaces



Menu of Ideas

Medium Projects

1. Regular Meanwhile Programme of Activities focussed on testing ways of working.

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces
- Permanent artwork

Who could the partners be?

Bristol City Council, local creative and cultural organisations

Where could it be?

Wellington Road, Peel Street Green Space, New public space at Crown Sawmills site

When could it happen during redevelopment?

- Pre-construction ✓
- Construction
- Occupation

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability ✓
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

WeCanMake is a neighbourhood test-space in Bristol, imagining new ways to create homes



Example: WeCanMake community land trust, Bristol

2. Radio Show/Meanwhile programme

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork

Who could the partners be?

BCC, Mayoral Combined Authority Skills Bootcamp, Cultural skills delivery organisations, education partners

Where could it be?

Not location specific

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design
- Cultural Ecology ✓

Project Example

RTM is a radio station run by the artist space TACO! as a platform for community-produced culture, debate, art and music.



Example: RTM.FM, Thamesmead, London

3. Meanwhile activation of Sawmills site as temporary 'urban commons'/public space ahead of new permanent public space

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork ✓

Who could the partners be?

Platform, Bristol City Council, The Jam Jar

Where could it be?

New public space at Crown Sawmills site

When could it happen during redevelopment?

- Pre-construction ✓
- Construction
- Occupation

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability ✓
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

Inflatable tree installation and workshop programme with children to activate public space



Example: Waldseele pneumatic tree sculpture and workshops, raumlaborberlin

4. Closing Wellington Road for events

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design
- New creative/community spaces
- Permanent artwork

Who could the partners be?

Bristol City Council, Lost Horizon, Wogan

Where could it be?

Wellington Road

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability ✓
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

Frog Marsh was built after a group of residents campaigned to pedestrianise a busy road. Children and residents worked with the artist to create a social space that promotes safety, play and inclusion.



Example: Frog Marsh, by Bahbak Hashemi-Nezhad, with Bannerman Road PTA and Easton Safer Streets. Bristol, 2019

Menu of Ideas

Medium Projects

5. Events infrastructure, such as a circus tent

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design
New creative/community spaces
Permanent artwork

Who could the partners be?
Frome Gateway developers

Where could it be?
Wellington Road Depot

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A community led regeneration of a historic marketplace resulting in a reimagined central clock tower adorned with hand-embossed tiles made in a workshop, and infrastructure and shelters to allow for future pop-up events.



Example: Made in Bermondsey by Hayatsu Architects with Assemble. 2022, London. Commissioned by Southwark Council

6. ‘Play on the way’ spaces

What typology is it?
Cultural happenings and experiences
Artist-led commission/design ✓
New creative/community spaces ✓
Permanent artwork

Who could the partners be?
Local schools and Riverside Youth

Where could it be?
Wellington Road, Pennywell Street

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A playable street that puts the local generation of children at its centre. It challenges the perception of a street as a utilitarian space by introducing natural materials and a theatrical atmosphere.



Example: King’s Crescent by MUF architecture/art, London 2018, Commissioned by London Borough of Hackney

7. Improving gateway points

What typology is it?
Cultural happenings and experiences
Artist-led commission/design ✓
New creative/community spaces ✓
Permanent artwork ✓

Who could the partners be?
Bristol City Council, Frome Gateway developers

Where could it be?
Cabot Circus car park facade, Wellington Road, Wade Street, Houlton Street

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A horticultural artwork and community micro garden constructed primarily from recycled timber and re-purposed materials.



Example: Grow Feral with Jo Lathwood, Weston-super-Mare 2023 commissioned by Culture Weston. Image credit, Paul Blakemore

8. Riverside viewing platforms and social space

What typology is it?
Cultural happenings and experiences ✓
Artist-led commission/design ✓
New creative/community spaces ✓
Permanent artwork ✓

Who could the partners be?
All Frome Gateway developers

Where could it be?
Riverside Park, River-side spaces

When could it happen during redevelopment?
Pre-construction ✓
Construction
Occupation

What area principles does it meet?
Social Engagement ✓
Vibrant Placemaking ✓
Sustainability ✓
Quality Urban Design ✓
Cultural Ecology ✓

Project Example
A wooden decked structure surrounding a pond. The space was designed for outdoor teaching with two tiers of raised seating, which allow for class sessions.



Example: Seamills Primary School by Studio Weave. Bristol 2012. Image credit, Max McClure

'Spotlight' feature project

9. Co-design of interior/exterior long-term community/cultural spaces

This project has been featured as a 'Spotlight project' - see pages 88 and 89 for more information.

Project Example

TACO! was set up by a group of artists through meanwhile use of a building. It is a not-for-profit organisation and charity that supports research, production and exchange.



Example: TACO! (Thamesmead Arts and Culture Office), TACO! also hosts and manages the local radio station RTM.FM in a purpose-built broadcast studio.



Edith and Hans, Stoke Bishop Campus, University of Bristol, 2016. Image credit, Max McClure

M ‘Spotlight’ example project - Co-design of interior/exterior long-term community/cultural spaces

Spotlight project TACO!, Thamesmead

In 2014, Peabody brought together Gallions Housing Association (registered social landlord), Trust Thamesmead (charitable trust) and Tilfen Land (commercial property management) to enable a single, well-resourced body and drive the regeneration of Thamesmead in collaboration with local people and partners. The development included TACO! (Thamesmead Arts and Culture Office), which was set up by a group of artists through meanwhile use of a building in the Thamesmead development. It is a not-for-profit organisation and charity that supports research, production and exchange. It now operates across two purpose-built spaces in Thamesmead: a gallery and event space designed by Manolo & White, and a production and workshop space with publishing and print facilities. It is led and run by artists Mat Jenner, Natasha Bird and Gina Prat Lilly, with a board of trustees and advisors. TACO! invites artists to research, develop and realise projects over a dedicated period. Projects initiated by artists vary in duration, with an open timeframe and no set expectations or outcomes, but with a focus on ‘making practice public’. This artist research informs a diverse public programme that includes

exhibitions, events, discussions, workshops, broadcasts, screenings, publishing, and co-authored participatory projects with communities, groups, children and young people. The organisation works with local and visiting artists to develop artist-led projects and research. It delivers a range of contemporary art activities including exhibitions, events, publishing and The Hundred Club - an experimental creative space that uses arts and play to explore social justice issues through regular free workshops, trips and projects for 5-12 year olds and their siblings, parents and carers. TACO! also hosts and manages the local radio station RTM.FM: a volunteer-run, arts-based community radio station and platform for community-produced culture, debate, storytelling, art and music.

<https://taco.org.uk>, <https://www.thamesmeadnow.org.uk> & <https://rtm.fm>

Who could the partners be?

Developers and community organisations

Where could it be?

Temporary site, moved to permanent accommodation as part of one of the development sites

When could it happen during redevelopment?

Pre-construction ✓
Construction ✓
Occupation ✓

Cost

Initial set up cost in temporary space £40,000. Fit out of permanent commercial space £350,000. Annual turnover 2024/2025 £140,000

Where

Thamesmead, London

How could it align with the area principles?

A. Social engagement:

Creatively engaging, informing and empowering our citizens, communities and stakeholders.

● ● ● ● ●

B. Vibrant place making:

Imagining and contributing to liveable, playful and healthy places to live, work and move through.

● ● ● ● ○

C. Sustainability:

Supporting a programme of work that contributes to an environmentally and socially sustainable city.

● ● ● ○ ○

D. Quality Urban Design:

Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.

● ● ● ○ ○

E. Cultural Ecology:

Nurturing Bristol's cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.

● ● ● ● ●

Who

Artist: TACO!
Developer: Gallions Housing Association, Trust Thamesmead and Tilfen Land
Commissioner: Peabody



RTM.FM developed by Sam Skinner with TACO! Commissioned by Peabody

Menu of Ideas

Large Projects

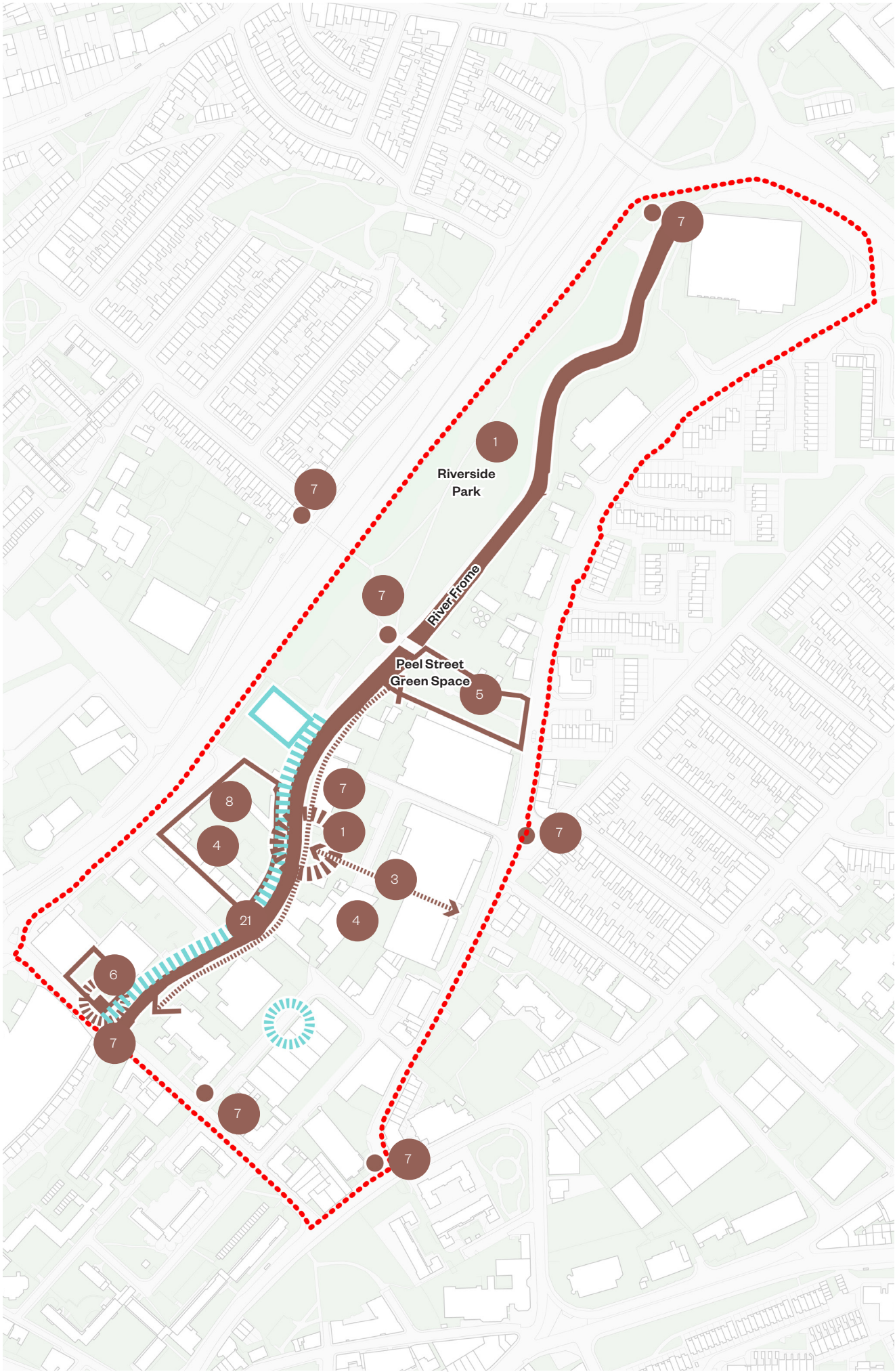
Bigger projects are an opportunity to be ambitious and to think at scale. Bringing different people together to bring long-term positive change to Frome Gateway

- 1 Riverside amenity spaces
- 2 New public spaces in Platform and Dandara developments
- 3 Makers Avenue and link to Riverside Park
- 4 Creation of artist-led creative workspace
- 5 Peel Street Green Space improvements
- 6 Corner kiosk/public facing use at Houlton Street site
- 7 Co-designed wayfinding throughout Frome Gateway
- 8 Materials circular re-use hub

Key

- Identified opportunity areas
- Frome Gateway boundary

See the following pages for ‘Snapshot’ and ‘Spotlight’ information on the ‘Large’ sized projects.



Menu of Ideas

Large Projects

1. Riverside amenity spaces

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork ✓

Who could the partners be?

Waterside Developers such as Dandara, Platform, Young Bristol

Where could it be?

Riverside Park, River-side spaces and spaces highlighted in the Resilient River Frome project

When could it happen during redevelopment?

- Pre-construction ✓
- Construction
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability ✓
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

A large-scale text installation that explores movement, migration and change developed in collaboration with local residents.



Example: On WindTides by Helen Cammock. Cody Dook London 2024. Commissioned by The Line

‘Spotlight’ feature project

2. New public spaces in Platform and Dandara developments

This project has been featured as a ‘Spotlight project’ - see pages 96 and 97 for more information.

Project Example

A gently curving 60 seater picnic bench beside the Thames. It connects the river with pearlescent shells set within the unique terrazzo surface and provides a social space for local residents to gather and eat.



The Seafood Disco by Studio Morison Greenwich, 2019, commissioned by NOW Gallery for Greenwich Peninsula

3. Makers Avenue and link to Riverside Park

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork ✓

Who could the partners be?

Investin and Platform

Where could it be?

Proposed ‘Makers Avenue’ street

When could it happen during redevelopment?

- Pre-construction ✓
- Construction
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

An open-access community workshop in London, which specialises in wood and metal processes, with affordable access to tools, space and creative programmes run by expert technicians.



Example: Blackhorse Workshop was set up by Assemble, LB Waltham Forest, The Mayor of London and Create, 2014

4. Creation of artist-led creative workspace

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork ✓

Who could the partners be?

Frome Gateway developers

Where could it be?

All new ground floor units

When could it happen during redevelopment?

- Pre-construction ✓
- Construction
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

Flexible living and workspace for 14 artists and their families. In return for reduced rent, the artists deliver free creative activity programmes for the community.



Example: A House for Artists was co-commissioned by Create London and the London Borough of Barking and Dagenham; delivered by BeFirst and supported by the Mayor of London.

Menu of Ideas

Large Projects

5. Peel Street Green Space improvements

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork ✓

Who could the partners be?

Frome Gateway developers, Bristol City Council strategic projects

Where could it be?

Peel Street Open Space

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

‘Bringing Home to the Unknown’ is a collaboration between POoR and students from Mayesbrook Park School to co-design an installation



Example: Bringing Home to The Unknown, 2021, POoR Collective and Mayesbrook Park School in Becontree

6. Corner kiosk/public facing use at Houlton Street site

What typology is it?

- Cultural happenings and experiences ✓
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork ✓

Who could the partners be?

Frome Gateway developers, Bristol City Council, Bristol Culture Network, Mayoral Combined Authority

Where could it be?

Houlton Street site

When could it happen during redevelopment?

- Pre-construction ✓
- Construction
- Occupation ✓

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

Bringing a vacant unit back into use through an artist collaboration that involved the up-skilling of two trainees and the production of more than a thousand hand-made tiles.



Example: Clay Station by Assemble and Matthew Raw, London 2017 Commissioned by Art on the Underground. Image credit, Benedict Johnson

‘Spotlight’ feature project

7. Co-designed wayfinding throughout Frome Gateway

This project has been featured as a ‘Spotlight project’ - see pages 98 and 99 for more information.

Project Example

A public sculpture exploring memories from across the generations created following design workshops with Y1 and Y5 pupils at Cherry Orchard Primary School



Example: Wayfinding to our Memories by Sahra Hersi, Cement Field 2024.

8. Materials Hub (store/exchange of materials from construction works)

What typology is it?

- Cultural happenings and experiences
- Artist-led commission/design ✓
- New creative/community spaces ✓
- Permanent artwork

Who could the partners be?

TBC

Where could it be?

Wellington Road Depot

When could it happen during redevelopment?

- Pre-construction ✓
- Construction
- Occupation

What area principles does it meet?

- Social Engagement ✓
- Vibrant Placemaking ✓
- Sustainability
- Quality Urban Design ✓
- Cultural Ecology ✓

Project Example

A community art ‘factory’ where young people can learn how to make basic goods in radically sustainable ways.



Example: Absolute Beginners community art project using waste materials, Park Royal, London

L ‘Spotlight’ example project - New public spaces in Crown Sawmills development

Spotlight project Seafood Disco, Studio Morison

Seafood Disco is a gently curving sixty-seater picnic bench beside the River Thames in the shape of a smile. At twenty-seven metres in length, it is the longest picnic table in London. The work began in the studio with a bag of coconuts and the old Tommy Cooper joke, 'I went to a seafood disco – and pulled a muscle.'

The coconuts led to a playful form built from the fundamental geometries of the cone, cylinder, and slab, with the recurring funfair motif of the hemispherical half coconut propping up stools and popping up through tabletops. Cooper’s joke connects the river and the pearlescent mussel shells set within the unique terrazzo surface of the table and bench surfaces, as well as giving the table its joyful smile.

The work also includes four permanently installed barbecues that can be used by anyone, creating a green space for people to gather, cook, and eat together, while enjoying views of the river up past the Emirates Air Line cable car and down to the Thames Barrier.

Seafood Disco was produced in 2019 as part of an art trail spanning 1.6 miles of the Greenwich Peninsula development by Knight Dragon, a 30-year regeneration project over 150 acres in that will create over 17,000 new homes for 34,000 residents.

The work is one of 17 permanent artworks by internationally renowned artists, commissioned to create a free art trail that connects to The Line, London's dedicated modern and contemporary art walk.

Who could the partners be?
Platform

Where could it be?
Crown Sawmills river frontage

When could it happen during redevelopment?
Pre-construction ✓
Construction ✓
Occupation ✓

Cost

c £80,000 (artist fees and construction)

Where

Greenwich, London

How could it align with the area principles?

A. Social engagement:
Creatively engaging, informing and empowering our citizens, communities and stakeholders.

● ● ● ● ●

B. Vibrant place making:
Imagining and contributing to liveable, playful and healthy places to live, work and move through.

● ● ● ● ○

C. Sustainability:
Supporting a programme of work that contributes to an environmentally and socially sustainable city.

● ● ○ ○ ○

D. Quality Urban Design:
Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.

● ● ● ● ●

E. Cultural Ecology:
Nurturing Bristol's cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.

● ● ● ● ○

Who

Artist: Studio Morison
Developer: Knight Dragon / Greenwich Peninsula
Commissioner: NOW Gallery



The Seafood Disco by Studio Morison Greenwich, 2019, commissioned by NOW Gallery for Greenwich Peninsula

L ‘Spotlight’ project - Co-designed wayfinding throughout Frome Gateway

Spotlight project Wayfinding To Our Memories, Sahra Hersi

Wayfinding to Our Memories is a four-meter-tall artwork by Sahra Hersi created in collaboration with year one and year five students at Cherry Orchard Academy in Ebbsfleet, Kent. Through a series of workshops, young people reflected on their memories of home and their local area while listening to audio and film clips from the *Ebbsfleet Citizen Archive*, featuring older residents’ memories and recollections. Inspired by these experiences, the students crafted wayfinding signs and drawings, blending their own memories with those from the archive. The finished work showcases a cross generational blend of recollections, such as bunting (a memory shared by a 90-year-old resident) and ice cream. Elements like ships and trains nod to the area’s shipping and industrial heritage, reflecting both past and present. The work includes a QR code for ebbsfleetoitizenarchive.org, acting as a portal to a vault of collective memories and encouraging visitors to pause, reflect on their own memories and appreciate connections across time and experiences.

Cost

Approximately £5000

Wayfinding To Our Memories is part of *Ebbsfleet Citizen Archive*, a community-led project capturing and preserving the varied stories and histories of the people and places of Ebbsfleet, Greenhithe, Swanscombe, and Northfleet; inviting local people to work with artists, historians and fellow residents to explore the area’s unique historic and contemporary identity through objects, sounds, videos and photographs collected by and from residents past, present and future.

The archive is funded by The National Lottery Heritage Fund and Arts Council England, and supported by Ebbsfleet Development Corporation, Gravesham Libraries, Dartford Museum and Libraries, and Kent Archives.

Who could the partners be?

Developers, BCC strategic projects, Mayoral Combined Authority Skills Bootcamp, Cultural skills delivery organisations, Education partners, schools

Where could it be?

Throughout St Jude’s and Frome Gateway zone of influence

When could it happen during redevelopment?

- Pre-construction ✓
- Construction ✓
- Occupation ✓

Where

Ebbsfleet, Kent

How could it align with the area principles?

A. Social engagement:

Creatively engaging, informing and empowering our citizens, communities and stakeholders.

- ● ● ● ●

B. Vibrant place making:

Imagining and contributing to liveable, playful and healthy places to live, work and move through.

- ● ● ● ○

C. Sustainability:

Supporting a programme of work that contributes to an environmentally and socially sustainable city.

- ● ○ ○ ○

D. Quality Urban Design:

Embedding quality public art and culture into schemes as early as possible to maximise economic, civic and social value for developers, residents and users.

- ● ● ● ●

E. Cultural Ecology:

Nurturing Bristol’s cultural, creative ecology by commissioning artists and producers and providing space to allow their vision and ideas to thrive.

- ● ● ● ●

Who

Artist: Sahra Hersi
Developer: Ebbsfleet Development Corporation
Commissioner: Cement Fields



Wayfinding to our Memories by Sahra Hersi, Cement Field 2024.

- Delivering Projects
- City-wide Objectives
- Public Art
- Commissioning Toolkit
- Useful Contacts and Information



Community Launch, The Green Way, Bristol, 2020, Delivered by Design West, Image credit, Paul Blakemore

How will projects be delivered?

Projects will be delivered by developers active within the area with a public art delivery expectation through Bristol Council's planning policy, along with artists, public art producers, cultural activators, community enablers and local people with ambitions to deliver their own projects as part of area-wide approaches.

The policy context

Bristol City Council's Core Strategy Policy BCS21 ensures public art and culture are key elements of successful good quality urban design. Delivery is through developer contribution negotiated from a starting point of 1% of construction costs (less fees). This commitment will continue in the new Local Plan with emerging policy DMP1 (Delivering well-designed, inclusive places).

The 'percent for art' approach was initiated in 1991 by Arts Council England, in line with many countries across Europe. It is still used as a benchmark by Local Authorities across the UK.

The developer contribution is divided into two elements:

- 20% through Section 106
- 80% through planning condition

Section 106

This element is held by Bristol City Council and goes to resource the brokering, engagement and co-ordination of the Public Art and Cultural Activation Strategy by the Council.

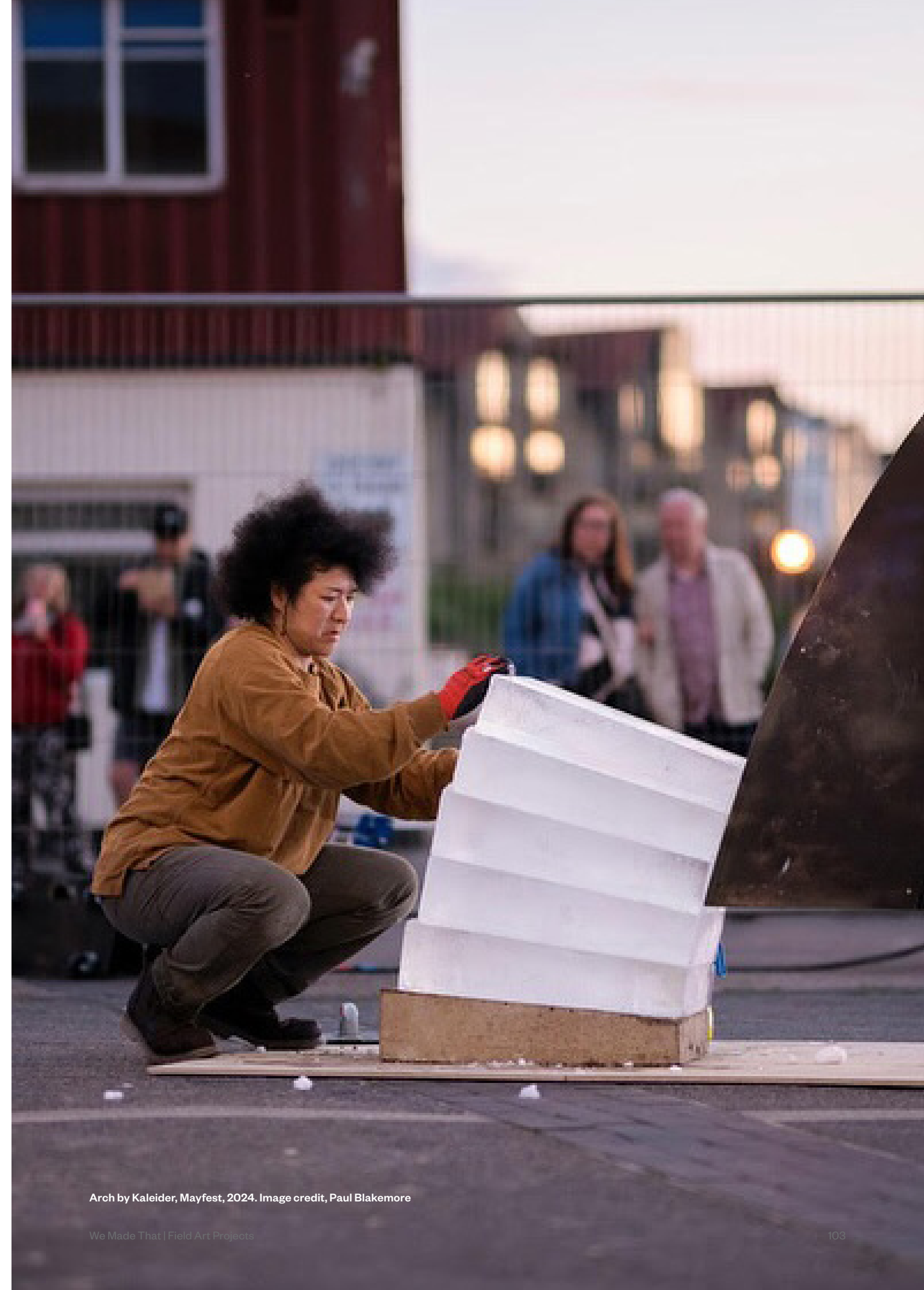
The justification for this is the scale of regeneration and disruption from development across the city necessitates the need to manage change positively through temporary and permanent public art and cultural activation over the next ten years (2025–35).

This will include:

- Resourcing officer/s
- Establishing governance structure/s such as a City Centre/Frome Gateway Cultural Advisory Group
- Communications programme
- Programme oversight/management: short/medium/long-term
- Possible skills development programme.
- Engagement oversight (including building a shared resource)
- Developers, partners brokering and support
- Fundraising/investment planning
- Action learning/evaluation
- Co-creating new models of equitable, community-led cultural place shaping and stewardship

Planning condition

The remaining 80% of the contribution will be held by the developer to deliver public art/cultural activation according to approved scheme specific public art plans linked to the Public Art and Cultural Activation Strategy. Delivery will be ensured through subsequent pre-commencement and pre-occupation planning conditions.



Arch by Kaleider, Mayfest, 2024. Image credit, Paul Blakemore

Delivering Projects City-wide Objectives

Bristol City Council is working across the city to improve the built environment, reduce social exclusion, strengthen the city’s economy and improve access to employment and training.

In some cases a development may be positioned adjacent to communities with agendas and synergies that are shared more widely across the immediate area – this could be across the Frome Gateway and City Centre, or even across Bristol more widely.

Opportunities for shared purpose might include:

- Co-creating new models of equitable, community-led cultural place shaping and stewardship
- Working with young people
- Providing skills and training for a particular sector of society
- Thinking about the cities impact on the environment and health and wellbeing of its citizens

In addition there are a number of wider Cultural initiatives taking place across Bristol and the southwest which it might enhance your development’s activity to link up with, for example:

- Citizens for Culture: a WECA initiative to create a cultural plan for the combined authority
- BCC’s Cultural Strategy: which will impact on the city for the next ten years
- WEVA: West of England Visual Arts Alliance 2021 to 2024: evaluation
- Bristol Legacy Foundation
- AHRC and Universities

If any of the above ties in with the aspirations of your own business then Bristol City Council’s art and regeneration officers will be pleased to link you into existing initiatives, or connect you with other organisations with shared aims and objectives.

Such projects may be eligible for further investment from regional, national and European funders.

Example project Circular Economy Hub

The Circular Economy Hub is the result of bottom up research by organisations within the Park Royal area interested in recycling waste as part of a circular economy.

Responding to the large amount of waste being produced by the local film industry, redevelopment and construction work these organisations have developed innovative means of reusing waste either through creative production or education and outreach programmes engaging with young people and the community. The Hub was set up by the OPDC (The Mayor of London’s Development Corporation) and is run by the Republic of Park Royal with four key providers: Recollective; Rescued Clay; Absolute Beginners and Remade.



The Walking Forest, Broadmead 2023 Image credit, Bristol Design 2023

Delivering Projects

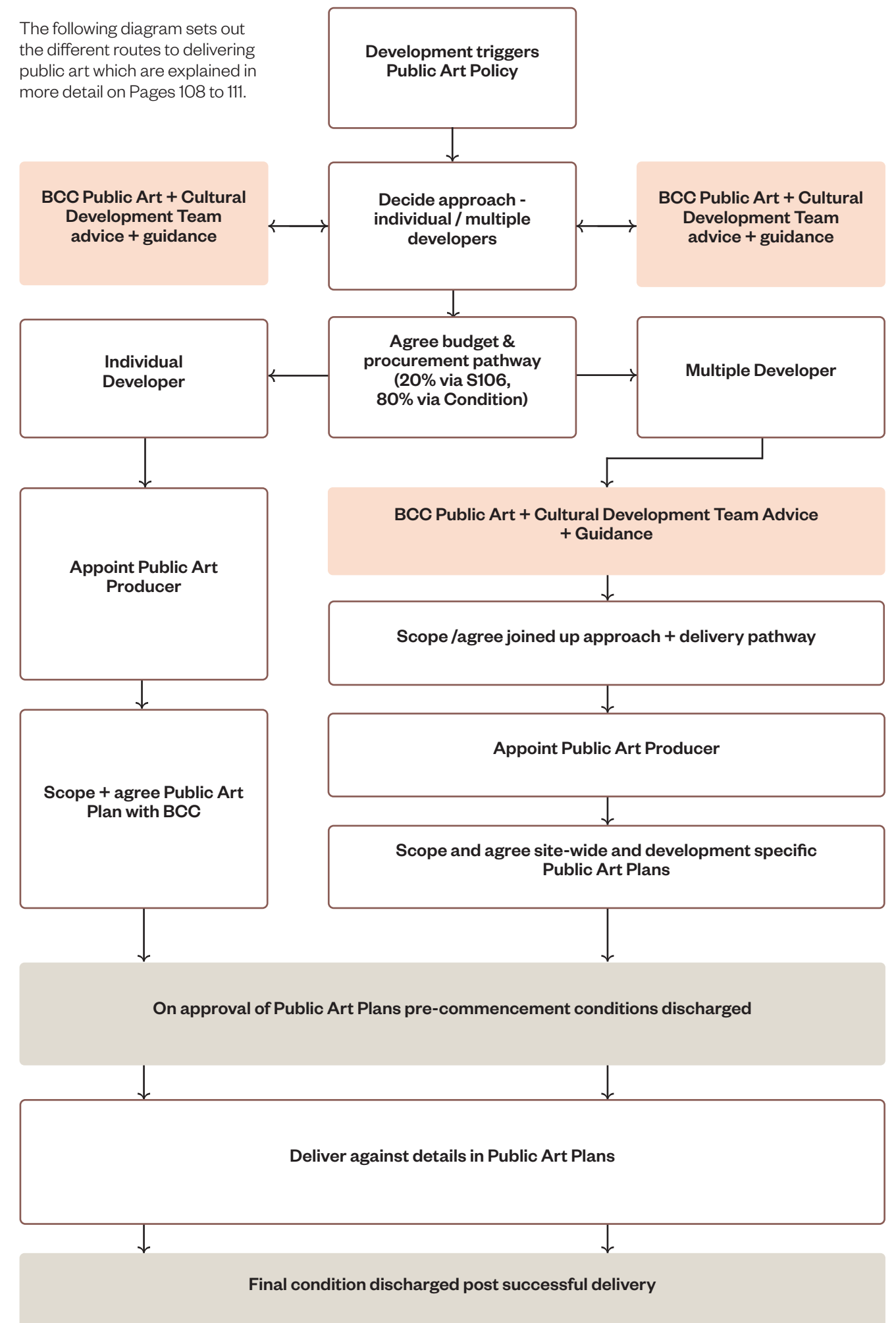
As a developer

If you are part of a project team delivering development schemes in the City Centre or Frome Gateway regeneration areas you may choose, or be required through planning policy, to plan and deliver public art and culture as you progress through your planning process.

Key considerations might be:

- What is the purpose of your development?
- How do your ambitions intersect with the ambitions of this document and the regeneration frameworks regarding placemaking, regeneration, quality of life?
- Does your development border on another with similar ambitions and agendas?
- Would it add value to your development to take a shared approach to achieving those ambitions?
- Do you want to take an individual (still following the ambitions of this document) or shared (where some resources might be pooled) approach?

The following diagram sets out the different routes to delivering public art which are explained in more detail on Pages 108 to 111.



Delivering Projects

Public Art

Commissioning Toolkit

Bristol City Council's website **Art and the Public Realm Bristol** provides useful advice and guidance on public art commissioning as well as a comprehensive archive of public art projects in the city. This can be found at: <https://www.aprb.co.uk>. Bristol's Public Art Commissioning Toolkit can be downloaded from the Resources page and provides a step by step guide to delivering public art in the city.

Current and emerging planning policy aligned to the new Local Plan means that all developments of a certain size must contribute towards public art:

- **Adopted Policy BCS21** encourages delivery of 'permanent and temporary public art' within development by Major (10-99 units) and Super major (100+ residential units) schemes.
- **Emerging Policy DMP1** (Delivering well-designed, inclusive places) states that 'New development should enable the delivery of permanent and temporary public art and other cultural activity. Development proposals which are over 100 dwellings or 1,000m²; or open to the public; or which interact with or create significant areas of public realm will be expected to demonstrate how the provision/promotion of public art and cultural activity has been addressed'.

Schemes that trigger BCC's Public Art Policy are required to demonstrate how they will support Public Art and commit to the ongoing process in their planning applications.

With multiple projects at scale coming forward in the City Centre and Frome Gateway areas Bristol City Council has commissioned this strategy to support a joined-up approach to maximise and co-ordinate developer contributions and activity by proposing a 'menu' of public art and cultural activations that developers can deliver, or contribute to, when defining their Public Art approach.

Budget

The developer should meet with the BCC Public Art Officer to agree their contribution to public art and cultural activation, starting from the position of 1% of construction costs. For every scheme, the procurement pathway for the contribution will be split between 20% through S106 and 80% through condition. (Please see the 'multiple developer schemes' section below for details on the one option

where this may differ, with the full contribution being procured via S106 to enable pooling across sites).

The developer should decide at this point whether they wish to approach the delivery of their public art and cultural activation obligation via

- An individual single developer scheme;
- Or via a multiple developer scheme;

The latter may be delivered through a multi-site Public Art Plan or a significant contribution to a pooled fund (S106) that enables the delivery of a large-scale project. Where the opportunity presents itself, there could also be a conversation about whether funding a local asset or cultural organisation within the proximity of the development site or regeneration area more widely could be the most meaningful outcome

When considering which approach to take to satisfy Public Art planning expectations as a developer, it is important to consult with the council's Public Art team at an early stage so they can provide advice and guidance on the most suitable procurement pathway.

Procurement & Delivery Pathway Examples

Individual Single Developer Schemes

Stage One: Public Art Plan

Budget: The procurement pathway for the agreed % contribution will be split between 20% through S106 and 80% through condition.

Process: The developer will appoint an independent Public Art consultant to write a Public Art Pan setting out their intentions to deliver public art and cultural activation.

This plan will draw from the overarching Public Art and Cultural Activation Strategy already in place, shaping a site-specific Public Art Programme using the 'small, medium and large' Menu of Ideas examples. Due to the specificity of each site and the characteristics, scale and opportunities it presents, some may put forward a different combination of scaled projects as their public art offer.

It is likely that two conditions will be placed on the scheme on approval, a pre-commencement condition and a pre-occupation condition. A Template example is shown on the next page (subject to change).



Poisonous Plants Tour, part of Nexus by Melanie Jackson, Stoke Bishop Campus, University of Bristol, 2013

Delivering Projects

Public Art

Commissioning Toolkit

A) Pre-commencement: Site-specific Public Art Plan

The development may not be commenced until a site-specific Public Art Plan has been submitted to, and approved by, the Local Planning Authority. The Plan should be written by an external Public Art Producer and should illustrate how the public art for the development accords with the Public Art and Cultural Activation Strategy for the City Centre and Frome Gateway (PACAS). The Plan should identify appropriate interventions/projects from the PACAS to deliver, and include information such as, amongst other aspects, the creative rationale in response to site, engagement process, artist commissioning model, delivery and management approach, a project timetable, budget, and details of future maintenance responsibilities and requirements, where applicable.

B) Pre-occupation: Site-specific Public Art Plan Delivery

All public art works shall be delivered in accordance with the agreed site-specific Public Art Plan and details and thereafter retained and maintained as part of the development, unless otherwise agreed in writing by the Local Planning Authority. The Public Art Plan shall be delivered in accordance with any area-wide Public Art and Cultural Activation Strategy in place.

Reason: To mitigate the impact of the development on people and place in the interests of the amenity of the area; and to ensure the delivery of meaningful Public Art by the development (as detailed in the site specific Public Art Plan and PACAS for CC and FG) in accordance with BCS21 of the Bristol Core Strategy (2011).

Stage Two: Public Art Delivery

Once the site-specific Public Art Plan is approved by the Local Planning Authority, delivery of the proposed plan can begin. Additional details of artists' appointment and subsequent proposals can be submitted separately to the Public Art Officer for sign off, in addition to any amendments or proposed changes to programme.

Multiple developer schemes

Where the opportunity presents itself, such as in these two key regeneration areas, Bristol City Council encourage and support a joined-up approach to public art commissioning across multiple plots.

To define the best possible approach conversations with the local authority should be had at the earliest stage possible. The procurement mechanisms for most efficiently delivering these large-scale multi-site projects will be bespoke to the opportunity, likely procured through either A or B below:

A) Investment in a multi-site Public Art Plan co-ordinated by one Public Art Producer. The agreed contribution from each developer will be procured via the usual split - 20% through S106 and 80% through condition.

It is recommended that the 80% delivery budget for each scheme would be pooled via a central Producer. This would be used to commission the multi-site Public Art Plan which shall be delivered in accordance with the area-wide Public Art and Cultural Activation Strategy already in place.

The multi-site Public Art Plan may take place over a 2-stage process, but with active support from the local authority to ensure this does not impact negatively on individual developer's delivery timelines / condition discharge.

Stage One: Multi-site Public Art Plan

This will cover the different plots/schemes and will:

- Contain the site wide philosophy and key drivers across the development area as set out in this document;
- Set out a vision for how Public Art will support the delivery of the principles set out in this document;
- Create opportunities to pool resources around shared priorities and create more meaningful and impactful public art offers in the interest of the ambitions of the area;
- Provide a mechanism for different plots to discharge their conditions and not be held up by other developments.

Stage Two: Individual Developer Public Art Plan (as above in single development schemes)

This will be a concise site-specific document written by the Producer that defines the specific deliverables from the multi-site Public Art Plan assigned to that particular-site and the delivery timeline against it.

B) Public art delivery budget (80%) for each plot to be procured via S106 to enable pooled funds.

It may be agreed by the local authority that the most efficient delivery mechanism would be to procure the multi-site delivery budget via S106 from each site.

In this instance, BCC would act as commissioner on behalf of the developers and may either deliver using in-house resource or commission a Producer to deliver the multi-site project working closely with each developer and site.

For both routes A & B, where a site-specific or multi-site Public Art Plan includes ambitions for a place-based Cultural Advisory Group, this will be managed by BCC to engage with, advise and support the overarching programme; individual and multiple developer schemes. The council's Public Art team can advise on the current status of these groups for both the City Centre and Frome Gateway.

Delivering Projects As a stakeholder

If you are a local organisation, community group, artist collective or other stakeholder, you may want to deliver your own public art projects and cultural activations and get involved in an area-wide approach.

Key considerations might be:

- If you are within, or adjacent to, the City Centre or Frome Gateway areas, do any of the opportunities in this document resonate with you or cross over with your own values, expertise and plans for the future?
- Might your organisation be able to provide a developer with the resource (management and/or community participants) that they require to fulfil their own public art obligations?
- Does your organisation have a creative function? If so might you be able to assist a developer in delivering their public art and/or cultural activation plan? Could you act as their public art producer? Or as the artist or creative organisation that delivers or

- co-delivers a specific artwork or cultural activation project as listed in the opportunities?
- Or do you provide activity or represent a particular community or user group that a developer or strategic partner might wish to engage with in order to deliver one of the opportunities? As a future visitor, resident or business?

Contact Bristol City Council's Regeneration Team or Art and the Public Realm Team and let them know you are interested – and what you can provide.

They will be able to add you to the mailing list for regular updates, and connect you to any relevant opportunities to get involved.



Seeds of Change - A Floating Ballast Seed Garden, Bristol, 2012-17. Image credit, Max McClure

Delivering Projects

Useful Contacts and
information

For more information about delivering Public Art and Cultural Activation projects in Frome Gateway and the City Centre, you can get in touch with Bristol City Council using the following contact details:

- Citycentreregeneration@bristol.gov.uk
- Artandthepublicrealm@bristol.gov.uk
- Fromegateway@bristol.gov.uk



Hollow, Katie Paterson with Zeller & Moya, Bristol, 2016. Image credit, Max McClure



Glossary

Public Art

The term ‘Public Art’ refers to art that is in the public realm, regardless of whether it is situated on public or private property or whether it has been paid for with public or private money. Please see section on typologies above for the different ways of interpreting public art.

Public Art Plan

A Public Art Plan should always be written by a Public Art Producer/ Consultant. It lays out a developer approach to public art that meets Bristol City Council’s definitions and principles, and the needs and opportunities of a specific scheme. Amendments and additions can be made/added to this document and signed off by the Public Art Officer as the scheme passes through the planning pathway. The public art programme should then be delivered against the details of the Public Art Plan.

Culture

Culture means many different things to different people including music, art, history, heritage, events and experiences where Bristol’s diverse citizens can share, celebrate or learn. Culture also relates to how we understand, explore and inhabit places and contributes to how the communities that live there thrive.

Cultural Activation

Activity that contributes to the culture and conviviality of existing and new places. This might include events and happenings, as well as activating spaces for meeting and gathering. Often bringing people together, providing a sense of shared identity and belonging, and empowerment; encouraging participation in civic life. Cultural activation involves working with creative partners/cultural producers and/or artists and engages with local stakeholders and assets. It does not necessarily lead to a permanent outcome; it could be an experience, event or temporary intervention.

Social Value

Social value is a way of understanding and measuring the benefit to society from the delivery of goods and services. It is an approach used to broaden thinking about ‘value for money’ beyond financial cost or price, by considering the value of social, economic and environmental benefits too.

Cultural Strategy

A Cultural Strategy in a place shaping context takes a connected, cohesive approach across a defined physical area to ensure a strong and appropriate cultural life can be safeguarded and encouraged to grow to contribute to welcoming, distinctive and attractive places.

Section 106

A legal agreement between an applicant seeking planning permission and the local planning authority, which is used to mitigate the impact of the development on the local community and infrastructure. Funds agreed through the S106 process are held by the council and ring-fenced for that specific purpose.

See more at [bristol.gov.uk/council/council-spending-and-performance/section-106-money](https://www.bristol.gov.uk/council/council-spending-and-performance/section-106-money)

Planning Condition

Planning Conditions are attached to granted planning permissions, enabling development to proceed where it would otherwise have been necessary to refuse planning permission. Conditions can enhance the quality of development and enable development to proceed where it would otherwise have been necessary to refuse planning permission, by mitigating the adverse effects. The objectives of planning are best served when the power to attach conditions to a planning permission is exercised in a way that is clearly seen to be fair, reasonable and practicable. It is important to ensure that conditions are tailored to tackle specific problems, rather than standardised or used to impose broad unnecessary controls.

Bristol City Centre Community and Cultural

Space Report

This is a report being produced following the emerging Local Plan policy DS1A. It outlines how Bristol City Council can diversify the character of the city centre (and Broadmead in particular) through the effective activation, allocation, and management of new ground floor city centre units created through development.

Resilient River Frome

The Resilient Frome Project is looking at innovative ways to manage flood risk across the river Frome catchment. Bristol City Council is the lead partner with support from South Gloucestershire Council, Wessex Water and the Environment Agency. It stretches the length of the River Frome and for the purposes of this document involves projects within the Frome Gateway Regeneration Area.

Broadmead Public Realm Design Code

A document produced to guide public realm and landscaping improvements happening alongside the transformation of streets across the Broadmead area to improve active and sustainable travel infrastructure.



Ruined, Hew Locke, Bristol, 2010. Image credit, Jamie Woodley

Image and artist credits

Image and artist credits have been provided throughout this document.

You can get in touch using the email addresses below if you spot anything that needs correcting, updating, or removing:

- Citycentreregeneration@bristol.gov.uk
- Artandthepublicrealm@bristol.gov.uk
- Fromegateway@bristol.gov.uk

Other thanks

With thanks to the following Public Art Producers with project images featured in this Strategy:

- Art Acumen
- Bristol City Council
- Bricks
- Design West
- Field Art Projects
- Ginkgo Projects
- In Between Time
- MAYK
- PONY
- Primary/Bristol - Foreground, Arnolfini
- Rising Arts Agency
- Situations

Design team

About the design team

This strategy document has been created by We Made That and Field Art Projects in collaboration with Bristol City Council.

We Made That create equitable places through incisive research and impactful projects. We work exclusively for the public sector and charities and are committed to delivering public good.

Field Art Projects are a south-west based art consultancy that work across the public and private sectors to develop and deliver creative-led regeneration strategies and public realm commissions in partnership with communities and local stakeholders.

Project website links

- OfRiders and Running Horses, Still House (<https://www.mayk.org.uk/archive/of-riders-and-running-horses>)
- Sanctum by Theaster Gates (<https://www.situations.org.uk/projects/theaster-gates-sanctum/>)
- Super Wonder Shrine, Morag Myerscough (<https://moragmyerscough.com/commissions/super-wonder-shrine>)
- Super Duper St Annes FC by Jonathan Kelham (<https://stanneshouse.org/projects/super-duper-st-annes-f-c-with-jonathan-kelham/>)
- Transmissions: Radio Art Lab Photo: Ibolya Feher (<http://www.beefbristol.org/portfolio/transmissions-radio-art-lab-26-28-july-2024/>)
- Broad Meadow by Slvia Rimat & Charli Clark(<https://residence.org.uk/2024/03/22/broad-meadow/>)
- Bluecoat Platform by Tom & Simon Bloor (<https://www.simonandtombloor.com/public-projects/bluecoat-platform-/>)
- Pero's Bridge by Elise O'Connell (<https://aprb.co.uk/projects/peros-bridge/>)
- Woods by Clarice Lima (<https://inbetweentime.co.uk/osunwunmi-reflects-on-woods/>)
- Sign Night - Hand Ships Sail by Cathy Mager (<https://bristolightfestival.org/installations/sign-night-hand-ships-sail/>)
- Studio Weave, Sea Mills Primary School (<https://aprb.co.uk/projects/primary-bristol-sea-mills-primary-school/>)
- Flock Together by Ollie Olanipekun and Nadeem Perera (<https://www.flocktogether.world/about>)
- Piazza Novissima by Studio Jacob (<https://studiojacob.at/piazza-novissima>)
- Seeds of Change: A Floating Ballast Seed Garden by Maria Theresza Alves, design by Gitta Geschwendtner (<https://www.mariatherezaalves.org/works/seeds-of-change?c=47>)
- Peveril Gardens, Gabriel Kuri, with Sanchez Benton Architects, and Nigel Dunnett (<https://forma.org.uk/projects/peveril-gardens>)
- Crown of Light by Ross Ashton, Robert Ziegler and John del'Nero (<https://www.lumiere-festival.com>)
- Canteen by Neville Gabie (<https://www.nevillegabie.com/works/bsl/canteen/>)
- No 700 Reflectors by Rana Begum (<https://www.ranabegum.com/kings-cross-cubitt-square>)
- Let Water Hold You by Amelia Hawk (<http://www.amelia-hawk.com/let-water-hold-you.html>)
- The Common Room Roman Road by Public Works and Roman Road Trust (<https://www.publicworksgroup.net/projects/common-room/>)
- Continuum by Illumaphonium (<https://bristolightfestival.org/installations/continuum/>)
- Live Dance Performance by Julie Cunningham, ArtNight by Thierry Bal (<https://artnight.org.uk/previous-editions/art-night-2019/>)
- Automobile by Joe Namy, ArtNight (<https://artnight.org.uk/previous-editions/art-night-2019/>)
- Grand Union Junction Works (<https://www.grand-union.org.uk/what-were-doing/community-led-infrastructures/junction-works>)
- Ilford Civic Carpet (<https://sahraheresi.net/Civic-Carpet-Ilford-Forever>)
- Festival of Toil by muf (<http://muf.co.uk/portfolio/ruskin-square-art-strategy/>)
- Me, Here Now by Mark Titchner (<https://marktitchner.com/work/me-here-now/>)
- Ruskin Square by MUF architecture/art with Cohen Van Balen, J&L Gibbons, Arup, Objectif and Dekka. (<http://muf.co.uk/portfolio/ruskin-square-2018/>)
- #Whose Future 2020 by Rising Arts Agency, Bristol (<https://www.rising.org.uk/re/portfolio-whose-future>)
- Circle Drinks created in partnership with Ashley Community Housing and Bannerman Road Community Academy. (<https://ach.org.uk/circle-drinks>)
- Bristol Photo Festival (<https://bristolphotofestival.org>)
- RTM.FM developed by Sam Skinner with TACO! Commissioned by Peabody (<https://rtm.fm>)
- Frog Marsh, by Bahbak Hashemi-Nezhad, with Bannerman Road PTA and Easton Safer Streets. (<https://frogmarsheaston.com>)
- Made in Bermondsey by Hayatsu Architects with Assemble. (<https://www.hayatsuarchitects.com/project/made-in-bermondsey/>)
- King's Crescent by MUF architecture/art (<http://muf.co.uk/portfolio/kings-crescent-2018/>)
- Grow Feral with Jo Lathwood (<https://jolathwood.co.uk/projects-featured/grow-feral/>)
- On WindTides by Helen Cammock (<https://the-line.org/artist/helen-cammock/>)
- The Seafood Disco by Studio Morison (<https://peakmorison.org/Seafood-Disco>)
- Blackhorse Workshop (<https://blackhorseworkshop.co.uk>)
- A House for Artists (<https://createlondon.org/event/a-house-for-artists/>)
- Clay Station by Assemble and Matthew Raw (<https://art.tfl.gov.uk/projects/underline-assemble/>)
- Wayfinding to our Memories by Sahra Hersi (<https://sahraheresi.net/Wayfinding-To-Our-Memories-1>)
- Absolute Beginners (<https://tom-james.info/index.php/current/absolute-beginners/>)
- Poisonous Plants Tour, part of Nexus by Melanie Jackson (<http://www.fieldartprojects.com/index.php/artist/jackson>)

London

Unit 21 Tower Workshops
58 Riley Road
London SE1 3DG

+44 (0)20 7252 3400

Manchester

Jactin House
24 Hood Street
Ancoats
Manchester M4 6WX

+44 (0)161 9743206

studio@wemadethat.co.uk
wemadethat.co.uk

Working with:

FIELD | ART PROJECTS

36 Carnarvon Road
Bristol
BS6 7DS

Info@fieldartprojects.com
www.fieldartprojects.com

**We
Made
That**

We Made That LLP is registered
in England and Wales.
Reg no. OC367789