

## Public Art Strategy

### 4.5 Public Art Strategy...

If Chester is to be world class then it needs to commission work that is of the highest quality and innovative, anything less than exceptional will detract from the city. Briefs and budgets for public art commissions must be appropriate to this vision. The notion of “boutique” runs through the language in Chester and this concept suggest high quality local distinctiveness at a small scale.

The strategy is discussed in two main parts:

- Commissioning Public Art
- Opportunities for Public Art

#### Commissioning Public Art

##### The Role of Artists

The role the artist in undertaking needs to be discussed and refined for sites, but this is not the same as deciding what work they will create. It is much better to create a brief that provides information for the artist to explore and develop with the commissioning team rather than closing down options before they start. For example, it is very tempting to decide what you need is a water feature rather than looking at what will benefit and enhance the space.

Public Art should not be seen as an add-on that can be delivered within an existing project at very little cost. It is a professional practice that needs to be accredited as such.

Artists are more than object makers, they are creative thinkers and as such will form an important role in the design of the public realm. The engagement of an artist from an early stage in a development project is therefore essential to create opportunities to integrate artwork, carry out creative consultation and maximise budgets.



Interpretation Norwich Castle © Cathy Newbery

A consistent approach to commissioning is needed to deliver high quality public art and the following good practice guidelines should be followed:

- Clarity of intention on behalf of the commissioner.
- The appointment of artists at the inception of development projects.
- Commitment to the project on behalf of all parties.
- The allocation of adequate rates of pay and contracts for artists.
- The input of public art expertise.

When artists are working on a project and expected to contribute their professional expertise and creativity, they should be engaged on the same terms as the other professionals involved. Finding the right artist is key and there are several roles artists can undertake:

1. Consultant Artist - working as part of the planning team, analysing opportunities, assisting with funding applications, selecting other artists to deliver a project, acting as a commentator, researcher and provocateur.
2. Creative arts involvement in design teams - working in collaboration with architects and landscape architects on the design of the built and natural environment through research, reflection and development of propositions in relation to the context and function of a site. This

is an increasingly established method of enabling art to be truly integrated to masterplanning and development.

3. Creative Community Consultation - working to creatively engage with communities in order to explore and articulate issues of community significance.
4. Artist/Maker - developing site specific art work for the identified locations. This can be in many materials and forms and can include artists, crafts people and designers.

Artists can be appointed to undertake one of these roles or several artists can be appointed at different times throughout the project to undertake different roles.

#### **Community Engagement**

The nature of public art is collaborative and involves the public. It is therefore very important to engage communities through the development of the public realm. Community engagement is important in developing public art projects and appropriate mechanisms should be adopted for each project.

Engaging with and empowering communities can help to build the capacity of local communities. When participants are effectively engaged, their knowledge base and skills will develop. They will learn about their community, specific issues affecting it and organisational structures and processes.

The practical benefits of empowering communities include:

- Increasing the number of people available to carry out consultations.
- Fewer 'outsiders' involved in the process.
- Information obtained at a grass roots level.
- Residents passing on their skills and knowledge to others.
- Development of facilities that people will use and therefore sustain in the long-term.
- Residents developing skills which lead to employment.
- Work created by local community.

Types of engagement are detailed in the Chester Public Art Strategy and Cheshire Public Art Guidelines.



Emperors New Clothes sculpture based on Hans Christian Andersen Story, Odense Denmark © Cathy Newbery

### Types of Public Art

- **Permanent** public art is designed and engineered to have a life span in excess of fifteen years.
- **Semi Permanent** is durable work that has an expected life span of between one and fifteen years.
- **Short term or Temporary Art** will remain within a given site for usually no more than six months.
- **Ephemeral Art** is short-lived often due to the site, situation, or context not being conducive to permanent works or the materials used, for example snow/sand.
- **Time Based** public art exists over a set time duration and often involves performance, sound work, new technologies such as film, video, slide projections, the internet and other communication systems.
- **Site Specific** work is made in direct response to the site, the place, the community, and the way the place is used or intended to be used. Site Specific work is inextricably bound to a place.
- **Landmark Features** are commissioned to celebrate local distinctiveness and often mark places of interest or importance.
- **Functional artwork** is inclusive of street furniture, lighting, seating, fencing, gateways, shelters, paving and bollards etc. Commissioned as part of the public realm, functional artwork will be unique and has the potential to celebrate local distinctiveness.

- **Installation Art** incorporates and/or responds to specific features of the place, internal or external. Installations are often temporary and have the potential to be experimental, socially engaging, and a catalyst for change. Installation Art can highlight thematic and/or formal concerns related to the environment and/or the community in which it is installed.
- **Socially Engaging Practice** is work that examines sensitive social and political issues relevant to specific communities. These can include health, drug and environmental issues, and homelessness. Socially engaging practice is most often temporary or time based and must be part of a larger programme that deals with sustainability.
- **Interdisciplinary** projects incorporate the artist working collaboratively with other professionals, e.g. scientists, ecologists, health care workers, architects, historians, environmentalists, engineers, anthropologists etc.



Marking Time by Patricia Mackinnon-Day, interpretation and presentation of objects at the Almhouse © Insite arts

### Quick Stages to Commissioning

Once an opportunity is identified or money is secured for public art the following process should be undertaken. The first stage is to talk to the Arts Officer at the earliest opportunity. A more detailed explanation of all the stages of commissioning can be found in the Chester Public Art Strategy for Chester and Cheshire Public Art Guidelines.

1. **Talk to the Art Officer / Curatorial group about the opportunity. They will be able to provide advice and guide the process.**
2. **Identify the role of the artist(s).**
3. **Form the project team and recruit a public art consultant if needed.**
4. **Write a brief.**
5. **Select artists using most appropriate mechanism.**
6. **Contract the artist.**
7. **Community consultation and research.**
8. **Design/project proposal developed by the artist**

The type of artwork, its form, scale, massing, use of materials, texture, imagery, colour and function can all be determined at this stage in relation to public interaction and the surrounding environment.



## 9 Approvals

- Planning permission
- Area designations - Conservation area
- Highway Authority - if the public art is to be placed on the highway. (The artwork may need to be licensed under the Highways Act 1980 if it is being installed by someone other than the council).
- Health and safety – Creation of hazards / physical or visual obstructions
- Presence of underground services/apparatus
- Exposure to weather conditions
- Localised pollution staining - Vehicle emissions
- Abuse and vandalism - Climbing / graffiti
- Wider consultation events

## 10 Production

### 11 Community involvement in delivery, if appropriate

### 12 Marketing and evaluation

### 13 Maintenance and decommissioning plan

Consultants and organisations should be discouraged from engaging artists without prior consultation with Cheshire West and Chester Arts Service. This is to minimise the danger of artists being commissioned without researching the area, without engaging the local community and developing proposals that do not work towards achieving the broader aims of the development/regeneration projects of the local authority.



Ashford Ring Road night time, integrated pavement design and lighting Artists: Nayan Kulkarni and Simeon Nelson ©Ben Hamilton-Baille

### Training

Public art commissioning opportunities can arise through any council department and training should be made available to enhance people's understanding of the concepts and assist delivery. This can be done with individual departments initially to meet specific needs, and extended via a series of visits to exemplar projects and talks from experts and peers (who have delivered successful schemes and who will give guidance on policies and planning issues etc). The idea is to build confidence in officers and members and showcase best practice. This is also a mechanism for strengthening project teams and ensuring that expertise is retained within the local authority even if key personnel leave.

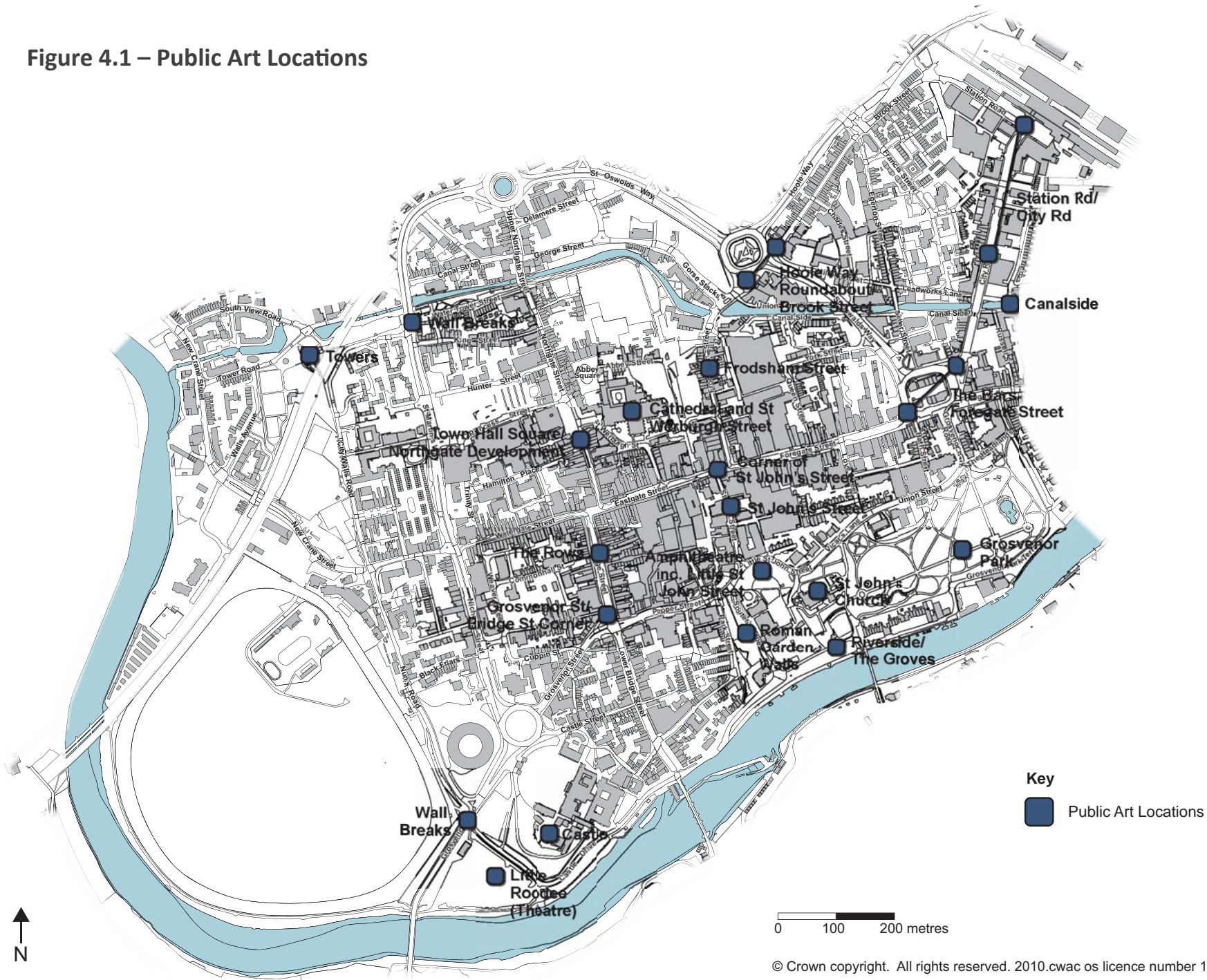
### Advocacy

Part of any implementation plan will be advocacy concerning the issues surrounding public art and highlighting the benefits. This needs to be carried out internally and externally. It is important to include:

- Councillors and chief officers to ensure successful implementation.
- Councillor involvement.
- Clarity about the decision making power.
- Project Champions within the local authority.
- Partnership working.
- Collective knowledge of project development.
- Information on public art in the county.
- Information for developers.

The press play an important role in communicating to the wider public and need to be involved in the advocacy process to mitigate against negative press and sensationalism. The press should be seen as a stakeholder in projects and briefed as the scheme is developing so they understand the concept and context. These briefings should also include Councillors and other partners so they are prepared even if the worst happens. The PR department should work with the project team to prepare briefing notes and get the right person to do the briefing.

Figure 4.1 – Public Art Locations





### Public Art Opportunities

Public art should not be commissioned in isolation, but as part of a strategic overview. There are a number of high profile projects in development which include an element of public art; a number of these are focused on interpretation. It would be beneficial to retain an overview and maximise opportunities and links where they arise (e.g. Chester Cathedral, Mapping Medieval Chester and the PORTICO project). It is appropriate to explore the links between these projects and where possible maximise resources and opportunities to create a cohesive approach.

The linkages between the assets in Chester and current projects / masterplans being developed needs to be strengthened to achieve an overall branding, interpretation, cohesion and strategic commissioning approach. The artistic ambition of Chester needs to be taken seriously and aligned to economic, artistic and the social values of Chester to create a strong brand. Cultural programming can successfully achieve unique experiences but it needs to be properly resourced, coordinated and supported to grow with the festival and events programme and retail activity in order to make a substantial impact.

There are three key forms of public art which are applicable to Chester (see below) and Figure 4.1 shows locations appropriate for public art works.

- Interpretation of the city's history
- Events, Festivals and Performance
- Permanent pieces

### Interpretation Masterplan Projects to be Taken Forward

To accompany Figure 4.1, the table overleaf identifies the IMP arts projects that should be taken forward as part of the public art strategy. These are arts based projects and do not include some of the proposals for interpretative features, such as projects TR4 - 'Floor Installations Interpreting the Roman Fortress' or project TR9- 'On display in the Rows'. For each of these arts projects an outline brief has been provided, which includes an indication of cost and priority.



Crown of Light as part of the 'Lumiere' festival 2009. Artist: Ross Ashton Produced by Artichoke in partnership with Sky Arts and Durham County Council. © Matthew Andrews.

## Interpretation Masterplan Projects to be Taken Forward:

Site	IMP	Implementation Status	PRDG Response	Brief
<b>The Walls &amp; The Rows</b>	<p><b>E7:</b> Undertake a feasibility study into the potential for a Chester Illuminations event during autumn and winter. A major illuminations event, focusing on Chester's superb built heritage, will extend the tourist season and support Christmas and winter shopping footfall.</p> <p>TR2 A Promenade This installation would use a night time laser projection to re-enact what would have been seen at that location in the Georgian or Victorian age.</p>	Up the Wall event run by Chester Performs in October each year, with small scale commissions. PORTICO project focusing on the walls & towers.	Enhance the Up the Wall programme with a larger scale lumiere commission each year promoted as part of the visitor experience. Lighting strategy cross over. Potential sites explored further.	<p>Themes: Archaeology, heritage, interpretation, contemporary culture</p> <p>Forms: Lighting</p> <p>Function: Legibility, branding</p> <p>Cost: Low</p> <p>Constraints: Building permission</p> <p>Priority: High</p> <p>Temporary</p> <p>Discussion: Priority locations to focus on for next three years.</p>
<p><b>Amphitheatre</b></p> <p><i>Chester's Amphitheatre was the largest in Roman Britain and symbolised the military ethos, power and might of the Roman Empire</i></p>	<p><b>AP2:</b> Installation 2D / 3D graphic frieze on the wall bisecting the amphitheatre. This zone hub installation should take the form of a large and dynamic artwork, reflecting the powerful story of the Roman amphitheatre. Alternatively, we understand there are proposals for a possible interpretive mosaic in this location, cost £30,000.</p>	A project team has been created to develop interpretation for this scheme with consultant Imagemakers who have selected an artist to develop the mural concept.	It is recommended that the site be explored for an international artist commission, as the space is worthy of this level of attention. The site could be promoted as a venue for events, temporary projections and lighting, this could provide other forms of interpretation. Sound installations maybe problematic because of the traffic. The infrastructure for light and projection should be considered early on.	<p>Themes: Archaeology, interpretation</p> <p>Forms: Lighting, performance, sculptural</p> <p>Function: Legibility, branding, interpretation</p> <p>Cost: Low-High</p> <p>Constraints: Listed building permission, archaeology</p> <p>Priority: Medium</p> <p>Temporary &amp; permanent</p> <p>Discussion: Approach and appointment</p>
<p><b>Cathedral St. Werburgh Street</b></p>	<p><b>CQ2:</b> An interpretive public art installation either at the entrance to the Cathedral or on the Cathedral Green.</p> <p>The form of this installation should be discussed and agreed with the Cathedral authorities and be tendered by them in partnership with Cheshire West &amp; Chester. The installation will help encourage visitors to enter the Cathedral. Low priority – this area already has good intrinsic appeal to visitors, cost £40,000.</p>	The Cathedral and St Werburgh St public realm design is currently being developed BDP. They are developing a mixed use plaza with aspirations for artist involvement in developing concept designs for street furniture and for a 900mm high sculpture wall along the walk to the Bell Tower. Artist Paul Day is developing a concept design.	<p>The establishment of a curatorial group to develop the approach to commissioning in this area is recommended.</p> <p>Enhance the interpretation and quality of the environment.</p> <p>Lighting Strategy cross over.</p> <p>The Cathedral and the Northgate shopping centre will both influence the feel of these spaces and public art commissioning should be integrated early on.</p>	<p>Themes: Interpretation</p> <p>Forms: Light, temporary installation, permanent</p> <p>Function: Legibility</p> <p>Cost: Medium</p> <p>Constraints: Building consent</p> <p>Priority: Medium</p> <p>Permanent &amp; temporary</p>

Costs: Low = under £25k Medium = £25k-£100K High = over £100k

## Interpretation Masterplan Projects to be Taken Forward:

Site	IMP	Implementation Status	PRDG Response	Brief
<b>The Canal</b> Ports & Wharves Zone	<p><b>PW1:</b> A large bronze sculpture of a towing horse in harness at Taylor's Wharf, together with a graphic panel and wind-up audio presentation telling the story of the Chester &amp; Elsmere Canals(Shropshire)</p> <p>This iconic installation would help put the canal basin on the map as a visitor destination within Chester, and be a catalyst for further interpretation and heritage-tourism development in this zone. Cost £27,925 excluding installation.</p>	None	<p>There is scope for commissioning in this area. The Canal is a linear route and the role of commissions would be to lead people into town from the station and encourage use as a recreation route.</p> <p>The proposal for a large bronze sculpture of a towing horse along the canal is not unique nor iconic. Commissioning work of this type goes against the approach of the public art strategy and will not add to the environment nor add to the agenda to make Chester a must-see city. A research based approach that links to wayfinding and development of green-space would be more appropriate. Lighting Strategy cross over (see Part 5)</p>	<p>Themes: Canal history            Forms: Sculpture, waymarking, lighting            Function: Legibility, interpretation            Cost: low-medium            Constraints: N/A            Priority: Low            Permanent</p>
<b>The Rows</b> Significance to Chester in terms of trade and independent boutique area.	<p><b>TR1:</b> 3D model of the rows in 1400AD with LED lighting identifying current retailers.</p> <p><b>TR5:</b> Stall Board Sculptures            These sculptures should be located on the stall boards of four of the Rows. Produced in resin with a bronze finish, they would depict a range of goods relating to the original goods traded in that Row.</p>	None	<p>The design feasibility suggested in the IMP should be carried out with an artist as part of the team.</p> <p>The Stall Board Sculpture is not a very interesting concept. Some commissioning could be carried in this area but it should be temporary /performance based and explore the independent character of this area and cosmopolitan living.</p>	<p>Themes: Trade            Forms: Permanent, performance, temporary installations,            Function: animation, interpretation, tourism            Cost: Medium            Constraints: Programming and sustainability            Priority: Low            Permanent &amp; temporary</p>
<b>Castle /Bunce Street</b>	<p><b>CM2:</b> A public art installation on the parade ground, precise form and function to be confirmed in discussion with the Arts Officer and the Grosvenor and Military Museum</p> <p>The parade ground is a central point for this zone with a strong story and a close proximity to the Castle, Chester HQ and both museums. Cost £25,000</p>	None	<p>The establishment of a curatorial group to develop the approach to commissioning in this area is recommended.</p> <p>Discussion with Arts &amp; Festivals Service</p>	<p>Themes: History of area            Forms:            Function: interpretation            Cost: Medium            Constraints: Sensitive approach in consultation with council's conservation officer.            Priority: Low            Permanent &amp; temporary</p>

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## Interpretation Masterplan Projects to be Taken Forward:

Site	IMP	Implementation Status	PRDG Response	Brief
<b>Riverside Zone The Groves</b>	<b>R2:</b> A large bronze sculpture e.g. of a promenading Georgian couple and / or leaping salmon, together with explanatory text in a metal plaque embedded in the floor. This zone hub installation would reflect the promenading origins of The Groves and be a focal point for visitors and local residents walking the riverside trail routes. Cost £16,550 excluding installation	None	This is an attractive area, but currently not a high priority for commissioning. The proposals for bronze sculptures of a Georgian couple or leaping salmon are not unique nor iconic to Chester	Themes: Recreation, linkages Forms: Any Function: Legibility, tourism Cost: low Constraints: N/A Priority: Low Permanent & temporary
<b>Grosvenor Street/ Bridge Street</b> <i>This site has been chosen because it is next to the lost South Gate and southern fortress wall and so will help explain the relationship of the present city to the Roman fortress</i>	<b>TR10: Cityscape topographical map.</b> A topographical map in cast bronze that juxtaposes and interprets the Roman fortress in comparison with today's city. This would be installed at the corner (opposite St Michael's Church and the Falcon), orientated towards the city centre.	None	The idea of a topographical map could be enhanced by commissioning an artist. The lost south gate site has a reputation for anti-social behaviour so this issue needs to be addressed as part of any new work or other locations sought. The scale of the piece will be important.	Themes: Roman city interpretation Forms: Typographical map Function: Interpretation Cost: Low Constraints: Site Priority: Medium Permanent Discussion: Locations
<b>Welcome, Signage and Orientation Projects</b> St Peter's Church, the Amphitheatre, or most appropriately the Town Hall / TIC Visitor Centre	<b>WV8:</b> Implement a Chester timeline installation on an appropriate vertical surface.  This interpretive installation would encapsulate Chester's story in a contemporary graphic timeline. Cost £30,000- £50,000 depending on location and format	None	Northgate development would provide a location for such a work and also the topographical map.	Themes: Heritage Forms: 2d or 3d Function: Interpretation Cost: medium Constraints: site, timing Priority: Medium Permanent & temporary

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### Other Arts Projects Proposed:

The second table provides details and outline briefs for other arts projects proposed for the other locations identified in Figure 4.1. These locations have been developed/agreed with the council's Public Art Officer and will evolve as individual projects are progressed. All artworks should be carefully integrated into the space.

Site	Current Position	PRDG	Brief
<b>The Walls Roman Garden Towers</b>	<p>Up the Wall event run by Chester Performs in October, each year with small scale commissions.</p> <p>PORTICO project focusing on the walls and towers.</p>	<p>Sections of the walls should be identified as key locations that can be enhanced by lighting and lumiere commissions. This would make the walls more visible and could be used to reveal the archaeology, heritage and stories through creative interpretation. To do this well significant funding needs to be set aside to raise the commissioning level and the impact of events like Up the Walls so that it develops as a yearly must-see event.</p> <p>Lighting Strategy cross over.</p>	<p>Themes: Archaeology, heritage, interpretation, contemporary culture,</p> <p>Forms: Lighting</p> <p>Function: Legibility, branding</p> <p>Cost: Low</p> <p>Constraints: Building permission. Sensitive approach in consultation with council's conservation officer.</p> <p>Priority: High</p> <p>Temporary</p> <p>Discussion: Priority locations to focus on for next 3 yrs.</p>
<b>Northgate development Town Hall Square</b>	<p>The space in front of the town hall/Cathedral is a major performance space that is under utilized and will be affected by the Northgate development.</p> <p>Land securities are the appointed developer and have a history of commissioning public art.</p>	<p>Priority site with the most opportunity for commissioning temporary and permanent work integrated into the development. A multi functional space of the highest quality is needed to reflect the significance of the buildings that share this frontage and their importance. The opportunities for interpretation of the archaeology should be explored in this area. Lighting Strategy cross over – see Part 5.</p>	<p>Themes: Markets, trade, Roman Heritage. Archaeology etc</p> <p>Forms: Integrated, consultation, lighting</p> <p>Function: Branding, legibility</p> <p>Cost: High</p> <p>Constraints: Negotiations with developers, time</p> <p>Priority: High</p> <p>Permanent &amp; temporary work</p> <p>Discussion: Mechanisms within the Council to prioritise key sites and secure public art inclusion.</p>

Costs: Low = under £25k Medium = £25k-£100k High = over £100k

## Other Arts Projects Proposed:

Site	Current Position	PRDG	Brief
<b>Market Place Northgate St. Werburgh's St. Johns</b>	Grosvenor Museum (GM) wants to spill out of their building to heighten their visibility and are involved in the IMP and Mapping Medieval Chester Project. The Medieval Mapping project explores different texts concerning Chester and how they linked to the geography of the city. GM are now onto phase 2 and are applying for more money to interpret the research to make it more accessible and are interested in creative approaches.	Using imagery, words or ideas from the text of the Medieval mapping in significant locations around the city. For example the marketplace was associated with the writer Lucian's symbolic 'cross', Northgate was linked to St Werburgh's defence of the city against attackers, St John's Church is a key pilgrimage site particularly for the Welsh.	Themes: Medieval Chester Forms: Light, interpretation, consultation, performance Function: Interpretation, linkages Cost: Low – Medium Constraints: Building permissions, timing with current funding bid Priority: High Permanent & temporary Discussion: Implementation method.
<b>Cathedral St. Werburgh Street</b>	Within this area there is the an opportunity to work strategically with other key projects in Chester, such as Mapping Medieval Chester, to create a contemporary commission that draws on interpretation of the historic importance of the city, as there are a wealth of primary sources available.	Commission brief that allows an artist to explore a contemporary interpretation of Chester, drawing on the rich history and the wealth of primary sources available. The commission should relate to and could be lead in such an approach, which when used consistently, would create a USP for the city.	Theme: Contemporary interpretation of Chester Forms: Interpretation, consultation, sculptural, performance, light Function: Place, identity, interpretation Cost: Medium Constraints: Partnerships Priority: High Discussion: Implementation method.
<b>Wall Breakages ring road</b>	The roundabouts and ring road are currently an issue and are not good sites for commissioning, but new layouts may open up possibilities to create better gateways. At present an artwork on a roundabout isn't going to provide a gateway but an isolated piece of work on a confusing road system. The ring road layout has created islands of strange shaped pavements cut up further by parking bays, underpasses, signage and street clutter.	Integration of public art as part of the public realm will ensure that "place making" is achieved rather than stand alone objects placed in these left over spaces.  Where the ring road has broken the wall commissioning could be used to visually reinstate the old boundary.	Themes: Wall footprint Forms: Paving, functional, lighting Function: Movement, tourism legibility, interpretation Cost: Medium Constraints: Highway restrictions. Careful consideration to detailing. Priority: High Permanent
<b>Theatre Development</b>	A new theatre will be built in Chester to replace the Gateway Theatre. The Council is currently looking at a site. Chester Performs were set up to deliver the new performance arts venue for Chester and devise an audience development programme in the interim.	It is important that any cultural building developed by the local authority involves artist commissioning as part of the building development. If the Council expect developers to do the same they need to lead by example.	Themes: Related to site & building Forms: Integrated, light, functional, glass, Function: Place Making Cost: Medium Constraints: Negotiations with developers, time Priority: Medium Permanent & temporary Discussion: Mechanisms within the Council to prioritize key sites and secure public art inclusion.

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## Other Arts Projects Proposed:

Site	Current Position	PRDG	Brief
<b>St John's Street</b>	<p>There is not a lot of room on St. John's Street currently for interventions, however if the carriageway is reduced the paving area could be utilised to create a processional route and key link down to the amphitheatre and river.</p> <p>St. John's Street does not have a lot of shop frontages, but it does have some lovely buildings so the eye needs to be drawn down to areas of interest.</p>	<p>Commissioning Public Art that leads you eye along to focal points will deal with current issues.</p> <p>The service yard for M&amp;S stands out as being an ugly frontage. A new decorative service gate would add value to the street scene.</p> <p>The integration of commissioning in the street furniture, vertical elements and paving will help the journey along and through these areas.</p>	<p>Themes: Archaeology, amphitheatre, character of area</p> <p>Forms: Integrated, vertical forms, lighting, functional</p> <p>Function: Legibility</p> <p>Cost: Low – medium</p> <p>Constraints: Already at RIBA stage D before artist brought in</p> <p>Priority: High</p> <p>Permanent</p> <p>Discussion: Develop an artist brief.</p>
<b>St John's Church</b>	<p>Chester Renaissance has highlighted this as a site for development. The lighting is to be upgraded. It is also part of the Grosvenor Museum Medieval mapping project and is a priority site as part of the next phase of their interpretation work.</p>	<p>Cross over with the Lighting Strategy. Need to develop an integrated approach between different elements and partners.</p>	<p>Themes: Medieval Chester, Welsh poems</p> <p>Forms: Light based installation</p> <p>Function: Interpretation</p> <p>Cost: Medium</p> <p>Constraints: Building structure</p> <p>Priority: High</p> <p>Temporary</p> <p>Discussion: Lighting strategy cross over – see Part 5. Develop project with partners.</p>
<b>Gateways Lighting</b>	<p>Chester already has gateways in the City Walls and opportunities to highlight. These should be maximised.</p>	<p>Lighting Strategy cross over to illuminate them as key structures.</p>	<p>Lighting strategy - see Part 5</p>
<b>Station City Road</b>	<p>The station, as an arrival point, is a distance from the town centre and work to make this connection more legible is being explored. For a pedestrian, City Road is an important route into the centre, but access to the canal and across the Bars roundabout is required. The bottom of Foregate Street also needs improvement to reassure pedestrians they are entering the centre.</p> <p>The alternative route is along Station Road and Brook Street, which has many independent and interesting shops. This is a different experience of Chester that could be encouraged and developed, however the night time experience is not as good. At the end of Brook Street the St. Oswald's roundabout needs to be navigated to access Frodsham Street.</p>	<p>More prominent and interesting signage and waymarking will help to reassure people they are on the right route and make the journey easier and enjoyable - see Part 6.</p> <p>Lighting Strategy cross over - see Part 5.</p> <p>Lighting the station will also help people navigate, as they will have some longer views of this attractive building.</p> <p>Temporary projects using new media as guided journeys using mobile phones or audio guides from the station into town.</p>	<p>Themes: Time line</p> <p>Forms: Waymarking, paving trail, signage</p> <p>Function: Legibility, interpretation</p> <p>Cost: Medium</p> <p>Constraints: Funding and co-ordination as a large area to cover</p> <p>Priority: Medium</p> <p>Permanent &amp; temporary</p>

Costs: Low = under £25k Medium = £25k-£100K High = over £100k

## Other Arts Projects Proposed:

Site	Current Position	PRDG	Brief
<b>Frodsham Street</b>	Frodsham Street is a very busy and important entry point into the city centre. The Cathedral and City Wall can be glimpsed, as can the canal, but accessing them can be difficult to work out.	Integration of commissioning in street furniture, paving, signage and lighting will help with your journey along/through these areas and access to the walls and canal.	Themes: Forms: Integrated functional Function: Legibility Cost: Medium Constraints: Highway restrictions Priority: Medium Permanent
<b>The Bars Foregate Street</b>	As you arrive at the top of City Road you see a confused space. The entrance to the subway is obscured and the pavement area is a strange shape because of the parking bays.  The other side of the roundabout has a large paved area and small clock on the corner. Pedestrians cannot see across this roundabout so find it hard to orientate themselves. Both areas should be looked at together to create spaces that reassure the pedestrian and creates places that have a function.	This area should be reconfigured, improving sight lines and creating better signage and interpretation.  Street furniture and interpretation will help extend the sense of arrival at the centre, but will also create a character for the area (i.e. a village centre feeling).	Themes: Civil War Strife Forms: Integrated, functional Function: Legibility Cost: Medium Constraints: road layout & subway Priority: Low Permanent
<b>Grosvenor Roundabout – HQ</b>	HQ is the only roundabout that a public art work could currently be sited however it is heavily planted which is attractive in its own right. If anything were located here it would have to be of a large scale and discourage the need to get a closer look.	Commissioning on the existing roundabouts is not recommended.	N/A
<b>St. Oswalds Roundabout</b>	Here we have another pocket of pavement with a cycle route ending in a bollard and no indication of where it goes. This is where the Roman road used to run so connecting Frodsham Street & Brook Street will cross here.	The space could provide a function and be more generous for pedestrians /cyclists, helping them navigate the subway and canal entrance. You are very near the walls, the canal and the top of Foregate Street here but you still feel along way from the centre. Visually reinstate Roman Road alignment	Themes: Roman road alignment Forms: Paving Function: Legibility Cost: Medium Constraints: Proximity to road Priority: Low
<b>Corner of St. Johns Street and Eastgate Street.</b>	The signage on the corner of the street is very minimal and easily missed. Decorative signage/interpretation could help people find the river, amphitheatre etc.	A wall and/or floor mounted artwork that provided integrated signage to aid legibility.	Themes: Archaeology, amphitheatre, character of area Forms: Integrated Function: Legibility Cost: Low Constraints: Building permission Priority: High Permanent

Costs: Low = under £25k Medium = £25k-£100K High = over £100k

Other Arts Projects Proposed:

Site	Current Position	PRDG	Brief
<b>Grosvenor Park</b>	<ul style="list-style-type: none"> <li>This large Victorian park is very near the centre and Riverside.</li> </ul>	Great potential for events and programming.	Themes: Any Forms: Sculpture, installations, performance Function: Identity Cost: Low Constraints: Weather Priority: Low Temporary
<b>Interpretation</b>	The notion of storytelling is strong in Chester and could be adapted for interpretation in a range of styles and forms to suit different areas. The aims of the commissioning would be to: <ul style="list-style-type: none"> <li>Link different periods of time</li> <li>Connect themes and strands</li> <li>Use of the Cities collection and archives for material (Grosvenor Museum, Archeology Service, Cathedral etc.)</li> <li>Enable creative community consultation</li> <li>Sign post attractions to link each other</li> </ul>	Public art as interpretation, permanent commissions, temporary events or installations including new media to illuminate and illustrate stories. This would use imagery, words or ideas from the text in significant locations around the city.	Themes: appropriate to site Forms: events, installations, new media, sculpture, waymarking Function: interpretation Cost: Low-Medium Constraints: Site restrictions, connectivity Priority: High

Costs: Low = under £25k Medium = £25k-£100K High = over £100k



Balloon story, pavement detail in Cockermouth Market Place by BCAL and Smiling Wolf ©



Marking Time by Patricia Mackinnon-Day, interpretation and presentation of objects at the Almhouse © Insite arts



### Prioritisation of Sites for Public Art

The following table provides a summary of the importance of the sites identified for public art. Consideration of the importance, deliverability and cost of each project has led to a priority rating for each site.

Site	Importance	Deliverability	Cost	Priority
The Walls	High	Achievable	Medium	H
Northgate Development /Town Hall Square	High	Achievable	Medium	H
Wall breakages ring road	High	Achievable	Medium	H
Amphitheatre inc Little John Street	High	Problematic	High	H
Theatre	High	Problematic	Medium	M
St. John's Street	Medium	Straight forward	Low	M
St. John's Church	Medium	Achievable	Low	M
Northgate Lighting	Medium	Achievable	Low	M
Cathedral	Medium	Achievable	Medium	M
Station/City Road	Medium	Achievable	Medium	M
Frodsham Street	Medium	Achievable	Medium	M
The Bars/Foregate Street	Medium	Problematic	Medium	M
Corner of St. Johns Street/Eastgate	Medium	Achievable	Low	M
Canalside	Medium	Achievable	Low	M
The Rows	Low	Straight forward	Medium	L
Grosvenor Park	Low	Straight forward	Low	L
The Riverside	Low	Achievable	Low	L
Bridge Street/Grosvenor Corner	Low	Achievable	Low	L
Castle	Low	Problematic	Low	L



Tin Soldier based on Hans Christian Anderson Story, Odense Denmark © Cathy Newbery

### Interpretation and Storytelling

Interpretation and signage are probably one of the most important areas of commissioning for Chester. There are many stories to be told and layers of history that provide a wealth of material. The Interpretation Masterplan suggests:

“Where possible, any entirely new interpretive installations should be interpretive public art rather than panels, especially in key locations such as Zone Hubs.”

Not all public art needs to be interpretive in the heritage sense although this medium will provide key opportunities for interpretive provision.

### Events and Festivals

Visitors are unlikely to visit Chester for its public art alone, however festivals, events and performance can be used to attract people. These temporary forms of artwork can be interpretive, based on the city’s history, but can also be the opportunity for more adventurous, contemporary art which it may be difficult to deliver in a permanent piece in this historic environment.

Large scale and ambition temporary work (events and festivals) will raise the profile of Chester and delivering these as part of an annual calendar of events can build a reputation and develop a following.

The arts can be used to express the character of Chester and make the most of its assets. Commissioning of any major work should be at key sites but only as part of an integrated approach to the public realm or as interpretation and animation of the city. In Cheshire there are quality arts organisations

experienced in developing commissions for the public realm: Cheshire Dance and Chester Performs. These and other local organisations should be part of any development of a cultural offer.

The winter festival programme could be developed, that includes the existing Ghost Walks and ‘Up the Walls’ event, but expands on the commissioning to include some significant lumiere commissions and installations. This would support and develop the organisations delivering these projects to raise their game and provide unique events to promote Chester year on year, creating a critical mass. The commissions would be linked into the story telling and heritage themes and add another innovative layer to the interpretation of the city.

The Grosvenor Museum, Chester Performs and Cheshire Dance have all used events and commissioning in Chester City Centre and this should be built on as part of tourism packages.



Grangier Town 3D map by Tod Hanson and Simon Watkinson, Newcastle 2003 ©

### Permanent Pieces

The best method of commissioning for Chester would be to integrate Public Art into the public realm as functional items that are necessary, but made more interesting e.g. street furniture, bollards, interpretation, lighting and infrastructure for cycling. Integration of public art as part of the public realm will ensure that 'place making' is achieved rather than placing stand alone objects in left over spaces.

Street furniture items can be designed as pieces of art which may also be interpretative; these may be appropriate in spaces identified as City squares/spaces in this guide or along the river. A brief can be developed for the procurement and the appointment of a team, which might include as appropriate: landscape architect; consultant artist; artisan/maker artist; street furniture or lighting manufacturer and structural engineer. This could involve a direct appointment of an artist to work with a manufacturer or appointment through a competition. As a Cycle Demonstration City there maybe opportunities to create commissioning for bike security or legibility of routes.

### Quality and Appropriateness

If Chester is to be a world class destination then it needs to commission work which creates interest and intrigue, that people will keep coming back to see. If the project is not of the highest quality then due to the nature of Chester it will detract from its surroundings, it is therefore better not to undertake projects unless properly resourced. The Chester Public Art Strategy promotes the use of art installations within the public realm, which should:

- Be of high quality and add to the local identity and sense of place of Chester.
- Where appropriate, also reflect and draw on the distinctive qualities, history and stories of their locality.

### Curated Approach to Commissioning

There is no formal or systematic mechanism that identifies and encourages public art opportunities. To achieve an overall vision a curated approach is suggested with a team established, made up of representatives from Cheshire West and Chester and key partner organisations, such as the Cathedral, Chester Zoo, and Chester Renaissance. This group would work with a specialist curator to look at priority schemes and select appropriate artists to ensure quality, appropriateness, sites, connectivity, excellence and sustainability. In developing this methodology a strong vision would be created for each particular project, with the benefit of also identifying the links between projects and sites. A curatorial team for Chester would ensure that the city has:

- A cohesive approach to high quality commissioning.
- Commissions which could act as a catalyst to join up important sites in Chester and assist visitor circulation.
- A consistency in commissioning which allows for a contemporary interpretation that draws on the historic importance of the city and the wealth of primary sources available.

- Brought to the fore a contemporary approach of the city's identity, thus creating a unique selling point.
- A consistency in commissioning in future developments which would give added weight when negotiating with developers, such as Land Securities for the Northgate development, and the future performing arts centre.

Each project would still be distinct in its own right, with funding from different streams and timescales, which would need to be managed. It is important to work in partnership with private developers and regional agencies to maximise opportunities and limited resources.

### Community Consultation

There are lots of opportunities for creative consultation as part of public art and interpretation projects. Chester has many archives, archaeology reports and finds that can inform artists' research and also be used in education programmes and consultation events to support the work. Artists can also be brought in to work on creative community consultation to shape how projects develop and as part of education and animation projects. All public art projects should have a creative community engagement aspect to them.





The Pave by Janet Hodgson, Whitefriars Development Canterbury, Client: Land Securities © inSite arts Archeological drawings of sites below etched into the paving.