

# Honeybourne Line, Cheltenham

## Public Art Strategy

Prepared by Diana Hatton for the Public Art Panel Cheltenham Borough Council

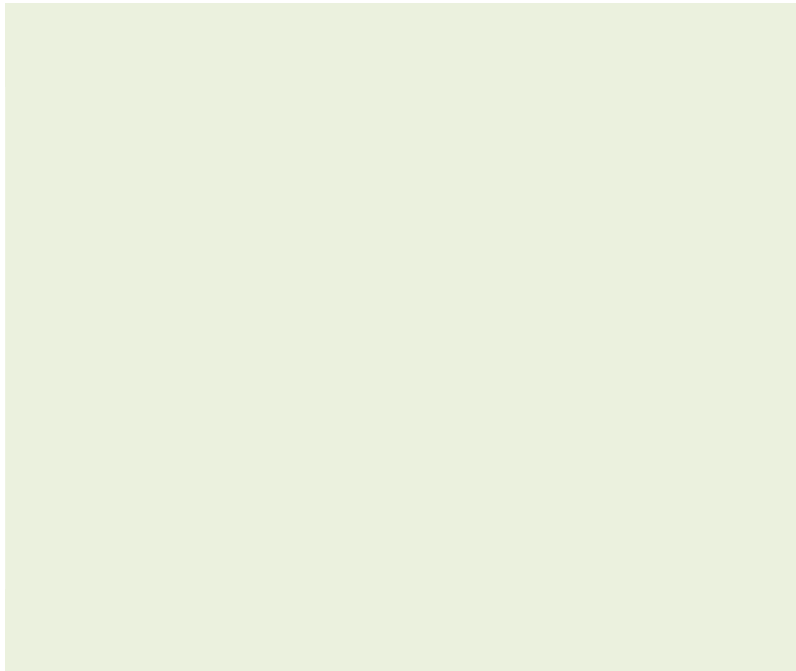


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## Section 1. Guiding Principles



Cathedral. Artist Kevin Atherton. Forest of Dean sculpture trail

## 1.1 What is this document and how is it useful

This Strategy gives strategic and practical guidance for those involved in delivering the Public Art Commissions within the Honeybourne Line Masterplan programme.

This Public Art Strategy for the Honeybourne Line comes through Cheltenham's Public Art Panel who are working with professional public art project managers to achieve quality, strategic commissioning throughout the Borough.

The Honeybourne Public Art Strategy sits within a public realm Masterplan for the Honeybourne Line managed by the Green Space Development Team.



The End and the Beginning. A carved stone marker which marks one end of the Cotswold Way National Trail outside Bath Abbey. Artist Iain Cotton

## 1.2 Public Art

Public Art can be described as any work of visual art, craft or design produced by an artist, designer or maker and sited in a location that is freely accessible to the public. It may be made by an individual artist or as a result of a collaborative process involving other design professionals e.g. architects and landscape designers or with users and communities.

Public Art refers to permanent artworks such as land art, sculpture and public realm features, including lighting and seating, as well as artist-in-residence schemes and temporary projects, such as video projections, events or publications. Ixia, the think tank which provides guidance on the role of Public Art, defines Public Art as three types of activity:

- Art in public places, for example permanent artworks like the Angel of the North or temporary interventions as part of a series or festival
- Art as public space, when artist collaborate with design and other professionals and members of the public on the function and design of buildings and spaces
- Socially-engaged practice, when the involvement of individual members of the public or specific group is at the centre of the artist's work

Public Art is widely recognised as having a broad range of benefits including:

- Environmental – regeneration, placemaking, identity
- Economic – encourages inward investment, promotes a sense of confidence and positivity
- Social – promotes civic and personal pride, encourages people to rediscover and interact with their environment, used as a tool to facilitate social inclusion
- Cultural – community development tool, raises the profile of the arts in general, offers opportunities for people to participate in the arts



wayside markers Lullworth. Artist Peter Randall Paige

### 1.3 The benefits that Public Art will bring to the Honeybourne Line

Public Art contributes to area identity and a sense of place. Interventions from medium scale to intimate that focus on the public realm, green connectivity and the community who will use it, create ideal places in which to encourage non car use of this green corridor, express culture and reflect the heritage and identity for the area.

The work of artists can be used in subtle ways for example to reinforce the journey from more urban and residential areas to green areas, and in contributing to wayfinding and connectivity. Equally artwork can be more explicit, for instance contributing to entrances, pocket parks, lighting and seating. Events and work should be commissioned with local partners which foster a sense of stewardship and civic pride and which can lead to ongoing programmes and cultural markers of the place and the changing habitat and seasons.

A sound approach to Public Art can help to engender feelings of security and so promote more use. Public Art offers a good route to meaningful community engagement. In addition to providing a useful off road corridor, the Honeybourne Line links residents and friend of groups at different ends of the line who are actively involved through the wider Masterplan. Developer contributions for example through the provision of older people's accommodation, as well as

providing resources which can benefit users in a broad sense may offer opportunities for intergenerational working.

The multi-disciplinary nature of the masterplan partners offer opportunities to consult with this Strategy as future phases of the Line initiative is rolled out, adding to a sense of continuity and attractiveness into the future.



The Ashland Snake. Artist Chris Drury created this undulating chestnut snake which runs from an informal woodland walk into a formal residential development in a parkland SUDS pond setting in Milton Keynes. The scheme is planned to develop boardwalks and community planting in future phases.

## 1.4 How the Public Art Strategy delivers within the Honeybourne Line Masterplan.

The old Honeybourne Line runs from the Prince of Wales Stadium, Tommy Taylors Lane, into the railway station at Queens Road and was formerly the railway line connecting Cheltenham and Honeybourne, Worcestershire.

The Honeybourne Line is a strategic pedestrian and cycle route which provides direct links between communities on the north and west of the town with the railway station and town centre and then indirectly on to the racecourse, Pittville Park and GCHQ.

It is an important wildlife corridor and small mammals and foxes are frequent visitors. Many species of butterfly including a Small Blue colony have been seen along the line and it has a selection of common native plants usually associated with disused railway lines.

Initial improvement works along the Honeybourne Line were undertaken between 1995 and 2005 when lighting was installed and resurfacing carried out. Overgrown vegetation was also removed or cut back from the footpath and cycleway as part of a ten year management plan to encourage nature conservation along the line and also to make it more appealing and attractive to walkers and cyclists. Works to extend the path into the railway station was completed in Spring 2006.

The work was undertaken by Cheltenham Borough Council and was funded from the county council's transport budget and also partly from contributions made by GCHQ as part of their development at Benhall.

There is now a new Masterplan in which this Public Art Strategy sits. The Masterplan led by the Green Space Development team is working with partners and local communities to extend the improvement programme in a strategic and joined up way.

This Public Art Strategy recommends an approach for the whole of the line, including potential commissions for the future as and when partners and funding becomes available. Its central objective is to detail commissions which are identified within the Masterplan and to advise upon the delivery of those commissions. It is important that public art commissioning is integrated within this programme of developments and improvements which include improvements to cycle ways, signage, wayfinding, tree and vegetation management, lighting barrier improvements, bridge and underpass work.

This is also a multi-disciplinary project with a range of partners including different Cheltenham Borough Council (CBC) departments, Severn Trent water, Great Western Railways, Developers, schools, residents and friends of groups, cycling networks and others.

## Art Strategy Methodologies and Research

This Public art strategy for the Honeybourne Line programme has been shaped by the Honeybourne Masterplan, attendance at consultation meetings, officer meetings, correspondence with resident and friends of groups and background research.

### 1.5 Art Strategy Guiding Principles

The following principles will govern all the commissions undertaken for the Honeybourne Line:

#### Integrated Commissions:

This Strategy advocates a commissioning approach which avoids stand-alone pieces of artwork separate from the surrounding public realm, and which promotes commissions which are integrated within both the design of great public space and the cultural life of its users. Art is about collaboration and the integration of ideas, often between artists, architects, landscape architects, urban designers, engineers, planners and other professionals, and the public, as well as with the commissioners. Good communication will be essential with the partners delivering the Masterplan to ensure that opportunities for integrating commissioning within landscape and public realm improvements can be taken at the appropriate time and can be sought within future developer negotiations.

#### Partnerships and Engagement:

The Public art Strategy recommends a programme of community

engagement works either as commissions in their own right or linked to and leading from other permanent commissions. There is scope, in addition to physical works, for a continuing programme of engagement involving artists. The arts can be a great vehicle for communication, inspiration and signaling heritage. Community involvement can also promote stewardship and increased use.



Bristol seeds of Change project.

## 1.6 Commissioning Themes

Every commission recommended within this Strategy will fit within at least one of the following four themes ensuring that public art across the lifespan and geography of the Honeybourne Line initiative delivers the Masterplan's objectives and aspirations:

### **Theme 1. Sustainable movement and connectivity**

Enhance the identity of routes and the wider neighbourhood

Provide creative interventions that will increase user confidence and give motivation to explore the wider network. Reinforce the natural legibility of routes and enhance the topography and ecology of the area.

Identify complementary opportunities for play, education and interpretation.



Trudi Entwistle. Fold

## **Theme 2. Bio-diversity and emphasising green space**

Deliver informal opportunities to play

Celebrate local flora and fauna and offer practical creative commissions which reflect this through seating, bird and bat boxes and interpretation

Offer ecological clues and things to learn. Hidden gems.



Minibeast mansions. Artists London Fieldworks created minibeast habitats which echoed the architecture of the surrounding housing.

### 1.6.3 Theme 3. Partners and Community Engagement

It is essential that active community engagement is integrated within every commission.

Through the engagement and liaison work already undertaken through the Masterplan, the range of delivery partners and the strength of local friends, residents and community organisations there are good opportunities for encouraging and widening existing use and type of user through creative schemes such as community planting, recording and stewardship schemes linked with events.

These stakeholders and participants will make good consultees at the early stages of commissioning and may act as a sounding board and ongoing mechanism for consulting on the Masterplan and future developments in the area.

The Masterplan delivery partners also offer commission opportunities to bring in creative commission design and advice when undertaking improvements, changes and developments along the Line. This may include lighting, interpretation, provision of play, emphasising focal points and improving barriers and entranceways.



Wildwood. Artist Penney Ellis working with wildlife experts and families from existing communities has set up weather stations and creative outdoor activities to link a new social housing development with an existing community.

#### 1.6.4 Theme 4. Reinforcing Character

##### **Conserving and curating existing works**

Commissions which reinforce the character of the various aspects of the Honeybourne Line through urban, residential, informal greenspace, bridges and gateways

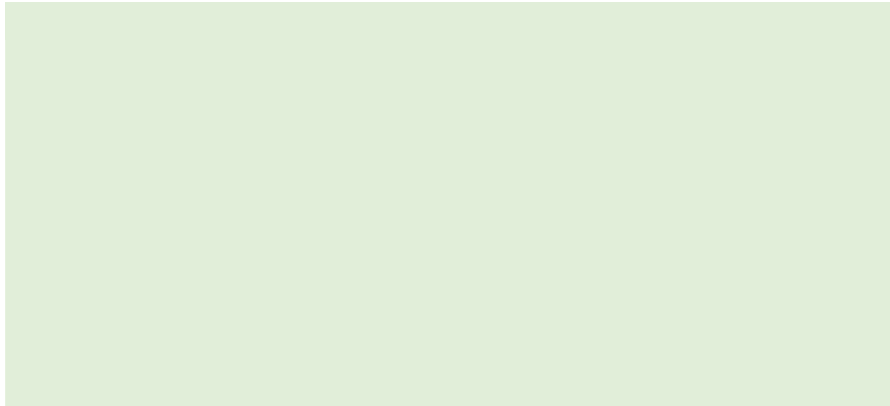
Commissions which reinforce the current, previous use and heritage of the area in subtle and interesting ways including the Stadium and the Railway.

A series of small interventions which mark the way with wayside markers and landmarks encouraging you that you are on the right path which are appropriate to the character of that part of the route.



Image looking south at the Malvern Road Bridge in autumn before the line was turned into a shared formal footpath.

## Section 2. Commission areas and opportunities



Trudi Entwistle. Seat

## 2.1 Current opportunities and future Commissioning

In addition to the commissions detailed in this section, those involved in delivering the Honeybourne Masterplan should be mindful of further opportunities for public art both along the existing Honeybourne Line and into potential extensions.

These may include adding creative value to elements such as boundary treatments, play areas, lighting, seating, wayfinding and in community engagement and events. Resources may come from future developer contributions or be built into budgets from additional funding partners and initiatives.

At the time of preparing this strategy specific opportunities exist:

- At the railway station both for commissions integrated into the concourse and for a marker on the Line where it meets Lansdown Road.
- At the Lansdown industrial estate near Gloucester Road bridge

However the Public Art Panel and officers should return to this strategy as future opportunities arise and are being negotiated. This strategy should also be addressed by any wider Public Art Strategy for Cheltenham Borough Council

The commissions detailed below are linked to opportunities arising from developer contributions linked to specific areas of the Line. Some of the commissions extend along the Line beyond the development which funds the work. This should only be undertaken where the wording of the planning agreement allows.



Tom Hare Kew Botanical seed collection

## 2.2 Access Barriers and Entrance Ways

Prince of Wales Lane, Folly Lane and St Paul's entrances/ access and barriers.

Working closely with St Paul's residents, Friends of the Honeybourne Line and other partners who are delivering a coherent scheme to improve access and entrance points and encourage use, this set of commissions is ideal for one artist to integrate inviting and attractive features to the entrance ways and access points. Each entrance has a different character, but commissioning one artist to deliver all three entrances will ensure a coherent and cohesive 'family' of works while giving a distinctive look to each entrance way, much as artist David Mackie is proposing for the public art for St Marys Alleyways.

The form and media will come through consultation with the Masterplan team and with community groups but could include signage, structures, floor, work placed in hard or soft landscaping.

The commissioned artist should work closely with the artist who is delivering the engagement commissions and should be aware of other commissions within this Strategy



Angus Ross. Winged seat

## 2.3 Community Engagement Commissions

This commission is for an artist to work with residents, friends of and communities of use along the line to develop a series of events which encourage exploration, green connectivity, local flora and fauna and stewardship.

This is a relatively small commission which cannot deliver all of the examples below. However it is recommended that any future developer contribution includes an amount for an engagement project, so that further events and programmes can be commissioned. Planners and legal officers drawing up wording for conditions and Section 106 agreements should be made aware of this opportunity. The Engagement Commissions could involve:

- an Artist working with wildlife and interpretation specialists to add personality and local meaning to signposts, trails, interpretation and wayfinding. The community engagement part of the commission would include a mapping commission for the Artist alongside partners to devise a series of walks and events for children and families designed to explore and map the Line and beyond. These events would culminate in a creative map of the Honeybourne Line highlighting heritage, flora and fauna and green connectivity.
- an Artist to work with partners to create a series of animal habitats. These may include habitats for birds, bats, minibeasts and others.

- a commission to foster imagination - designed for young children and their families. This could be creating and placing of dwellings for imagined forest dwellers maybe literature based. A partnership project with the local primary school and families across the development.



Fairy Doors Wayford Woods Somerset

The Pippin Project. Apple tree planting, song cycle and wassail



## 2.4 Small interventions/Milestones

A commission to bring a fresh approach to signage, interpretation and wayfinding. A series of small interventions or milestones at agreed focal points and nodes. These can be quirky and witty, reflecting the place in which they are set. The milestones may offer cycling and walking distances, refer to old place names or railway halts or encourage the spotting of wildlife. The eventual works should complement standard wayfinding components whilst creating distinctive and memorable elements within the new landscape.

Lucy Casson's rabbits and urban foxes



David Appleyard. Birds in a play area



Alec Peever. Wrapped tree

## 2.5 Bridges and Underpasses

This is a commission to strengthen and celebrate the art already undertaken on the free walls along the line. This commission could be a bi annual commission for an event and for an artist to undertake an urban art/graffiti work alongside other local artists. It would be advisable to include local artists in the selection of the commissioned artist.



Urban Canvas.  
Birmingham



Felix Braun. Bristol. Mandela



Shepard Fairey. USA

## 2.6 Plaques for existing and new works

This commission offers an opportunity to set a style and a template for plaques for existing and future works. The commissioned artist will develop the template design which currently exists and specify the manufacture so that future commissions can be marked in an attractive and coherent way.



Michael Fairfax



Bevan. Bews Gorvin



David Mackie

## 2.7 Bursaries for local and emerging artists

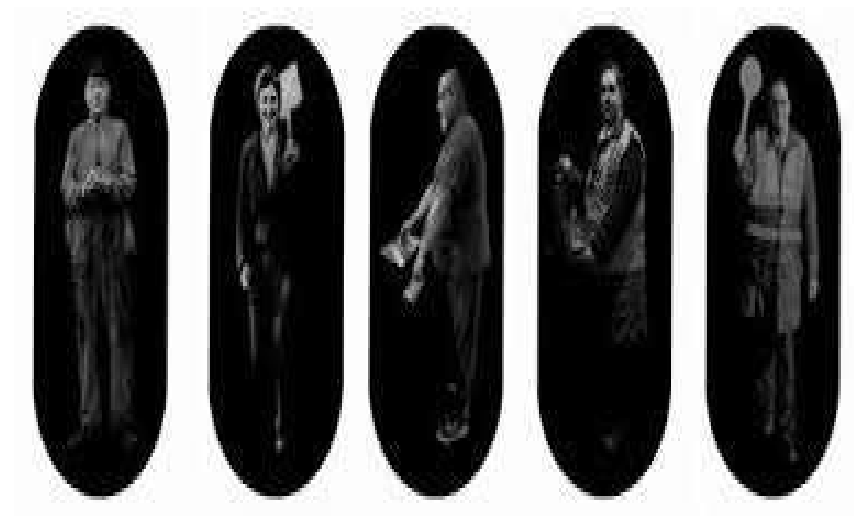
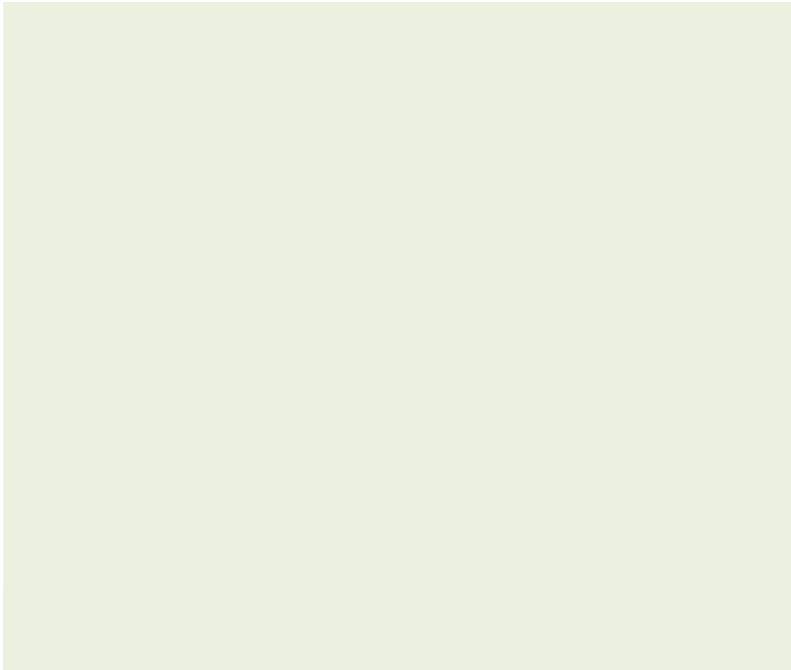
Two bursaries of £750 each will be given to local and emerging public artists to enable them to be mentored by the artists working on the entrance ways commission and on the small interventions commission. The mentoring requirement will be written into these two artists' briefs.

The bursary artists will be required to document their experience through appropriate media including social media.



Wrights and Sites from the Wonders of Weston. Photo Jamie Woodley

### Section 3. Resources and Delivery



Bruce Williams Railway workers Swindon

### 3.1 Delivering Public art on the Honeybourne Line

The quality and success of any individual Public Art project relies to a large extent on the skill and endeavour of the artist, but equally critical are the relationships between the artist, the commissioning body, other professionals and the community. Trust, openness and a willingness to explore options and participate in the creative process across the wider team is essential, as is a belief that the outcome will ultimately contribute to the place and/or the process of placemaking.

The Strategy requires each commission to work in the following ways:

- To contribute creatively within their own developer contribution boundary and potentially to commissions which may cross more than one developer contribution boundary or will benefit every area for example community engagement projects or signage and wayfinding.
- To work with a public art professional to manage the public art commissions which will develop the guidance within this document, and contribute to the four themes identified as a focus for public art involvement i.e.:
  1. Sustainable movement and connectivity
  2. Biodiversity and emphasising green space
  3. Partners and Community Engagement
  4. Reinforcing character

Every commission should also seek to deliver works which help to deliver the aspirations of the Masterplan. Section 2 of this Plan gives guidance on commission opportunities; this

Section 3 gives guidance on required budgets and upon mechanisms for delivery.



### 3.1.1 Working with Artists

Artists can work collaboratively in a variety of ways to contribute to public realm projects, including:

- Working as a member of the design team, and engaging with the context and function of the development
- Contributing to the master planning process at a conceptual level and contributing to the social and sensory dimensions of placemaking
- Working creatively with communities in order to explore, identify and articulate priorities within the locale
- Creating innovative permanent and temporary works in order to engage with the community and to encourage use and reveal aspects of the place and its heritage

Every commission should follow a detailed brief and artists should be recruited and managed according to the guidelines contained in this plan and to protocol set by the Public Art Panel.

Briefs and contracts will contain protocol around maintenance, decommissioning and health and safety standards and the insurance levels required from the Artist and their sub-contractors.

Artists can be selected through open competition, through a Long List approach, a shortlist or through direct invitation at the direction and discretion of the Public Art Panel.



The Parrot trail Somerset

## 3.2 Budget

Section 2. of this Plan gives recommended commissions in six areas across the Honeybourne Line.

These are:

- 1 Folly Lane and St Paul's entrances and Honeybourne Line Barriers
- 2 Community Engagement projects with St Pauls and friend of groups
- 3 Small interventions/Milestones
- 4 Bridge and underpass Panels and Free walls
- 5 Plaques for existing and new works
- 6 Two bursaries for local emerging artists

In total there are 5 commissions plus the bursaries  
An overview of the commission costs per area is given in the table below.

### Commission cost breakdown.

As recommended by Arts Council England and their public art advice agency Ixia, a guideline commission breakdown is as follows:

- 75% Artists fees, fabrication and installation costs including community consultation and engagement
- 8% committed to ongoing care and maintenance
- 3% Contingency (if unspent goes back into maintenance, documentation, launch, celebration
- 10% project management
- 2% recruitment and shortlisted artist fees 2% documentation, launch, permissions

Although there is often a desire expressed by Commissioners and communities to see a larger percentage of the budget spent directly on 'the artworks', it should be considered that a commission which is poorly managed and/or maintained and does not consult with the community in which it is to be sited may end up being a detriment and liability rather than add value to that community. You would not achieve a quality development without investing in good landscape, building design or traffic infrastructure and quality public art commissioning is no exception.

It is recommended that bursaries of £750 each are offered to emerging and local artists for two of the six areas for commissioning. The requirement to mentor an artist will be given to the selected major commissioned artist and the bursary artist will document their experience through a Facebook Page and/or other appropriate media.

Magnolia pavement insert. Cambridge. Artist Michael Fairfax



Budget overview Table

Commission	Artists	Ongoing care and maintenance	Contingency	Project Management	Launch/permissions /documentation	Artist recruitment and shortlist artist fees	TOTAL
Commission 1 Folly Lane, St Pauls Entrance and Honeybourne Line Barriers	£22,500	£2,400	£900	£3,000	£600	£600	£30,000
Commission 2 Community engagement projects.	£4,500	£480	£180	£600	£120	£120	£6,000
Commission 3 Small interventions	£12,000	£1,280	£480	£1,600	£320	£320	£16,000
Commission 4 Bridge panels and free walls	£7,500	£800	£300	£1,000	£200	£200	£10,000
Commission 5. Plaques	£750	£80	£30	£100	£20	£20	£1,000
Bursary artists	£1,500		£60	£200	£40	£200	£2,000
TOTAL							£65,000

This is based on resources through Developer contributions on Gloucester Road, Bloor Homes and Spirax Sarco.

### 3.3 Recommended delivery mechanisms

This Strategy sets the framework for future potential commissions and outline commission ideas for each current developer contribution to develop its own detailed commissions which should link it to the wider area and enhance the specific nature and character of that aspect of the Line route. It is recommended that detailed briefs for each of the commissions outlined in this Strategy be developed and delivered by a recognised Public Art specialist appointed in agreement with Cheltenham Public Art Panel and Cheltenham Borough Council as outlined below.

- 3.3.1 It is recommended that the steps for delivering the strategy will be undertaken in parallel with the implementation of the Honeybourne Line Masterplan scheme as per the agreed phasing arrangements. The appointment of an experienced public art project manager, and the approach and methodology proposed in this strategy, will ensure that the resulting scheme delivers the good public art practice required by Cheltenham Borough Council
- 3.3.2 Approval of outline Public Art Strategy and approach including reporting and project management mechanisms by Public Art Panel with sign off by Lead Member
- 3.3.3 Appoint project manager who will set up and manage initial meeting of Steering Group/Project Board. Agree terms and remit of group. Agree specific commissions to be delivered and phasing/timetable for commissions
- 3.3.4 Produce draft detailed briefs and contract for artist(s) including maintenance and decommissioning issues, gain agreement on recruitment, outline budget and artists briefs to be approved by the Board/Steering Group
- 3.3.5 Research and identify any Stakeholders or consultation groups
- 3.3.6 Recruit and appoint Artists through longlist/shortlist and presentations ensuring that opportunities are publicised through local, regional and national means agreed by the Steering Group/Project Board
- 3.3.7 Consultations, community engagement, research and work with Masterplan team or others as appropriate to begin.
- 3.3.8 Artist produces costed design and implementation plan to Steering Group/Board. This will go through concept, then detailed design sign off
- 3.3.9 Work on maintenance, insurance, ownership and risk assessments undertaken. Any permissions applied for and testing undertaken
- 3.3.10 Ongoing project and budget management, partner and community liaison
- 3.3.11 PR campaign agreed and undertaken
- 3.3.12 Technical aspects of installation agreed and undertaken including adoption and maintenance budgets
- 3.3.13 Fabrication and Installations
- 3.3.14 Documentation, launch and PR
- 3.3.15 Set up maintenance set up, handover and evaluation



Samadhi YokeKuenChiew. The view belongs to everybody

### 3.4 Commission Guidance

Commissioning should be undertaken bearing in mind the creative rationale and the recommendations contained within the Public Art Strategy.

#### Writing a Brief

The public art project manager can give advice and guidance on setting a brief. A brief may include the following:

- The aims of the commission
- Site description and scope
- Contextual information
- The role of the artist
- Consultation and community engagement requirements
- Opportunities and constraints

- The creative rationale
- Any partners or teams the artist will be working with
- Budget for fees, design, fabrication, consultation and installation
- Programme and timetable of overall development and where the public art component will sit
- Requirements for planning permission and any other technical requirements
- What project management will be available
- Insurance procedures
- Maintenance requirements
- Life expectancy of final work
- Decommissioning requirements
- Selection procedure
- Contract outline and requirements

#### Project Management

As important as finding the right artist is ensuring that adequate experienced project management is also resourced and allocated. Project managers can undertake the following:

- Developing briefs
- Budget allocation and management
- Recruitment and selection of artists
- Contract liaison
- Managing artists and setting and keeping milestones
- Dealing with permissions and technical requirements
- Overseeing documentation and evaluation
- Undertaking PR and launch
- Co-ordinating consultation and community aspects

- Communicating and liaising between the commissioner and the artist, managing risks and reporting on progress and issues

## **Artist Selection**

### **Roles**

There are various roles and involvements that an artist may undertake.

- They may be commissioned as a consultant, advising and commenting on overall design and plans within a design team setting.
- They may be commissioned as a lead artist to work on a major area such as scoping commissioning opportunities for a public square to include seating, lighting and paving. In this case they may then draw up briefs and supervise other artists to carry out the work
- They may be commissioned for a specific work or location

### **Selection Methods**

The main methods are:

- Open competition. A general call to any artist is given, resulting in a shortlist, interview and selection
- A limited competition or long list approach, where a long list of artists known for particular media or working practice are invited to submit an expression of interest, followed by shortlisting, interview and selection

## **The Selection Panel/Steering Group**

The selection panel who will become the steering group for the project should be made up of appropriate representatives for that commission and must be mandated to have the power to commission. Clear criteria and a protocol for selection must be agreed by the appropriate bodies so that submissions can be tested against that criterion at both shortlisting and presentation stage and so that the process is transparent and fair.

## **Budgets**

Project Budgets should cover:

- Project management fees
- Recruitment costs
- Shortlisted artist fees
- Commission budget to include artists fees and Vat if applicable, design, fabrication, transportation and installation
- Permission fees and technical needs e.g. structural assessments etc.
- Contract costs
- Site works and preparation unless this is contained within the artist's fees)
- Consultation and engagement costs
- Documentation
- Launch
- PR
- Evaluation
- Ongoing Maintenance
- Contingency

## **Maintenance and Decommissioning**

Public Art commissions are no different in terms of health and safety constraints and maintenance requirements than anything else in the public realm, for example, street furniture. The key to ensuring quality and appropriate responses are in constructing the brief, the contract and in the consultations which are set up.

The brief should require work to be as durable and maintenance light as appropriate. This should be emphasised at briefing and contract level. Commissions should always require a costed maintenance schedule from artists, along with specified finishes coatings, fixings and foundation methods and materials, an expected lifespan of the work and a timetable for maintenance.

It is the responsibility of each brief and commission to ensure that any special maintenance requirements are detailed and can be met before commissioning goes ahead. It is important to determine the eventual owner of the work when determining maintenance. It is advisable to set up a maintenance mechanism. This will involve:

- Deciding on whether commuted sums can be dealt with administratively by the eventual owner.
- Agreeing that maintenance and health and safety specialists will comment on briefs and on shortlisted artist's proposals if appropriate.
- Writing mechanisms and checklist responsibility into project manager briefs, and agreeing internal responsibility.

- Setting up a list of all works, which require special maintenance with an indication of how they are to be maintained, how often, by whom and how the costs will be met.

- Agreeing to set up and follow the checklist given below or require that your project manager will take responsibility for following up the checklist.

### **Maintenance Checklist:**

- Consider maintenance and health and safety requirements at brief setting stage
- Set aside a sum from the overall budget for maintenance. Investigate whether this can be a commuted sum, negotiate with maintenance officers to maintain for a period of x years in return for the sum
- Enquire as to whether the commission can become part of the general maintenance for that area
- Determine who will be the eventual owner and that they are prepared and equipped to deal with maintenance issues
- Consult with engineers, technical and maintenance officers as you write the brief
- Negotiate with the commissioned artist on the maintenance schedule
- Require a costed maintenance schedule from the artist in draft at shortlist stage and in full following commission
- Will the commissioned work have to go on the special maintenance requirement list? Arrange this if necessary
- Encourage a liaison meeting between the artist, contractor and any maintenance or technical officers prior to fabrication if possible and certainly before installation. (Write this into the project manager's brief if appropriate)

- Is there a clause, which contracts the artist to maintain the work for a specified period? If so then identify the appropriate officer and timetable mechanism for putting this into action
- Monitor maintenance, wear and tear and appropriateness of the work at least every two years

## **Decommissioning**

Sometimes changing circumstances such as a complete change of use of a particular site or user will necessitate decommissioning (removal, resiting or storage) of a work. Some commissioners have been resistant to commissioning permanent works, because of a feeling that 'permanent' means hundreds of years. In general, a public artwork should be designed to endure in a location for as long as is appropriate given the surrounding environment, other physical objects in the space, and the use that space or place is intended for. It is recommended that any permanent work is 'revisited' every 2-5 years, against agreed criteria, to ensure that it is still relevant and attractive in its setting. This decommissioning policy and practice should be reflected in artists' briefs and contracts so that artists are aware that their work may be subject to decommissioning after an appropriate period of time. Suggested criteria is given below.

Decommissioning is defined as the removal and /or disposal of the Work from its original Site. The decision to decommission would be based on:  
 Work no longer being fit purpose - its physical condition/aesthetics no longer matching original intentions

- Work becoming irrelevant to its location and context
- Changes to public accessibility of the work
- Not economically viable to continue to repair or maintain work

If the work is being decommissioned then the commissioner/owner may consider one of the following options:

- Moving to a new site
- Removal and storage
- Disposal or transfer of ownership

## **Community Consultation**

Ensure that any requirements for consultation are discussed and agreed with the artist. If community work is not a specialism of the artist then it may be more appropriate to set up a parallel consultation project. Communities of eventual use should always be represented or consulted at selection stage.

## **Documentation and Launch**

Ensure that documentation is built in to the artists and project manager's brief if possible, and that budgets allow expenses to cover these aspects.

## **Evaluation**

Evaluation requirements should be set out at briefing stage. Good evaluation can act as advocacy for further work.