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Public Art Strategy 2022- 2027



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Introduction

1. This strategy updates and replaces the Eastleigh Borough Council's (the Council) Public Art Strategy 2015 – 2019. It is informed by current National Planning and Policy Frameworks (NPPF revised 20th July 2021), local planning policies, new development opportunities for Eastleigh, current best practice in project management commissioning artists and by engaging communities in the creation of the public realm.
2. The Council's Public Art Strategy 2022-2027, together with the emerging Culture Strategy 2022-2027, encourages greater participation in cultural activity and provides better access to cultural assets across the Borough. This document specifically sets out why public art, and the processes of creating public art, have a positive impact on the physical, environment and health and wellbeing of people that live, work and visit Eastleigh Borough. It includes methods to ensure that the best possible value is obtained in the commissioning of public art and illustrates why public art delivers the Council's corporate priorities: A Green Borough, Healthy Communities and A Prosperous Place.
3. The aims of this strategy are:
 - To set out the vision and principles for public art in Eastleigh Borough;
 - To explain the benefits of public art and how it fits with the Council's corporate priorities;
 - To serve as an effective working document for the Council and its partners;
 - To set a clear delivery process and guidance for best practice in commissioning, decommissioning if required and maintaining public art;
 - To explain the relationship between public art and the development process;
 - To promote new commissioning opportunities available over the next 5 years.
4. While it is recognised that many commissioning opportunities will arise through new developments in the Borough, the principles of the strategy also apply to those commissioning public art in other contexts including the Council, other public sector agencies and community organisations.

Context

5. Public art forms an integral part of the Council's commitment to the creation of high-quality sustainable environments throughout Eastleigh Borough. It is therefore useful to describe the context of the Borough and its defining characteristics.
6. Eastleigh Borough extends its boundary with Winchester District in the north southwards to the coast at Southampton water. It is bounded to the east by Fareham Borough and to the west by Test Valley Borough and Southampton. The River Hamble flows along the eastern boundary and the River Itchen cuts through the north-west part of the Borough.
7. The area is crossed by several major roads including the M27 and M3. The main Southwestern railway runs south-east through Eastleigh. Southampton Airport lies on the edge of the town of Eastleigh.
8. The main town in the Borough is Eastleigh. Other large urban areas are Chandlers Ford and Hedge End. Sizeable settlements are at Bishopstoke, Fair Oak, Horton Heath, West End, Bursledon, Hamble and Netley. The Borough covers an area of 79.8sq.km and predominantly suburban in character but retains some areas of countryside that are locally significant due

to the separation they provide between settlements and their biodiversity and landscape characteristics.

9. Green infrastructure is important within the Borough, both for its positive local impact and in connecting settlements within the wider network. The Borough contains an array of open space and amenities ranging from country parks and areas for sport and recreation, through to allotments and areas protected for biodiversity. The Borough benefits from several country parks, three run by Hampshire County Council (the Royal Victoria Country, the Westwood Woodland Park at Netley and the Manor Farm Country Park south of Botley) and two run by the Council (the Lakeside Country Park at Eastleigh and the Itchen Valley Country Park at West End).
10. In terms of heritage interest, the Borough's settlements and other heritage assets reflect its links with the development of the marine, rail and aviation industries as well as more ancient history. These contribute to the Borough's varied settlement and community character and identity. There are 176 listed buildings, 8 conservation areas, 8 scheduled monuments, plus a local list of heritage assets.
11. The Council's Corporate Plan 2015-2025 sets out a vision 'To lead and support Eastleigh Borough and its communities: developing a strong and sustainable economy that supports improved standards of living for residents; promoting thriving and healthy communities; and maintaining an attractive and sustainable environment that resident's value.'
12. The Public Art Strategy, and specific proposals arising from it, has a role to play in achieving this vision through enhancing and celebrating the distinctive factors which make the Eastleigh Borough unique as detailed in **(Appendix 1)**.

Public Art Vision and Definition

13. The Council's vision for public art is to deliver a sustainable, innovative, and distinctive public art programme which celebrates the boroughs diverse culture, heritage, and biodiversity, engages its communities and brings about a renewed sense of pride and ownership.
14. The Public Art vision will be implemented through 7 key principles **(Appendix 2)**.
15. Public art is best defined as the principle of involving artists in the conception, development, and transformation of the public realm. Public art commissions can be temporary or permanent, internal, or external; they can be stand-alone features or integrated into the environment. They can include temporary events and Performances. Artists can deliver public art projects in many ways including as part of development teams, alongside architects, engineers and designers and undertaking residencies based in particular locations or with community groups.
16. The public realm means any place that offers the public free and easy access including, but not limited to public buildings, paths, streets, roads, squares, gardens, parks, and open spaces. Artwork provided within the boundary of a private site but fully visible and able to be enjoyed by the public, can also be considered public art.
17. Public art forms include the following:

- Discrete or incorporated within a buildings structure or result in the creation of new public spaces, landscapes (hard and soft), lighting features, seating, sculpture, signage or flooring.
- Stonework, metalwork, photography, digital images, prints, paintings, textiles, ceramics, projection, moving images, performance, events, or music commissions.

The Benefits of Public Art

18. Public art, including the processes of creating public artworks, contributes to social, economic and cultural value leading to strong, vibrant and healthy communities.
19. Public art has the capacity to increase physical and mental wellbeing, and this extends from the process of developing the artwork to the completed work itself.
20. The Council has a proven track record for successfully using the delivery of public art to connect with people; to raise awareness, engage or consult with communities about unique relevant themes and/or issues. A public art focus enables people to transcend separateness and difference, to engage in conversation and dialogue, to grow in confidence and explore commonalities and differences.
21. Community engagement programmes are an essential element of the public art commissioning process. They enable people to come together and be involved in the design of their environment. This contribution leads to a sense of ownership and pride in their public spaces.
22. Public art is integral to regeneration and is recognised as a high-visibility indicator of confidence in the future of an area, thus acting as a catalyst for inward investment.
23. The delivery of public art is a way to encourage growth of the creative industries sector, celebrating creative initiatives by providing opportunities and employment for artists and the manufacturing companies that support them.

Public Art Planning Policy Context

24. This Public Art Strategy sits within a framework of national and local strategies and policies. It is therefore important to set out these relationships (**Appendix 3**). In particular, the links to Eastleigh's planning system are key to the successful delivery of public art in the Borough, both in terms of generating and resourcing commissions.
25. The framework includes the following:
 - [National Planning Policy Framework](#) (July 2021)
 - [The National Design Guide](#) (Jan 2021)
 - [The National Design Code](#) (Oct 21)
 - Local Policy - Saved Policies of the 2001-2011 Local Plan
 - Emerging Eastleigh Local Plan 2016-2036
 - Eastleigh Planning Obligations SPD (July 2008)

Resources

26. The Council recognises that new developments in Eastleigh Borough offer significant opportunities for the delivery of the Public Art Strategy. The resources generated through the planning process are a key part of this, whether through planning conditions or planning obligations. Wherever possible, resources should be allocated for onsite public art commissions, rather than offsite, as part of the Council's aim for all new developments to achieve high quality design and enhance their local environment. Local Authority in-house staff provision should be allocated and utilised to ensure efficiency and embedding of a strategic approach to Public Art through the Borough.
27. The provision of public art can be secured through a planning condition (attached to the planning permission and used for onsite provision) or a planning obligation (a separate legal agreement, known as a Section 106 agreement and usually used for offsite provision and pooled contributions). Where appropriate, and especially for major developments, the Council will expect a Public Art Plan to be produced as part of the planning application, setting out the developer's strategic approach to the provision of public art.
28. Where it is not possible or practicable for on-site public art to be provided, the Council will seek contributions to enable strategic public art commissions to be delivered (**Appendix 6**).
29. The responsibility for funding and undertaking maintenance and decommissioning will normally be with the commissioner. Where a public art commission is funded through a planning obligation, and subsequently handed over to the Council, the agreement should include a commuted sum from the developer to cover maintenance costs for up to 25 years, or until the work is decommissioned.
30. For public art commissions funded by pooled contributions and undertaken by the Council commissions will be procured in line with the councils Contract Standing Orders (Part 4 of the Constitution.). Maintenance costs should be identified and set aside for each commission. Responsibility for undertaking maintenance will need to be part of the public realm arrangements.
31. It is important that the whole life costs of maintaining and eventually decommissioning public art artworks be built into commission budgets (as set out in **Appendix 4**). Artist's briefs specify the need for proposals to be robust, durable, and low maintenance.
32. Core development budgets can be used to fund public art commissions where appropriate. Within new developments or significant refurbishment projects, developers can choose to commission artists to deliver integral, budgeted aspects of the project such as landscaping, street furniture and lighting. Temporary commissions designed to raise the public profile of a development (such as hoardings projects), can also be funded through marketing budgets. While there are likely to be additional costs associated with commissioning artists, the allocation of existing budgets can keep these low.
33. Other sources of funding and information are listed below. Funding achieved through grants etc. can be used to contribute towards public art commissions or specific aspects of projects such as community engagement programmes, environmental improvements, and heritage interpretation. Funders will have specific applicant requirements, and commercial developers are not usually eligible to apply.

Funding sources include:

- Arts Council England - Grants for the Arts - www.artscouncil.org.uk/funding/grants-arts
- Heritage Lottery Fund - www.hlf.org.uk/looking-funding/our-grant-programmes/our-heritage
- Esmee Fairbairn - <http://esmeefairbairn.org.uk/what-we-fund/arts>
- Wellcome Trust - <https://wellcome.ac.uk/funding/large-arts-awards>
- Paul Hamlyn Foundation - www.phf.org.uk/our-work-in-the-uk/arts-access-participation

Public art information:

- IXIA (the Public Art Think Tank) - <https://ixia-info.org/>

Maintenance

34. The maintenance of contemporary public art works represents a considerable challenge for councils. Artworks are commissioned by a wide variety of organisations and individuals and if projects do not start out as the responsibility of the local council, they can often end up becoming so.
35. Artists use a vast range of materials and technologies; many with a degree of experimentation, meaning that maintenance is object-specific and diverse, and often requires specialist skills.
36. Unless other provisions are in place, public artworks in the borough are considered to be an integral part of the public realm and it is the responsibility of the landowner to maintain them along with other assets (like for example street furniture or play equipment). It would also be the landowner's responsibility to fund the decommissioning of artworks should the need arise.
37. To reduce ongoing maintenance costs:
 - Those commissioning new public artworks for the Council will be encouraged to integrate artworks into specific buildings or landscaped areas, where they can be incorporated into existing grounds and building maintenance schedules.
 - Commissioners will need to provide, prior to installation, a costed maintenance schedule with confirmation that artworks have been assessed for their suitability for the site and prevention of vandalism has been considered.

Decommissioning

38. Decommissioning procedure:
 - Public artworks, like most of the elements of public realm, deteriorate and become outdated, or need to be redeveloped. To ensure that the Council's public art collection and the surrounding areas remain of high quality, artworks that are no longer relevant or have reached the end of their lives will be decommissioned.
 - For new commissions, issues of decommissioning will be addressed by the contract at the outset. Considerations will be made to life expectancy, review periods and maintenance agreements.

- Unless other provisions are put in place, those responsible for the maintenance of specific artworks are also responsible for funding their decommissioning.
- Proposals to relocate or decommission an artwork will be made to the Council for consideration. An assessment of the artwork will be undertaken to ascertain the appropriate course of action – appropriate cleaning or conservation works, relocation, storage or decommission. Independent expertise will be sought if deemed necessary.
- Notification and/ or consultation will take place with relevant council officers, Councillors and representatives of local communities.
- Every reasonable effort will be made to notify and/ or consult with the artist, donor, or legally recognised representative(s) of these parties.
- The final decision to decommission rests with the Council, which reserves the right to take immediate and appropriate action to protect public health and safety if the artwork is considered to be a cause of imminent danger.

39. Decommissioning options and considerations:

Relocation

- The issue of site specificity is of great importance to many artists, and they should be consulted regarding proposals to relocate a work. The context, be it physical, spatial, historic, social, or otherwise is often a factor in the commissioning artistic concept and placement of artworks. Therefore, consideration must be given regarding the impact on the appearance or meaning of the artwork in any proposal to relocate a work. In certain cases, the relocation of an artwork can enhance its appearance and relevance.

Storage

- There are times when there is a need to remove works to place them in storage. These can include when environmental improvement works are taking place in the vicinity of the artwork. This can also occur because of risk of damage, or as an interim stage to the relocation of a work. Storage conditions should ensure that the work is protected from deterioration, theft, vandalism, or accidental damage. Responsibilities and liabilities connected with removal to storage and subsequent relocation should be agreed prior to commencement of works. This should take place in consultation with the Public Arts Officer and should be supervised by appropriate expertise.

Deaccession

- Deaccession involves removing a work from the Council's collection. This can include the return to the artist, donor or other agreed party, or the destruction of the work. The permanent removal and destruction of an artwork should only take place as a last resort. A full process of assessment and consultation will take place before such action is undertaken.

Appendix 1 – Public Art Strategy and Eastleigh Council Corporate Plan 2015-2025

The Council's Corporate Plan 2015 -2025 sets out the vision of the organisation. The vision is encapsulated within ten corporate objectives, under three strategic aims of Green Borough, Healthy communities, and a Prosperous place.

The following will outline the contribution of the Public Art Strategy to the three strategic aims.

1. Green Borough

The Council is regarded nationally as a leader in sustainability and is a Beacon Council for tackling climate change. Over the next 10 years, the Council will lead by example in using its resources efficiently and developing innovative solutions to work with the wider community and key partners to support and help shape the quality of place for all.

Public art and the process of developing artworks will:

- Ensure consideration to reduce and mitigate carbon emissions from each public art project.
- Contribute to the creation of an excellent environment for all through quality design and emphasis of local distinctiveness to reinforce a sense of place.
- Raise awareness of green routes and more sustainable means of transport to encourage a modal shift away from single occupancy vehicles to reduce congestion.
- Enhance infrastructure to improve accessibility and legibility through and between key economic areas, local facilities, and open spaces.
- Raise awareness of the aims of Eastleigh Biodiversity Action Plan and promote community involvement to safeguard and protect local biodiversity and increase contact with the natural environment for residents living within an urban setting.
- Support residents and businesses in working more sustainably by encouraging more environmentally friendly materials, minimising energy usage and reducing waste and emissions.

2. Healthy Communities:

The aim is to improve the health and wellbeing of the people who live, work and visit the Borough, as a core component of supporting and creating sustainable communities.

Public art and the process of developing artworks will:

- Increase the physical and mental wellbeing of those that live and work in the Borough by contributing to the creation of a quality environment designed by, with and for people in mind at the centre of decision making.
- Create vibrant public places and routes that celebrate culture and encourage participation in healthy outdoor activities to reduce social isolation and loneliness.
- Work directly with sectors of the community to identify and tackle issues of deprivation, increase confidence and encourage individuals to make positive change.

3. Prosperous place:

The aim is to create a prosperous borough, where people want to live, work and visit, with excellent employment and training opportunities. It should also be where new and growing businesses want to locate. High quality housing should be provided in a mix of locations with vibrant and busy town and local centres that meet local needs, with good infrastructure to support growth.

Public art and the process of developing the artworks will:

- Contribute to good quality, attractive buildings and public spaces which play a key role in urban and rural regeneration, creating the right environment for economic, social and cultural prosperity.
- Reinvigorate town and local centres, creating vibrant, active places where people want to spend time.
- Stimulate economic growth in the Creative Industries sector through employment opportunities and skills development.
- Enable artists and craftspeople to utilize their creative skills and vision to make areas more appealing to live, work and visit.

Appendix 2 – Public Art Strategy – Key Principles

The following are the key principles by which the programme of public art will be delivered in Eastleigh Borough.

1. Encourage high quality design and environmental standards

Public art is an integral part of the Council's commitment to the creation of high-quality sustainable environments throughout the Borough. Achieving good design is about creating places, buildings, or spaces that work well for everyone. They should, look good, last well and adapt to the needs of future generations. Good design responds in a practical and creative way to both the function and the identity of a place and this has been shown to lead to increased wellbeing and prosperity.

When new developments are formed, familiar streetscapes and landscapes change. There is a risk that local distinctiveness will be lost or diluted, particularly if new shops and houses are identified to those in neighbouring towns. Public art can be used to reduce this effect and emphasise local culture, heritage, and biodiversity.

2. Highlighting gateways, improving accessibility and legibility

The Borough has numerous physical and symbolic gateways created by roads, watercourses, and public rights of way not the borough (and into individual settlements) transport interchanges and the way settlements have developed and been used over the years.

Public art in these areas can have a significant impact on local residents and visitors alike, providing visual references which improve legibility, accessibility and way finding, increasing community pride and promoting further exploration of the Borough, which supports inward investment.

3. Enhancing public open space and other recreational spaces

Well managed, good quality public open spaces play an integral role in providing balanced and sustainable communities. An urban area with good quality open spaces creates a positive image and can be a factor that helps attract visitors, tourists, and inward investment from the relocation of businesses.

Open spaces are important to health and wellbeing as they are places that bring people together by providing meeting places and social spaces for events and activities. These areas can also provide habitats to support wildlife if managed appropriately. Natural connections between the spaces provide a natural network for both residents and wildlife to enjoy.

Residents and visitors to the Borough have access to a range of unique, high quality public open spaces and accessible countryside that support a diverse range of recreational needs including arts and culture, sport, healthy lifestyle, economic activity, and community engagement. These include amenity open space, outdoor sports facilities, indoor sports facilities, arts and cultural events and activities, play areas, country parks, allotments, cemeteries, and burial grounds and green routes. Green routes are corridors of open space and natural habitats used for walking cycling or horse riding and residential areas as well as providing important corridors for biodiversity. Movement between these areas often attracts people to live in an area and stay in that area during their leisure time. This encourages healthy lifestyles, lower carbon living and reduced pressure on sensitive ecosystems around the borough

Creating a pleasant environment that looks at the whole travelling experience is crucial to encourage walking and cycling. Routes should be clearly marked and shaped by the presence of local greenspace and natural habitat and provide direct routes to regularly used facilities such as school,

shopping centres and district parks, to create and celebrate a strong sense of place, culture and heritage, public art can be used to enhance green routes and create spaces which are interesting and enjoyable for all to use and explore.

4. Raise the profile of Town and Village centres

Town and village centres provide the focus for local communities and are where many people visit, for shopping, services, culture, leisure and entertainments. Therefore, they have a major effect on people's lives and should be pleasant places to be. Public art can support the vitality, sustainable growth and regeneration of these areas by increasing the number of people choosing to visit rather than travel further afield to another location.

Regeneration and environmental improvement in these areas can take many forms including urban design enhancements, architectural works or landscape works, all of which are greatly assisted by the integration of public art. Focusing attention on important gateways, nodes and arrival points, public spaces, primary pedestrian and main traffic routes improve the visitor experience, making the area easier to navigate and a more pleasant place to spend time.

5. Empower local people and communities

Public art is an important tool for creating successful and sustainable communities. The public art strategy encourages community involvement as an essential part of the development of public art as it is a proven way of:

- Enabling communities to shape their environment
- Exploring and encouraging learning and development opportunities about a variety of issues
- Facilitating change in a given environment
- Encouraging inclusivity by developing opportunities for working with all members of the community

6. Celebrate heritage, biodiversity, and culture

Public art and the processes required to develop them can play a vital role in the creation and celebrations of the cultural identity of a place. Public art projects create opportunities to explore the cultural aspects of a particular area and relate artworks that give the public realism temporary or permanent local distinctiveness. Public spaces, landscapes, parks, streets that reflect their local culture attracts people because they are distinct, memorable, and interesting places to be.

7. Advocating and promoting the benefits of public art

Priority will be given to supporting the commissioning of public art through the planning process offering clear guidance and delivery mechanisms that ensure best practice and result in projects which have a lasting positive impact within communities.

The Public Art Strategy intends to deliver a clear focus for advocacy and learning regarding public art. The benefits and profile of public art will be raised whilst supporting those involved with the commissioning process.

Appendix 3 - Framework of national and local strategies and policies

1. National Policy - National Planning Policy Framework (July 2021)

The National Planning Framework (July 2021) explains that the purpose of the planning system is to contribute to the achievement of sustainable development. The policy notes that achieving sustainable development means that the planning system has three overarching objectives, which are interdependent and need to be pursued in mutually supportive ways (so that opportunities can be taken to secure net gains across each of the different objectives). These objectives are economic, environmental, and social based.

The social objective of fostering well-designed, beautiful and safe places...that support communities' health, social and cultural well-being' is considered to have broad relevance within the context of the provision of high quality public art.

The promoting healthy and safe communities' sub-section within the policy states that to provide the social, recreational, and cultural facilities and services the community needs, planning policies and decisions should consider and support the delivery of local strategies to improve health, social and cultural well-being for all sections of the community. Public art strategies can be assumed to be covered within the broad context of local strategies.

The policy section headed 'Achieving well-designed places' references that design quality should be considered throughout the evolution and assessment of individual proposals. It goes on to state that early discussion between applicants, the local planning authority and local community about the design and style of emerging schemes is important for clarifying expectations and reconciling local and commercial interests. Applicants should work closely with those affected by their proposals to evolve designs that take account of the views of the community. Applications that can demonstrate early, proactive and effective engagement with the community should be looked on more favourably than those that cannot. It is considered that high quality public art can help towards achieving such well-designed places.

2. National Design Guide/ National Design Code

The [National Planning Policy Framework](#) makes clear that creating high quality building and places is fundamental to what the planning and development process should achieve. **The National Design Guide** includes a reference to public art within the wider context of how the quality of the spaces between buildings is as important as the buildings themselves. **The National Design Code and Guidance notes for Design Codes** illustrate how well-designed places that are beautiful, healthy, greener, enduring, and successful can be achieved in practice. It forms part of the Government's collection of planning practice guidance and should be read alongside the separate [planning practice guidance on design process and tools](#)

3. Local Policy - Saved Policies of the 2001-2011 Local Plan

The saved policies of the 2001-2011 Local Plan apply until such time that the emerging Local Plan 2016-2036 is adopted. This is currently anticipated to be in 2022. Saved policies 160.TA 'Leisure and tourism facilities in the countryside', 161.TA 'Leisure and tourism facilities in urban areas', 162.TA 'The Strawberry Trail' and 165.TA 'Percent for Art' recognise the contribution of the arts to the quality of life of its residents and promote the commissioning of art in existing places, new development and the surrounding areas.

Emerging Eastleigh Local Plan 2016-2036

- Policy DM1, General criteria for new development states that all new development should (as relevant) include provision for public art associated with new large scale development in accordance with the Council's adopted Public Art Strategy.
- Paragraph 5.11 which is supporting text to Policy DM1 states that in addition, the Borough Council is pursuing measures relating to:
 - The provision of public art through its Public Art Strategy. This aims to support PFSH cultural initiatives by promoting the highest standards of design for new development with integrated public art which in turn provides opportunities for community engagement and creative industries to participate in the economic growth of the area.
- Policy DM36, Community, leisure and cultural facilities states that the developers of new housing that is likely to increase use of local community, leisure or cultural facilities will be required to contribute to or provide any enhancement of existing facilities or new facilities necessitated by their schemes in accordance with policy DM38. Whilst not specifically referenced, it is possible that new facilities could potentially cover the provision of public art.
- It is stated in emerging Policy DM38, Funding infrastructure that development will be permitted provided that the developer has made arrangements for the provision of, or for contributions to the improvement of, any infrastructure, services, facilities or amenities necessitated by the development proposed, by means of either:
 - i. a planning obligations agreement under section 106 of the Town and Country Planning Act 1990, and/or
 - ii. should it be introduced in the Borough in the future, the Community Infrastructure Levy under the Planning Act 2008.
- Whilst not specifically referenced, it is possible that contributions for the provision of facilities and amenities could potentially cover the provision of public art.
- It is stated under the Eastleigh Borough Council strategies section in Appendix B: 'Legislation and other plans and strategies' Paragraph A.36 that the Borough Council has a particularly wide range of strategies that assist to achieve its strategic priorities. This includes the Public Art Strategy amongst numerous others which are listed

4. Eastleigh Planning Obligations SPD (July 2008)

It is stated in Section 3.5 of the Planning Obligations SPD that public art can take the form of onsite provision (either by developers to the equivalent value of the standard charge or by a Local Authority), or off-site provision of artwork or art projects. On-site art may include integrated art in the design of buildings and spaces. Off-site art may include environmental artwork incorporated into schemes and participatory arts which will require formal agreement by the developer. The Council recognises that public art can be most effective when it is integrated into the planning of buildings and spaces at the outset and early discussion with Council officers is recommended to establish its likely form and location. Section 3.5 further states that a proportion of any art contribution will be spent on project management and delivery.

Public art within public open space will be liable to a commuted maintenance charge (see Section 7). When contributions are made on site towards community infrastructure then off site provision may not be required. Section 3.8 states that the Council considers it important that environmental and landscape improvements should be made in the Borough, particularly in those areas subject to regeneration. New schemes may need to include consideration of public art amongst over various noted improvements that can be made to the public realm.

Appendix 4 – Public Art Process

Good Practice in Commissioning

1. The Council's Public Art Strategy seeks to ensure the delivery of high quality public art commissions across the borough. Defining quality within the context of public art is not an exact science, but key quality indicators include:
 - work which is original in its conception and implementation
 - a high standard of execution and finish appropriate to the chosen medium
 - work, which is site specific, and therefore sensitive and appropriate to its location
 - work which has been informed by an appropriate community engagement process.
2. By definition, each public art commission will be unique, but there are tried and tested commissioning processes, which are designed to achieve a high quality outcome. It is therefore recommended that the guidelines outlined below be followed when commissioning public art in Eastleigh.
3. The key principles which underpin good practice in commissioning are:
 - having a clear overall vision
 - involving key stakeholders in the process
 - involving the artist at the earliest stage of development
 - having a clear decision-making and approval process
 - involving professionals with public art expertise.
4. The commissioning process follows a sequence that takes place over 5 stages:
 - Preparation
 - Artist appointment
 - Proposal development
 - Delivery
 - completion
5. These stages are detailed below and summarised in a flow chart at the end of this appendix.

Stage 1 - preparation

The decisions made at this stage will affect the outcome of the whole project and therefore they need to be considered carefully.

This stage includes:

- defining the overall vision for the commission
- ensuring funding is secured, whether externally or through the appropriate Planning process
- Establishing a steering group with representation from key stakeholders. This will vary with each commission but should include representation from a public art specialist from the Local Authority, representatives of the commissioner or developer and representative/s from the local community
- Developing the artist's brief - this is the key document which will guide the appointment of the artist and the subsequent commission.
- It should include:

- the overall vision for public art as part of the development
- details of the steering group and / or project team and their roles
- the selection process, including the artist specification and selection criteria (see Stage 2)
- information on the context for the commission, including site description, relevant themes, local references such as heritage, topography, site uses and demography, any constraints or technical issues
- requirements for community engagement and / or consultation
- requirements as to durability, maintenance, health and safety and decommission
- decision making and approval process
- budget covering all costs
- timescale for completion.

Stage 2 - artist appointment

A representative selection panel drawn from the steering group should undertake the appointment of the artist. There are 3 suitable processes for appointing artists:

- open submission with opportunities advertised nationally or internationally
- limited competition by invitation to a small number of recommended artists
- direct invitation to a specific artist - only to be used in special circumstances, for example, if there is a specialist individual specialist

Whichever process is used it is important that the selection is made based on criteria relating to the objectives of the commission. These can include:

- a significant reputation in their chosen field as demonstrated through exhibitions, commissions, residencies etc.
- a track record and experience of working on public art commissions
- experience of working with a range of professionals to deliver work in the public realm e.g. architects, landscape designers, engineers
- experience of managing budgets
- an understanding and experience of different methods of community engagement
- the ability to communicate with a variety of people.

When the Council selects artists, we send out a criteria table with the artist brief and show how this will be scored. This helps artists understand the Council's requirements and produce a submission with relevant information. It also helps the Council select the best artist for a particular commission.

Once the artist is selected, they should be issued with a contract to cover artist and commissioner obligations, scope of works, fees and milestones, warranties, indemnities and insurance, ownership and maintenance responsibilities, intellectual property rights and copyright, decommissioning arrangements, accreditation and dispute resolution.

Stage 3 - proposal development

At the beginning of this stage, the artist undertakes a period of research and consultation in order to develop an outline proposal. This will involve research into the site and its

geographical, historical and social context, and meetings with key stakeholders, relevant professionals and community engagement.

Once an outline proposal has been agreed by the steering group, the artist moves into the detailed design and specification of the proposed work with input from other professionals as appropriate. This will lead to detailed costings, technical specifications for the artwork and any foundations, feasibility testing, health and safety assessments, production and installation method statements, proposals for community engagement, documentation and marketing.

At this stage, the appropriate approvals should be sought, e.g. land owner's permission and planning permission. The position of any underground services should also be investigated at this stage. The detailed proposal will also be shared with the steering group for approval.

Stage 4 - delivery and installation

This stage includes the production and installation of the artwork. Responsibilities and roles at this stage will have been specified in the contract and will be determined by the scale of the work, its relationship to the development as a whole, whether it is temporary or permanent, and whether its installation is part of a wider programme of public realm works.

Prior to installation, the artist, commissioner and other relevant people should meet on site to confirm exact location(s) of the artwork(s) and review the method statement and risk assessment and add any relevant information and actions arising from the site meeting.

Stage 5 - completion

The contract will specify the point at which the artwork is considered to have been completed and signed off and who is formally responsible for it from this point, including funding and undertaking ongoing maintenance. The completion arrangements should include the handover of an operations and maintenance schedule for the artwork to include:

- site location and description of artwork
- dimensions
- photographic documentation
- material and installation details
- technical information and replacement parts where appropriate
- cleaning recommendations and inspection schedule
- decommissioning instructions
- contact details.

The contract will specify decommissioning arrangements, whether because of the artwork being damaged beyond repair or reaching the end of its anticipated life.

Finally, a project launch is an opportunity to celebrate the project's completion, raise its profile locally and nationally, and involve community engagement participants.

Throughout the project, evaluation and monitoring should be considered. A review meeting with the artist and stakeholders at the end of the project can be a valuable tool for improving future projects. The Council has its own procurement guidelines, so all Council projects will follow these in addition to the guidelines set out above.

Appendix 5 – Community engagement

1. The Council attaches great importance to ensuring that the public art strategy delivers work that is of benefit to the community of Eastleigh. Success of many public art works comes from community involvement because participation signifies ownership.
2. Many public art projects can provide an opportunity for the community to be involved at varying levels of inclusion and to contribute to the public art outcomes.
3. Commissioners should build budget and plans for consultation, communication, and engagement into their public art projects.
4. Consultation and engagement should be a two-way process. As well as informing the artist, it should aim to involve people in the process and outcomes of commissions, foster an understanding of a range of artistic approaches, and encourage and support ambitious, challenging and high quality work.
5. Consultation and engagement plans and/or strategies can take many forms and will need to be appropriate to the context of the commission. Both virtual and physical engagement channels can be used with examples as follows:
 - Public meetings
 - Creative workshops
 - Pop-up information stalls
 - Website information and blogs
 - Social media posts
 - Surveys

Community engagement Case Study: Pirelli Park

The Pirelli Park project combined S106 funding for Play with S106 for Public Art which allowed us to commission the scheme through a creative design competition, resulting in the appointment of an architect's practice to lead the Concept stage with an artist joining the project to provide a community engagement workshop based on play and creativity.

The engagement artist proposed a workshop that encouraged play and imagination, providing bright and engaging materials for the purpose of free play and creativity.

The artist's proposals stated:

"Each activity is community led and focuses on working collectively together, whether as a family or among each other. The activities are aimed to be achievable by all with no individual pre-determined outcomes, so the participants have the freedom to play within the workshops. Even though these activities are communal each participant will have a unique experience, which will hopefully inspire one another."

The workshop materials were inspired by kaleidoscopes, spinning tops and spirographs, providing another take on the reel and barrel shapes proposed by the architect's concept design.

The children were facilitated in using materials to create and decorate and play within experimental structures, which would later be used to inspire the surface treatment for the completed park.

Appendix 6 – Projects

Bishopstoke, Fair Oak and Horton Heath – Andy Thompson - andrew.thompson@eastleigh.gov.uk
Bishopstoke, Fair Oak - Creation of a Public Art vision for BIFFOH leading to a deliverable action plan for specific commissions.

One Horton Heath – creation of a Public Art vision and formation of a Horton Heath Development Management Committee to oversee the implementation of the strategy.

Eastleigh Local Area – Guy Riddoch - guy.riddoch@eastleigh.gov.uk

- ELAC – Creation of a Public art vision
- Fleming Park - Within the park
- Fleming Park - Way markers
- Town centre – Barton Peverall
- Town centre – Eastleigh Town centre

Hedge End, West End and Botley Local Area – Kitty Budden - kitty.budden@eastleigh.gov.uk

- HEWEB – Creation of a Public art vision
- HEWEB – Pedestrian routes to local centres and schools
- HEWEB – Improvement of informal youth provision
- HEWEB – Itchen Valley Country Park
- Botley Parish – Botley Village – Street Scene
- Botley Parish – Boorley Green Open Space
- Hedge end Town Council – Hedge End Town centre redevelopment
- Hedge end Town Council – Hedge End Library
- Hedge End Town Council – Kings Copse School
- Hedge End Town Council – Woodhouse Lane development
- Hedge End Town Council – Land south of Ford Road/ Hellyar Rise – Play trail
- West End Parish – Hatch Farm

Chandler’s Ford Area and Bursledon, Hamble and Hound Local Areas - Ross McClean – ross.mcclean@eastleigh.gov.uk

- BHH – Creation of a Public art vision
- Chandler’s Ford – The Arch theatre proposal
- Chandler’s Ford – Signage at Flexford nature reserve
- Chandlers Ford – Cycling provision and promotion of routes
- Bursledon, Hamble and Hound - Creation of a Public Art plan for Bursledon, Hamble and Hound leading to a deliverable action plan for specific commissions
- Bursledon, Hamble and Hound – Network rail project
- Bursledon, Hamble and Hound – Annual Winter Wonderland project