Thank you to the many council officers, practising professionals, organisations, borough and parish councillors and community members who have supported the Council’s public art programme to date and contributed to the creation of this document. Public art and its associated benefits are only possible through this ongoing collaboration.

### Contents

**Foreword**

**Context**

1. Introduction
2. What is public art?
3. Why is public art important?
4. Corporate priorities
   4.1 Green Borough
   4.2 Healthy community
   4.3 Prosperous place
5. Purpose of the document

**Public Art Strategy**

6. The vision
7. Key principles
   7.1 High quality design and environmental standards
   7.2 Accessibility and legibility
   7.2.1 Gateways
   7.2.2 Green routes
   7.3 Enhancing public open space
   7.4 Raising the profile of town and village centres
   7.5 Celebrating cultural identity
   7.6 Empowering communities
   7.7 Advocating and promoting the benefits of public art

**Public Art Process**

8. Funding public art projects
9. Commissioning artists and steering public art projects
10. Maintenance of public art
11. Decommissioning public art

**Appendices:**

- **Appendix 1** Public art programme 2015 - 2019
- **Appendix 2** Public art proposed key sites (will be prepared during the public consultation)
- **Appendix 3** Public art audit - Maintenance and decommissioning programme
These are exciting times for our Borough, with the opening of the Hilton Hotel at the Ageas Bowl, and we look forward to the development of the new Lakeside Waterside Centre and the leisure centre at Fleming Park.

But these are challenging times financially for the public sector, and the need to make efficiency savings is a significant driver for change in local government. We continue to provide first class facilities and opportunities for our communities on a restricted budget.

In the field of arts and culture, which our residents tell us is important to them, we continue to exceed expectations. We provide exemplary facilities like The Point, now a National Portfolio Organisation with Arts Council England, the Sorting Office and the Tec Hub, both centres supporting the growth of creativity and innovation and The Berry Theatre, offering family entertainment as well as a state of the art venue for local amateur groups to enjoy.

And we are bringing new life and vitality to Eastleigh town centre, which has gone from strength to strength since the opening of the Swan Centre’s leisure complex and our on-going programme of environmental improvement works. With Eastleigh Unwrapped and Eastleigh Film Festival attracting ever larger audiences, Eastleigh’s reputation is fast becoming that of a destination centred round arts, entertainment, culture and heritage.

Public art, both in its temporary and permanent form, has become an integral part of these exciting developments with artists working closely with local people, helping them to design the places that are most important to them. In an area that will continue to see development, public art supports the development of character and a sense of place within our communities. Following the unveiling of the ‘Velmore doves’ public art installation, which put the community firmly at the heart of the design of their community centre, the ‘Lion’ came to Eastleigh, ‘Bowled Over’ made a dynamic entrance at the Ageas Bowl and Hamble Quay was furnished with beautiful seating that celebrates its nautical heritage.

Our new Public Art Strategy will continue to ensure that art, and our residents engagement with it, remain a central part of community life and living in the Borough.

Enjoy!

Councillor Keith House
Leader

Foreword

1. Avro roll, Ray Smith, 2004, Chadwick Way, Hamble
2. Velmore doves, CAMM Designs, 2012 Velmore Community Centre, Chandler’s Ford
3. 3D flowers, Collin Phillips Knowle Park, Horten Heath
4. Howzat! Cricket Stumps, Richard Farrington, 2003 Ageas Bowl Cricket Ground, West End
5. Eastleigh Lions, Joanne Calcutt, 2014 Leigh Road Recreation Ground, Eastleigh
Introduction

In 2007 a Public Art Group was formed at Eastleigh Borough Council. The founding mission was to establish creative, collaborative partnerships between artists, commissioners and communities, to make art accessible to all and support Eastleigh Borough’s emerging cultural offer. In 2008 the Council’s Public Art Strategy was adopted, which has paved the way for delivery of many new public art projects, a significant number of which have been commissioned via the planning system.

There have been significant changes to planning policy and the way arts projects are funded, both locally and nationally, since the publication of the Council’s Public Art Strategy. In 2010, the coalition government focused on reducing the countries deficit and building a stronger and more competitive economy. This prompted a review of national planning policy and subsequently a review of national planning guidance leading to the National Planning Policy Framework (NPPF), Planning Policy Guidance (PPG) and the Localism Act 2011 - which devolved greater decision making powers to local communities.

In 2015 the newly-elected government pledged to continue the delivery of their economic plan. Within the context of continued efficiency savings, the Council works responsively with planners, developers, designers, neighbourhood groups, community organisations, schools, colleges, businesses and local residents to deliver projects that inspire, empowering people to positively engage with their environment, learn new skills, and develop ideas with creative professionals.
To justify why public art is necessary in planning terms and truly understand the benefits, one needs to look both at the process of creating public art and the end result. In the context of the NPPF, public art contributes to strong, vibrant communities through the creation of quality places and relating health, social and cultural well-being benefits. The Council has given continuous support to Public Art through the Local Plan process.

The strategic importance of the creative industry sector to the Borough’s economic and cultural offer has grown considerably over the years. As a key principle in the Council’s adopted Quality Places Supplementary Planning Document and its Creative Industries and Cultural Strategy, public art forms an integral part of the Council’s commitment to the creation of high quality sustainable environments throughout the Borough.

The Council’s Public Art Strategy 2015 - 2019 document and work surrounding it encourages greater participation in cultural activity and provides better access to cultural assets across the Borough. This document sets out why public art, and the processes of creating public art, have a positive impact on the physical environment and the communities that live and work there. It includes methods to ensure that best possible value is obtained in the commissioning of public art works and illustrates why public art is a way of delivering the Council’s three corporate priorities: a Green Borough, a Healthy Community and a Prosperous Place.

What is public art?

The Council defines public art as artwork(s) designed by a professional artist or craftsperson for a particular building or site that is accessible to the public.

Public art is not a new concept, although people often have misconceptions about it. Traditionally public art would have been associated with the acquisition of statues, commemorative sculpture and fountains.

The contemporary definition is far more abstract and encompasses almost all art forms. Public art can be defined as “a process of engaging artists’ creative ideas in the public realm” (IXIA Public Art Think Tank, Public Art and the Planning System and Process in England, July 2007).

This strategy does not favour any particular art forms or media, as the outcomes for each individual project will be determined by specific project aims, context, community input and the approach of the appointed artist.

Public art can take a number of forms, for example:

- It may be discrete or incorporated within a building’s structure or result in the creation of new public spaces, landscape (hard and soft), lighting features, seating, sculpture, signage or flooring;
- It may take the form of stonework, metalwork, photography, prints, paintings, textiles, ceramics, projection, moving images, computer generated images, performance, events or music commissions;
- It may be temporary or permanent.
Why is public art important?

Public art and the processes of creating public artworks contribute to building strong, vibrant and healthy communities.

At Eastleigh we have 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 relevant themes and/or key 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.

The community engagement programmes that are run specifically to develop public artworks create opportunities for people to come together and be involved in the design of their environment. This increases their understanding of a place and their sense of ownership over public spaces and fosters a pride founded in the recognition that they have made a contribution to their environment. Given the right support and opportunities, any social group is capable of playing a major role in creating inspirational and thriving public spaces.

The capacity for public art to increase physical and mental well-being extends from the process of developing the artworks to the completed artwork itself. Thoughtfully shaped landscapes become the centre of community life with integrated artworks creating focal points where people meet and socialise. Emphasising local culture, heritage and biodiversity through art can educate and facilitate activity on open spaces or green routes, instilling a sense of belonging and connectedness to a place, its community and culture.

Positive improvements in the quality of the built, natural and historic environment over time improve people’s quality of life. Public art can increase the quality of the built or rural environment on many levels; providing landmark sculpture(s) and smaller way-finding pieces or street furniture improves accessibility and legibility, making spaces easier to navigate, whilst integrated schemes like lighting can increase a feeling of safety and security and add interest and intrigue to our daily lives.

The creation of public art is integral to the regeneration process and has been recognised as a high-visibility indicator of confidence in the future of an area, thus acting as a catalyst for inward investment, which can secure higher social and environmental standards. The Council recognises the advantage attached to creative industries’ growth in the region to both the economy, by giving it competitive edge; and the culture, to encourage vibrancy. It sees the delivery of public art as a way to encourage growth in this sector, celebrate creative initiatives by providing opportunities and employment for artists and the manufacturing companies that support them.

The importance of arts and culture to the quality of life of residents and to the creative industries in the region is recognised by the Council and is reflected in current policy and guidance documents. The expectation is that major applications of ten or more residential units or commercial applications of 1000sqm will require developers to fund public art projects that are directly related and reasonable in scale to new developments if it is assessed there is a planning need. Each application is considered on its merits and in accordance with the policies and strategies. Contributions are calculated using formulae derived from background research supporting the Council’s Planning Obligations SPD. The Council will continue to support the provision of public art through its emerging Eastleigh Borough Local Plan (2011 - 2036).
Green Borough

Eastleigh Borough 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 the artworks will:

- 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 the use of more environmentally-friendly materials, minimising energy usage and reducing waste and emissions.

Corporate priorities

Eastleigh Borough Council has developed a new Corporate Plan that sets out the vision for the organisation over the next five to ten years. The vision is encapsulated within ten corporate objectives under the Council’s long established strategic aims of creating a Green Borough, Healthy Communities and a Prosperous Place.

4.0 Corporate priorities

4.1 Green Borough
Healthy communities

Our aim is to improve the health and wellbeing of people who live and work in the Borough, as a core component of supporting and creating sustainable communities. We want all our residents and people working in the Borough to live long, healthy and happy lives.

Public art and the process of developing the 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 with people in mind;
• create lively and pleasant public places and routes that celebrate our culture and encourage participation in healthy outdoor activities;
• work directly with sectors of the community to identify and tackle areas of deprivation, increase confidence and empower individuals to make positive changes;

Urban Aquarium, David Booth, 2009
Winchester Road Subway
Male Dancers from Thornden School
Choreography by Junior Jones
Prosperous place

Our aim is to create a prosperous borough where people want to live, work and visit, with excellent employment and training opportunities and 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, and 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 our 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 and work;
- encourage tourism by giving an area a competitive edge in relation to other visitor destinations.
5.0 Purpose of this document

- To demonstrate how Public Art fits with the Borough Council’s corporate priorities
- To provide an important element of the evidence base for the emerging Local Plan
- To serve as an effective working document for The Borough Council and its Partners
- To communicate the benefits of public art, and
- To explain the relationship between public art and the development process
6.0 The Vision

The Council’s vision is to deliver a sustainable, innovative and distinctive public art programme which celebrates the borough’s diverse culture, heritage and biodiversity, engages its communities and engenders a renewed sense of pride and ownership.

In order to achieve the vision the Council will:

• Support those involved in the commissioning of public art, encouraging the expansion of methods and approaches for delivering exciting, inspiring and unique temporary and permanent public art projects;

• work with developers, councillors, council staff and the community to demonstrate and encourage best practices that make the delivery of the vision an integral and automatic part of public realm-focused projects;

• acknowledge the importance of an integrated approach to the procurement of public art as part of a broader design ethos which includes architecture, urban design and landscape design, ensuring high quality is achieved in processes and end results;

• introduce creative skills to children and adults, thereby providing them with tools to articulate their ideas and observations and the confidence to transform their physical environment;

• train and educate professional artists in the process of creating community responsive art projects, enabling them to become responsible leaders in the field of public art;

• educate communities to the social and aesthetic possibilities of collaborative public art.

7.0 Key principles

The Council’s Public Art Strategy can be distilled into the following key principles. These are discussed in more detail in Section 7.0.

• **Encourage high quality design and environmental standards**
  Enhance the quality of the physical environment, increasing wellbeing through welcoming public spaces constructed from quality materials that are robust and low maintenance.

• **Improve accessibility and legibility**
  Create striking gateway features and attractive linked green routes through the Borough, which are clearly defined, easy to navigate and safe to use.

• **Enhance public open space and other recreational facilities**
  Deliver projects that reinforce our open spaces, countryside and recreational facilities as vibrant and family-friendly enabling healthier active lifestyles.

• **Raise the profile of town and village centres**
  Deliver projects that reinforce our town and village centres as vibrant and family friendly places where people want to spend time.

• **Empower local people and communities**
  Bring communities together (including local businesses), to become actively engaged in the design of their environment and the management of open spaces, increasing confidence and local ownership, and reducing vandalism.

• **Celebrate heritage, biodiversity and culture**
  Create artworks that will educate, inform, amuse and improve people’s perceptions of the Borough, emphasising local distinctiveness and encouraging a renewed sense of pride.

• **Advocate and promote the benefits of public art**
  Support 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 on local and surrounding communities.
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, look good, last well, and will adapt to the needs of future generations. Good design responds in a practical and creative way to both the function and identity of a place and 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 identical to those in neighbouring towns. Public art can be used to reduce this effect and emphasise local culture, heritage and biodiversity.

The public art programme will support this by:

• prioritising key sites across the borough where the integration of public art will have a positive effect on the regeneration of that area and pooling funds to make those aspirations a reality;

• influencing developers’ briefs and future proposals to help ensure that new developments are coherent, attractive, and distinctive high-quality environments;

• commissioning public art that takes full and proper account of the context of the site including the character and appearance of the locality or neighbourhood, demonstrating appropriateness in mass, scale, materials, design and siting in relation to adjoining buildings, spaces, views and natural features;

• commissioning high quality street furniture that is sympathetic to its context with items carefully oriented to take account of local views, inspired by local distinctiveness and constructed, where appropriate, using the local palette of materials;

• ensuring new development respects existing public artworks and does not devalue their setting in terms of design, scale, materials, colour and positioning;

• delivering a clear maintenance and decommissioning strategy so that Eastleigh Borough Council is renowned for quality public art. (See section 6.3 – Maintenance of Public Art of this document and Appendix 4 - Maintenance and decommissioning programme.)
7.2 Accessibility and legibility

7.2.1 Gateways

The Borough has numerous physical and symbolic gateways created by roads, watercourses and public rights of way into 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 dramatic impact on local residents and visitors alike, providing visual references which improve legibility and way-finding, increasing community pride and promoting further exploration of the borough, which supports inward investment.

The public art programme will support this by:

- developing new ways of working with artists which explore the resources and opportunities which gateways offer, with the principle aim of making them unique, distinctive and imaginative;
- commissioning a series of site specific artworks, identified through the study of town and village centres, which enhance the quality of the physical environment and establish a sense of arrival;
- involving the community in the development of gateway public art projects, encouraging a sense of pride and ownership of the area and in finished works.

Pirelli Arch, Codsteaks, 2011
Pirelli Park, Eastleigh
Photographs from ‘Art in the Park’ day, installation and unveiling event.
Green routes are corridors of open space and natural habitats used for walking, cycling or horse-riding and often provide access to, or links between, river corridors (blue ways), green spaces 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.

Research has shown that 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 again and again.

The public art programme will support this by:

• enabling artists to explore the opportunities which the green route networks offer, with the principle aim of making them unique, imaginative and exciting places that people want to use for both recreation and daily routine;
• adding value to the routes by improving and providing landmarks, way markers, stopping and resting places, large scale viewpoints, or spaces that celebrate the surrounding area;
• improving the awareness of green routes through the engagement of local communities in the development process of the public art.

Green routes

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Green routes
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 wellbeing and community cohesion, they are places that bring people together by providing meeting points 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 sport, healthy lifestyles, economic activity and community networking. These include amenity open space, outdoor sports facilities, indoor sports facilities, play areas, country parks, allotments, cemeteries and burial grounds and green routes.

The public art programme will support this by:

• influencing the physical regeneration of public open spaces to add human interest and strengthen links with surrounding buildings and pedestrian routes;
• commissioning high quality street furniture that is sympathetic to its context with items carefully orientated to take account of local views, inspired by local distinctiveness and constructed, where appropriate, using the local palette of materials;
• integrating public art into the planning and design of new play areas; ensuring these places become vibrant and valued spaces where people want to spend time;
• involving members of the local community in the development of open spaces to encourage an increased sense of pride and ownership.

7.3 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.

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• involving members of the local community in the development of open spaces to encourage an increased sense of pride and ownership.
Raising 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, leisure and entertainment, and therefore 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 improves the visitor experience, making the area easier to navigate and a more pleasant place to spend time.

The public art programme will support this by:

- appointing artists at the earliest opportunity to explore the resources and opportunities available in town and village centres where regeneration is planned, to ensure these places become vibrant and valued spaces where people want to spend time;
- promoting public art trails that increase awareness of town and village centres’ relationship with their surrounding visitor attractions, local history and countryside, to increase visitor numbers and prosperity;
- linking public art with existing and planned walking routes, cycling routes and transport hubs to encourage prolonged and repeat visits;
- supporting members of the local community in the development of places to encourage an increased sense of pride and ownership.

Eastleigh Unwrapped Festival 2015, The Point
Leigh Rd Recreation Ground, Eastleigh
Celebrating cultural identity

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

The public art programme will support this by:

• engaging with community members in the development of public art, whether that be permanent, temporary or involving performance works;
• developing public art projects that are inspired by and aim to inspire people about the local history, biodiversity or cultural aspirations of an area;
• seeking to celebrate cultural diversity within our communities. Effort will be made to ensure all social groups be engaged in the creation of public art and that public art can be enjoyed by everyone whatever their gender, age, faith, disability, race and sexual orientation.
Empowering communities

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

• enable communities to shape their environment;
• explore and provide educational opportunities about a variety of issues;
• facilitate change in a given environment;
• encourage community development and engage with a range of people including those who can be ignored and excluded.

Public acceptance of public art can be dramatically increased both through public engagement in the development process and education about the final works. Such involvement in artwork creation increases ownership, community policing and pride in the surrounding public realm.

The public art programme will support this by:

• appointing artists to design and deliver workshops, exhibitions and performances to raise awareness and promote Council projects, thus making information more accessible and encouraging more people to be involved, so there is greater acceptance of the final results;
• facilitating community groups, residents, local Councils and other organisations input into larger regeneration projects through arts-based consultations, communicating key points in an interesting way and enabling them to be actively involved in the decision making process;
• using the process of developing public art to enable community members to have a voice about the design of their environment;
• ensuring on-line resources are available for those visiting and living in the Borough, with a public artworks database, ensuring existing artwork is accessible and understandable;
• organising launches of new public art pieces to celebrate and educate audiences about both the development processes and the creation of the final pieces.

1. Students from Thornden School researching images for Winchester Rd Subway
2. Creative Weekend, Alex Hoare, Swan Centre Shopping Centre, Eastleigh
3. Art in the Park, Pinelli Arch community engagement
4. Carving workshop, Handspring Designs, Dowd’s Farm Park, Hedge End
5. Urban art workshop for CHPU project, Fleming Park Leisure Centre
Advocating and promoting the benefits of public art

This strategy intends to deliver a clear focus for advocacy and training in public art that will promote the benefits of public art and raise its profile whilst supporting those involved in the commissioning process.

The public art programme will support this by:

• providing regular training programmes for developers, associated urban realm professionals, councillors and council staff to develop the understanding of creating public artwork - expanding the range of work produced from stock solutions into more experimental areas;

• establishing a public art champion for each committee who can be closely involved in the delivery of public art in their area, making strategic decisions and advising others about progress;

• providing clear public art guidance notes for those commissioning and creating public art (in paper and on-line format), that supports existing public art policy including the Planning Obligations Supplementary Planning Document and Quality Places SPD;

• collaborating with the Council’s Culture Unit to implement artists’ continued professional development;

• promotion of art work via website, events and articles.
Funding

Public art can be funded in several ways: direct commissions, developers’ contributions and grants for the arts.

Developers’ contributions have provided the majority of funding for the public art programme in recent years. Further information about developers’ contributions and funding tariffs can be found in the Council’s Planning Obligations Supplementary Planning Document.

The scope of a public art project can be:

- Landmark public art projects which support the regeneration of wide areas. These are high profile ambitious artworks, bold in scale, located at key gateway sites, public spaces and intersections, designed to appeal to a broad audience of people;
- Local level environmental improvement projects that focus on aims for a specific site. Opportunistic artworks, often smaller in scale, led by the community and fulfilling a development or community need;
- Community development projects that benefit a specific sector of the community to artists working one-to-one with individuals to develop key skills or explore specific issues.

These types of public art project are not mutually exclusive as strategic projects may also have local aims and all three are community inclusive where appropriate.

8.0

Spitfire, Alan Manning, 2004
Southampton Airport roundabout, Eastleigh
Planning Obligations

It is recognised that public art must meet the legal tests from the Community Infrastructure Levy Regulations 2010 (as amended). The tests are:

a. necessary to make the development acceptable in planning terms;
b. directly related to the development; and

c. fairly and reasonably related in scale and kind to the development.

Further information about why public art is important can be seen in Section 4.2.

In the event that smaller contributions are a requirement or contributions are above a certain threshold, developers will be encouraged to provide off-site contributions towards one of the Council’s strategic projects. A guide can be seen in the table below; however it is advised that you talk to your case officer as all applications are dealt with on a case-by-case basis.

<table>
<thead>
<tr>
<th>Number of residential dwellings</th>
<th>Public art contributions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 50 dwellings</td>
<td>Off site contributions towards strategic projects</td>
</tr>
<tr>
<td>50 – 100 dwellings</td>
<td>On site provision</td>
</tr>
<tr>
<td>Over 100 dwellings</td>
<td>On site provision with contribution towards landmark projects</td>
</tr>
</tbody>
</table>

The resulting collaborative projects, with many funding streams, may need to be phased as monies are accrued, firstly to investigate feasibility, to fund project development and consultation, and only then the commissioning and installation of artworks.

A number of key sites have been selected, in consultation with Councillors, and are considered to be ‘directly related’ in the sense of having an impact on all development in their local area. It is thought that investing in these key sites will support regeneration in the wider sense, benefiting a greater number of residential and commercial occupiers.

Proposed landmark projects and local level environmental improvement projects can be found in Appendix 2; many of these projects are as yet unfunded and the Council welcomes the opportunity to talk to potential partners about these projects.
Each steering group will have the following responsibilities:

- To explore the priorities for the project, establish clear objectives and approve the artist’s brief;
- To approve the budget allocation and oversee financial monitoring of the project;
- To shortlist applicants and attend interviews (if necessary) in order to appoint (an) appropriate artist(s) to design, fabricate and install the appropriate public art scheme(s);
- To approve the project schedule and terms of the artist’s contract;
- To approve conceptual and final designs proposed by the artist(s) prior to fabrication;
- To support the design, fabrication and installation of the public art scheme(s), in order to meet the aims of the project as detailed in the artist’s brief, using the correct health and safety procedures;
- To approve a clear maintenance schedule and information detailing final ownership and those responsible for undertaking regular inspection and maintenance.

Commissioning and steering public art projects

In Council-led projects, artists will be appointed, where possible, on a fixed-fee basis to include design, development, fabrication and installation of artworks, consultant fees, expenses and any community workshops required. The scope of work will be decided by a steering group in consultation with the artist.

In the majority of cases, a minimum of three artists will be considered by a steering group either by direct invitation or by open invitation for commissions. In commissions over £50,000 appointments will be advertised nationally through artists’ networks and on the South East Business Portal and the Governments Contracts Finder website, to reflect the Council’s latest standing order procedures and relevant legislation.

The Council recognises the importance of supporting local artists with their career development in part because of the need to reduce the Council’s carbon footprint in its daily activities. This will be achieved by balancing appointments between local artists and nationally renowned artists who have a greater breadth of experience. The Council will encourage more experienced artists to establish links with local fabricators to reduce carbon emissions; and with emerging local artists to provide mentoring opportunities.

In Council-led public art projects a steering group, consisting of the major stakeholders of the project, will be established to steer the commissioning process and oversee the financial monitoring of the project.

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In Council-led public art projects a steering group, consisting of the major stakeholders of the project, will be established to steer the commissioning process and oversee the financial monitoring of the project.
The maintenance of contemporary public art works represents a considerable challenge for councils. Artworks are commissioned by a wide variety of organisations including private individuals, developers, council officers and councillors and if projects do not start out as the responsibility of the local council, they can often end up becoming so. Artists now 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.

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 landowners responsibility to fund the decommissioning of artworks should the need arise.

A number of the artworks in the Borough are included on the Council’s Asset Register. The relevant Local Area Committees are responsible for the routine maintenance of these artworks, with funds being found from the general open space maintenance budgets. Future artworks could be added to this list but it will be at the discretion of the relevant Local Area Committee.

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.
- A costed routine maintenance programme with information about the ownership of each artwork, linked to the Council’s electronic mapping system, will be developed. This will be accessible by all those involved in the maintenance of the public realm (Direct Services, Countryside dept) and should limit the need for large one-off repairs and ensure that the Borough’s public art collection is kept in good order.

Barley Corn, Adrian Moakes, 2010
Installed by Best Buy staff on a team building day
Dowd’s Farm Park, Hedge End
It is a sad fact that public artworks will not last forever. Like most of the elements which make up our public realm, they deteriorate, become outdated, or need to be "redeveloped". To ensure that Eastleigh Borough Council's public art collection, and the surrounding environs, remain of high quality, artworks that are no longer relevant or have reached the end of their lives will be decommissioned.

The Public Art Group has been given authority, in consultation with the relevant portfolio holders and area chairs, to determine the nature of artwork decommissioning. Unless other provisions are put in place, those responsible for the maintenance of specific artworks are also responsible for funding their decommissioning.

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.

11.0 Decommissioning of public art

11.1 Decommissioning procedure

- Proposals to relocate or decommission an artwork will be made to the Public Art Officer who will present them to the Public Art Group for consideration;
- The Public Art Officer will undertake an assessment of the artwork to ascertain the appropriate course of action – appropriate cleaning or conservation works, relocation, storage or deaccession. Independent expertise will be sought if deemed necessary;
- Relevant Council Officers, Members, representatives of local communities will be notified and/or consulted;
- 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 Eastleigh Borough 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.

Go Green, Somino, 2009
Fleming Park Leisure Centre, Eastleigh
11.2

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 has to 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 storage. These can include when environmental improvement works are taking place in the vicinity of the artwork, removal because 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, 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.

Date
September 2015

Edition/version
Edition 4, version 2

Author
Joanne Calcutt, Implementation & Design Officer (Public Realm)
aka Public Arts Officer

Graphic Design
Chris Dale

Contact point
023 8068 8822
Projects that deliver the Council’s key principles as set out in the Council’s Public Art Strategy. In all cases implementation of projects will be subject to satisfactory negotiation with land owners, appropriate permissions being granted and sufficient funding being available.

- Significant projects on key sites to deliver wider regeneration benefits are shown in bold (Eg Gateway features, landmark artworks)
- Local level environmental improvement projects that focus on aims for a specific site

Eastleigh Local Area (Guy Riddoch)

<table>
<thead>
<tr>
<th>Parish</th>
<th>Source</th>
<th>Location</th>
<th>Issue / priority</th>
<th>Scope of project</th>
<th>Potential partners / consultees</th>
<th>Time scales</th>
<th>Budget information</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>ELAC priority / developer's obligation</td>
<td>Lakeside County Park</td>
<td>Improve green routes and facilitate physical activity on the site</td>
<td>Develop a series of running markers for the site</td>
<td>Lakeside volunteers, Rees Leisure, Concord club</td>
<td>Live project</td>
<td>£11,800 Funding available</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / developer's obligation</td>
<td>Monks Brook Estate</td>
<td>Place making - create boundary treatments for flats facing on Chestnut Avenue. Occupation dependent on completion</td>
<td>Design and fabricate enhanced railings with community involvement proposed</td>
<td>College students, local residents, ELAC members</td>
<td>Live project</td>
<td>£27,689 Funding available</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / developer's obligation</td>
<td>Sirocco Park open space</td>
<td>Place making - facilitate physical activity on the site, enhance green routes and link two sides of the development</td>
<td>Creation of artwork(s). Part of a wider open space project including Remediation or land and delivery of play area.</td>
<td>Local residents, housing association borough Councillors</td>
<td>Live project</td>
<td>£114,000 available for public art, further funding available for other elements of the project</td>
</tr>
</tbody>
</table>

<table>
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<tr>
<th>Parish</th>
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<th>Potential partners / consultees</th>
<th>Time scales</th>
<th>Budget information</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>ELAC priority / ELAC Open Space Strategy</td>
<td>Fleming Park Parksland</td>
<td>Place making - facilitate physical activity on the site, enhance green routes and link parkland to surrounding developments</td>
<td>Create permanent art pieces integrated into landscape and green routes - Eg M3 underpass refurbishment, entrance features and way finders</td>
<td>Community groups, local residents, users of Pavilion on the Park, ELAC members</td>
<td>Live project</td>
<td>£30,000 for subway £30,000 for entrance features and way finders Funding still required</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / Town Centre Vision</td>
<td>Market Place, Eastleigh</td>
<td>Place making - celebrate Eastleigh town’s history</td>
<td>Creation of decorative barrier between car park and Market Place that is removable to allow free flow of pedestrian traffic for larger events</td>
<td>ELAC members, local businesses</td>
<td>Medium term</td>
<td>Feasibility required to determine funding required</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / Open Space Strategy</td>
<td>Recreation Ground</td>
<td>Improve routes across the park, improve safety, facilitate evening economy</td>
<td>Improved lighting</td>
<td>ELAC members, local residents</td>
<td>Long term</td>
<td>Feasibility required to determine funding required</td>
</tr>
<tr>
<td>None</td>
<td>Public art audit / Open Space Strategy</td>
<td>Recreation Ground</td>
<td>Environmental improvements to open space</td>
<td>Repair or relocate mosaic</td>
<td>ELAC members, local residents</td>
<td>Short term</td>
<td>Feasibility required to determine funding required</td>
</tr>
<tr>
<td>Parish Source</td>
<td>Location</td>
<td>Issue / priority</td>
<td>Scope of project</td>
<td>Potential partners / consultees</td>
<td>Time scales</td>
<td>Budget information</td>
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</tr>
<tr>
<td>None</td>
<td>Open Space Strategy Recreation Ground</td>
<td>Improve Romsey Rd entrance to the Recreation Ground</td>
<td>Creation of entrance features for existing pillars</td>
<td>ELAC members, local residents</td>
<td>Short term</td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>Corporate priority / Open Space Strategy</td>
<td>Improve interface with the Recreation Ground and the town centre</td>
<td></td>
<td></td>
<td></td>
<td>None</td>
<td></td>
</tr>
<tr>
<td>Allbrook Parish</td>
<td>Parish Council priority / developer’s obligation</td>
<td>Allbrook Meadows</td>
<td>Place making, enhance green routes and link open space to surrounding development</td>
<td></td>
<td></td>
<td>£14,000 funding available (Live project)</td>
<td></td>
</tr>
<tr>
<td>Allbrook Parish</td>
<td>Parish Council priority / developer’s obligation</td>
<td>Penarth</td>
<td>Proposal anticipated from developer</td>
<td></td>
<td></td>
<td>Medium term</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>ELAC / HCC priority / Town Centre Vision / Transport Scheme Inventory</td>
<td>Eastleigh Railway Station forecourt link to Lidl / M&amp;S store</td>
<td>Public realm improvements to enhance links with town centre and connectivity with the bus station</td>
<td></td>
<td></td>
<td>£5000 - £20,000 funding required depending on project progressed (See public art options paper) (Long term)</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>ELAC Priority</td>
<td>Eastleigh town centre</td>
<td>Review of Christmas Lights (Suppliers, design and income generation opportunities)</td>
<td>ELAC members, BID</td>
<td>Short term</td>
<td>Funds required</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority</td>
<td>Bishopstoke Rd / Southampton Rd junction</td>
<td>Enhance one of the main gateways to the town centre</td>
<td></td>
<td></td>
<td>Feasibility needed to determine exact funding required (Long term)</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority</td>
<td>The Sidings development Formerly Travis Perkins site, Twyford Rd</td>
<td>Environmental improvements to one of the main gateways to the town centre</td>
<td>Local residents, local businesses, ELAC members</td>
<td>In discussions with developer</td>
<td>£33,900 available (Live project)</td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / developer’s obligation</td>
<td>The Point</td>
<td>Public Art integrated into the building to enhance one of the main gateways to the town centre</td>
<td>Local residents, local businesses, ELAC members</td>
<td>In discussions with developer</td>
<td>£400,000 Funding required for environmental improvement works (Long term)</td>
<td></td>
</tr>
<tr>
<td>Parish</td>
<td>Source</td>
<td>Location</td>
<td>Issue / priority</td>
<td>Scope of project</td>
<td>Potential partners / consultees</td>
<td>Time scales</td>
<td>Budget information</td>
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</tr>
<tr>
<td>None</td>
<td>ELAC priority</td>
<td>Pedestrian cut through between High St and Market St (Costa Coffee)</td>
<td>Improve accessibility and legibility</td>
<td>Enhance the route with permanent arts interventions making it more appealing to use, community engagement opportunities</td>
<td>Local businesses, ELAC members</td>
<td>Long term</td>
<td>£20,000 Funding required</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority</td>
<td>Sorting Office</td>
<td>Improve accessibility and legibility</td>
<td>Enhance routes and signage to the Sorting Office</td>
<td>Local businesses, Sorting Office occupants, ELAC members</td>
<td>Medium term</td>
<td>£15,000 Funding required</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / Town Centre Vision</td>
<td>Wells Place</td>
<td>Place making, celebrate cultural offering in Eastleigh</td>
<td>Public art interventions to animate the space, making it more attractive and appealing to use, see appendix 2</td>
<td>Local residents, local businesses, ELAC members</td>
<td>Medium term</td>
<td>£8000 Available Further funds required</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / Transport Scheme Inventory</td>
<td>Wells Place</td>
<td>Improved east-west link from residential to retail areas</td>
<td>Improve routes with lighting to improve safety, facilitate evening economy</td>
<td>Local residents, local business, ELAC members</td>
<td>Medium term</td>
<td>Feasibility required to determine exact funding required</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / Transport Scheme Inventory</td>
<td>Blenheim Rd</td>
<td>Environmental improvements similar to Factory Rd needed to reduce traffic speeds and increase safety for pedestrians</td>
<td>Permanent artwork(s) to enhance the routes and spaces</td>
<td>Local residents, local business, ELAC members</td>
<td>Long term</td>
<td>Feasibility required to determine exact funding required</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Parish</th>
<th>Source</th>
<th>Location</th>
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<th>Time scales</th>
<th>Budget information</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>ELAC priority</td>
<td>Public spaces to the front and rear of the Swan Centre including GIA area</td>
<td>Public realm improvements needed</td>
<td>Public art integrated into landscape design to enhance routes to and from the town centre</td>
<td>Local residents, local businesses, ELAC members</td>
<td>Long term</td>
<td>Feasibility required to determine exact funding required</td>
</tr>
<tr>
<td>None</td>
<td>ELAC / Corporate priority / developer’s obligation</td>
<td>Fleming Park Leisure Centre development</td>
<td>Enhancements to building</td>
<td>Public art interventions to high light entrance points</td>
<td>User groups, local residents, ELAC members</td>
<td>Medium term</td>
<td>£15000 Funding available</td>
</tr>
<tr>
<td>None</td>
<td>ELAC priority / developer’s obligation</td>
<td>Land north of Kipling Road</td>
<td>Public art enhances to the entrance road or on open space to improve vista</td>
<td>Public artworks on the entrance to the site on land with TPOed trees</td>
<td>Local residents, local business, First Wessex, ELAC members</td>
<td>Medium term</td>
<td>£28,200 funds anticipated</td>
</tr>
<tr>
<td>None</td>
<td>ELAC / developer’s obligation</td>
<td>Stoneham Park</td>
<td>Public art scheme to enhance new development</td>
<td>Landmark artwork at gateway of development, vision for development and associated artworks</td>
<td>Local businesses, local residents, ELAC members</td>
<td>Medium term</td>
<td>£330,000 funds anticipated</td>
</tr>
<tr>
<td>All areas</td>
<td>ELAC priority</td>
<td>NCN route 23 &amp; 24</td>
<td>Improve quality of green routes</td>
<td>Creation of permanent art interventions, way markers and rest points that enhance the cycle way and raise awareness of the route</td>
<td>Local residents, users of the cycle routes ELAC members, PC members</td>
<td>Long term</td>
<td>Functional artworks, eg entrance ways, landscape features £15,000 - £25,000 Smaller way finding pieces £2500 upwards</td>
</tr>
<tr>
<td>Parish Source</td>
<td>Location</td>
<td>Issue / priority</td>
<td>Scope of project</td>
<td>Potential partners / consultees</td>
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</tr>
<tr>
<td>Hedge End, West End and Botley Local Area (Julia Birt)</td>
<td></td>
<td></td>
<td>Decommission / repair artworks on Campbell Rd bridge, Southampton Rd [Specific artworks identified in appendix 4],</td>
<td>ELAC Members, Network Rail</td>
<td>Long term</td>
<td>£5000 Funding required to repair, £25,000 upwards to replace</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Botley Parish Centre / gateway</td>
<td>Creation of permanent artwork(s) / refurbished Cobbett Stone, integrated into enhanced public realm</td>
<td>BPC members, HEWEB members, local businesses, local residents and users of the town</td>
<td>Medium term</td>
<td>£18,000 Funding required</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Boorley Green open space</td>
<td>Strengthen local identity, increase sense of pride, Commission artwork(s) to enhance this public building with community input</td>
<td>BPC members, HEWEB members, local businesses, local residents and users of the town</td>
<td>Medium term</td>
<td>£18,000 Funding required</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Pudbrooke open space / Quay environmental projects</td>
<td>Strengthen links through the ribbon of open space, adding interest and improving legibility</td>
<td>Land forms and features proposed</td>
<td>Local residents, Botley Parish Council, HEWEB members</td>
<td>Dependant on development commencing</td>
</tr>
</tbody>
</table>

**Parish | Source | Location | Issue / priority | Scope of project | Potential partners / consultees | Time scales | Budget information**

**Botley Parish | HEWEB / Parish priority | Botley village centre / gateway | Strengthen local identity and sense of place | Creation of permanent artwork(s) / refurbished Cobbett Stone, integrated into enhanced public realm | BPC members, HEWEB members, local businesses, local residents and users of the town | Long term | £5000 Funding required to repair, £25,000 upwards to replace |
<table>
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<th>Time scales</th>
<th>Budget information</th>
<th>Project Description</th>
</tr>
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<tbody>
<tr>
<td>Botley Parish</td>
<td>HEWEB priority</td>
<td>Strawberry Trail</td>
<td>Public Art/Tourism Strategy. Consider linking the route to the path beside the Pudbrook.</td>
<td>Commission appropriate woodland/ natural pieces to punctuate this now established route</td>
<td>Local residents, Botley Parish, HEWEB members</td>
<td>Medium term</td>
<td>£5,000 per site funding required</td>
<td>To promote cultural and creative aspects in the community</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>HEWEB / HETC priority</td>
<td>Hedge End town centre</td>
<td>Regeneration of shopping / retail environment required, strengthen local identity and sense of place</td>
<td>Creation of focal artwork(s) for the centre of Hedge End ideally with community input</td>
<td>HETC members, HEWEB members, local businesses, local residents, students from Wildern school and users of the town</td>
<td>Medium term</td>
<td>Feasibility required to determine exact funding required</td>
<td>In collaboration with HETC members, local businesses, and community input</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>Mayor’s aspiration</td>
<td>Hedge End Town Centre</td>
<td>Regeneration of shopping / retail environment required, strengthen local identity and sense of place</td>
<td>Creation of a contemporary bandstand structure which accommodates performances,</td>
<td>HETC members, HEWEB members, local businesses, local residents and users of the town</td>
<td>Medium term</td>
<td>Feasibility required to determine exact funding required</td>
<td>To create a visually appealing and functional space for residents and visitors</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>HEWEB priority</td>
<td>Hedge End Library</td>
<td>Library extension - Enhance public space, celebrate and raise awareness of new library space</td>
<td>Creation of permanent artwork with community input</td>
<td>Users of the library, local residents, HEWEB members, PC members</td>
<td>Depend-ant on library extension commencing</td>
<td>Feasibility required to determine exact funding required</td>
<td>To improve library facilities and encourage community engagement</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>HEWEB priority / Berry Theatre approach</td>
<td>Berry Theatre approach</td>
<td>Environmental improvements to strengthen the identity and raise awareness of theatre</td>
<td>Renovation of gateway with creation of permanent artworks if budget allows.</td>
<td>The Berry Theatre, HEWEB members</td>
<td>Live project</td>
<td>£7,346 £3600 from F/14/74093 Further funds required</td>
<td>To enhance the visual appeal of the gateway and theatre area</td>
</tr>
</tbody>
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<thead>
<tr>
<th>Parish</th>
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<th>Project Description</th>
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<tbody>
<tr>
<td>Hedge End Town Council</td>
<td>HEWEB priority / Development obligation</td>
<td>Kings Copse School, Hedge End</td>
<td>Enhance school grounds</td>
<td>Scope to be determined</td>
<td>Students, HEWEB members, parish councilors</td>
<td>Medium term</td>
<td>£28,178 Sufficient funding available</td>
<td>To improve school grounds and enhance the educational experience for students</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>HEWEB priority / developer’s obligation</td>
<td>Charter House Way to Dowd’s Farm cycle route</td>
<td>Increase awareness of green route, improve legibility and add interest</td>
<td>Entrance feature for cycle route with way finders</td>
<td>Local cyclists, local residents,</td>
<td>Live project</td>
<td>£31,518 Sufficient funding available</td>
<td>To promote healthy living and sustainable transport</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>HETC priority / public art audit</td>
<td>Dowd’s Farm Park</td>
<td>Vandalised features on the Habitat Jetty</td>
<td>Commission metal features that will be more vandal resistant</td>
<td>HETC members</td>
<td>Medium term</td>
<td>£15,000 Funding required</td>
<td>To enhance public art and cultural features</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>Private initiative / developer’s obligation</td>
<td>Bradbeers roundabout</td>
<td>Improve legibility of Hedge End retail park</td>
<td>Commission landmark feature on the roundabout</td>
<td>HETC members, HEWEB members, local businesses</td>
<td>In discussions with Bradbeers</td>
<td>£5140 from F/14/75157 within the locality of the site</td>
<td>To improve accessibility and aesthetic appeal of the retail park</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>HEWEB priority / developer’s obligation</td>
<td>Woodhouse Lane development</td>
<td>Woodhouse Lane development</td>
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<td></td>
<td>To develop a local landmark feature for the area</td>
</tr>
<tr>
<td>Hedge End Town Council</td>
<td>HEWEB priority / developer’s obligation</td>
<td>Land South of Ford Rd</td>
<td>Enhance open space and contribute to a sense of place</td>
<td>Commission linked to delivery of play trail</td>
<td>Local residents, young people, HEWEB members, HETC members</td>
<td></td>
<td></td>
<td>To create a community space promoting physical activity</td>
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<tr>
<td>West End Parish</td>
<td>HEWEB / West End Parish priority / Developer’s brief / developer’s obligation</td>
<td>Strengthen local identity and sense of place</td>
<td>Creation of a series of permanent artwork(s) to raise awareness of local history and improve legibility within the village Community with community input</td>
<td>Local businesses, residents, HEWEB members, WEPC members, local history society, Berry Theatre.</td>
<td>Live project</td>
<td>£17,485 Available</td>
<td>HEWEB priority all areas</td>
<td>Pedestrian routes to local centres and schools</td>
</tr>
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<td>Parish</td>
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<tr>
<td>Chandler’s Ford Parish</td>
<td>CFH Priority</td>
<td>Central Precinct, Chandler’s Ford</td>
<td>Enhance roadside boundary to increase presence of development</td>
<td>Creation of permanent artwork with community involvement</td>
<td>Users of the centre, local residents, CFH members, PC members</td>
<td>??</td>
<td>ETBC</td>
<td></td>
</tr>
<tr>
<td>Chandler’s Ford Parish</td>
<td>CFH Priority</td>
<td>Approach to Chandler’s Ford station</td>
<td>Support integrated public transport system policy and increase use of public transport</td>
<td>Create permanent art interventions that raise awareness, improve legibility and interest of existing and new public transport routes, facilities and interchanges.</td>
<td>Local residents, Friends of Chandler’s Ford station, CFH members, CFPC members.</td>
<td>??</td>
<td>ETBC</td>
<td></td>
</tr>
<tr>
<td>Chandler’s Ford Parish</td>
<td>CFH Priority</td>
<td>Hiltingbury Community Centre</td>
<td>Raise the profile of the Community Centre</td>
<td>Temporal / permanent projects to aid community development and promote facilities Hiltingbury community association, young people*</td>
<td>? ETBC</td>
<td></td>
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</tr>
<tr>
<td>Chandler’s Ford Parish</td>
<td>CFH Priority</td>
<td>Chandler’s Ford Library Forecourt</td>
<td>Enhance public space, celebrate listing of Chandler’s Ford library</td>
<td>Creation of permanent artwork with community input</td>
<td>Users of the library, local residents, CFH members, PC members.</td>
<td>??</td>
<td>£45,000 funding required</td>
<td></td>
</tr>
<tr>
<td>Chandler’s Ford Parish</td>
<td>CFH Priorities</td>
<td>Entrance to the Fryern Recreation Ground</td>
<td>Enhance entrance to the park, increase local distinctiveness</td>
<td>Creation of an arch to frame the entrance to the park</td>
<td>Users of the Recreation Ground, local residents, PC members.</td>
<td>??</td>
<td>Feasibility required to determine exact funding required</td>
<td></td>
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<tr>
<td>Chandler’s Ford Parish</td>
<td>CFH Priorities</td>
<td>Pedestrian routes (review of appropriate sites required)</td>
<td>Improve legibility and interest of walking routes by creating functional (seating) and way finding public art</td>
<td>Improve legibility and interest of walking routes by creating functional (seating) and way finding public art</td>
<td>Older local residents, young people*, CFH members, CFPC members.</td>
<td>??</td>
<td>Feasibility required to determine exact funding required</td>
</tr>
<tr>
<td>Chandler’s Ford Parish</td>
<td>CFH Priorities</td>
<td>Cycle routes across Chandler’s Ford and Hiltingbury (Including NCN route 24)</td>
<td>Increase the use and safety of cycle routes, encourage healthy active life styles</td>
<td>Create permanent art interventions that raise awareness and interest of existing and new cycle routes.</td>
<td>Local residents, Thorneyden and Thornden schools*, CFH members, CFPC members.</td>
<td>??</td>
<td>Feasibility required to determine exact funding required</td>
</tr>
<tr>
<td>Chandler’s Ford Parish</td>
<td>CFH Priorities</td>
<td>Hiltingbury Lakes and Toynbee Mood (review of specific sites required)</td>
<td>Create permanent art interventions to aid community development and promote facilities</td>
<td>Create permanent art interventions to aid community development and promote facilities</td>
<td>CFH members, CFPC members, users of the open space, young people*</td>
<td>??</td>
<td>Feasibility required to determine exact funding required</td>
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### Bursledon Hamble and Hound Local Area (Diccon Bright)

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<tr>
<td>Bursledon Parish</td>
<td>BHH priority</td>
<td>Bursledon Community Centre</td>
<td>To support the following key areas: family support, older persons society, young people and job creation</td>
<td>Temporary / permanent projects to aid community development and promote facilities</td>
<td>BODCA, user groups from the Community Centre, BPC members, BHH members.</td>
<td>As funds allow</td>
<td>Information from Community Centre Management needed</td>
</tr>
<tr>
<td>Parish</td>
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<tr>
<td>Bursledon Parish</td>
<td>BHH priority</td>
<td>Ghyll Road, Bursledon</td>
<td>To support health and active lifestyles</td>
<td>Public art linked to the delivery of a play trail</td>
<td>Local residents, BHH members, BPC members, HPC members.</td>
<td>As funds allow</td>
<td>£72,600 Funding available</td>
</tr>
<tr>
<td>Bursledon Parish</td>
<td>BHH priority</td>
<td>Jimn Road, Bursledon</td>
<td>To support health and active lifestyles</td>
<td>Public art enhancements to river / walks to Manor Farm</td>
<td>Local residents, BHH members, BPC members.</td>
<td>As funds allow</td>
<td>£27,000 Funding available</td>
</tr>
<tr>
<td>Bursledon Parish</td>
<td>BHH priority</td>
<td>Windhover, Bursledon</td>
<td>To maintain a sense of identity to the community</td>
<td>Possible artworks based on heritage of the area, see appendix 2</td>
<td>HCC, BPC, BHH members.</td>
<td>As funds allow</td>
<td>£50,000 per artwork funding required</td>
</tr>
<tr>
<td>Bursledon Parish</td>
<td>BHH priority</td>
<td>A27 railway bridge</td>
<td>Bursledon Parish crest on railway bridge columns upgrading, Part of A27 railway</td>
<td>Mark near gateway to Parish</td>
<td>Network Rail, SouthWest Trains, BPC.</td>
<td>When bridge columns upgraded</td>
<td>£10,000 Funding required</td>
</tr>
<tr>
<td>Hamble Parish</td>
<td>BHH priority</td>
<td>Coronation Parade</td>
<td>Public realm improvements - A range of street furniture and other measures to create an improved sense of place</td>
<td>Artworks integrated into hard landscape</td>
<td>Business from local centre, HPC members, BHH members.</td>
<td>Short term</td>
<td>Feasibility work required to determine exact funding required</td>
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<td>Hamble Parish</td>
<td>BHH priority</td>
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<td>Business from local centre, HPC members, BHH members.</td>
<td>Short term</td>
<td>Feasibility work required to determine exact funding required</td>
</tr>
<tr>
<td>Hamble Parish / Hound Parish</td>
<td>BHH / Hound Parish priority</td>
<td>NCNZ from Weston shore to Hamble</td>
<td>Improve quality of green routes and</td>
<td>Create permanent art interventions, way markers and rest points that enhance the cycle way and raise awareness of the route</td>
<td>Local residents, users of the cycle routes BHH members, PC members.</td>
<td>As funds allow</td>
<td>Feasibility work required to determine exact funding required</td>
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<tr>
<td>Hound Parish</td>
<td>BHH / Hound Parish priority</td>
<td>Hound Parish Hall (Butlocks Heath)</td>
<td>Improvements to building required. Public art required to strengthen local identity, increase sense of pride</td>
<td>Creation of permanent artwork(s) in an appropriate scale with community input</td>
<td>HPC members, BHH members, local residents and users of the Parish Hall</td>
<td>As funds allow</td>
<td>Feasibility work required to determine exact funding required</td>
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<tr>
<td>Hound Parish</td>
<td>BHH priority</td>
<td>Victoria Rd &amp; Station Rd</td>
<td>Public realm improvements - A range of street furniture and other measures to create an improved pedestrian zone</td>
<td>Creation of bespoke items to enhance scheme</td>
<td>HPC members, BHH members, local residents and users of the Parish Hall</td>
<td>Short term</td>
<td>Feasibility work required to determine exact funding required</td>
</tr>
<tr>
<td>Hound Parish</td>
<td>BHH priority</td>
<td>Netley Abbey</td>
<td>Jane Austen festival 2017</td>
<td>The creation of performances, and bespoke artworks that can be used to produce postcards, greeting cards and other branded items to promote culture in the area</td>
<td>Local artists / BHH members</td>
<td>Medium term</td>
<td>Feasibility work required to determine exact funding required</td>
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<tr>
<td>Hound Parish</td>
<td>BHH priority</td>
<td>Netley Library</td>
<td>Refurbishment of building and surrounding landscape</td>
<td>Creation of Artwork(s) integrated into landscape with community input</td>
<td>HPC members, BHH members, local residents and users of the library</td>
<td>Short term</td>
<td>Feasibility work required to determine exact funding required</td>
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<tr>
<td>Hound Parish</td>
<td>BHH priority</td>
<td>Station Rd Recreation Ground</td>
<td>Enhancements to the open space to encourage healthy active life styles</td>
<td>Bespoke street furniture and features</td>
<td>HPC members, BHH members, local residents and users of the open space</td>
<td>As funds allow</td>
<td>Feasibility work required to determine exact funding required</td>
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<tr>
<td>Hound Parish</td>
<td>BHH priority</td>
<td>Hound Ecology Corner, The Bunney, Mallards Moor, Westwood Woodland Park, Netley Common</td>
<td>Improve quality of space</td>
<td>Interpretation boards £800, bins £500, benches £1,000, and new footbridge £1,500.</td>
<td>Local residents, community groups, PC</td>
<td>Short term</td>
<td>Funds required</td>
</tr>
<tr>
<td>All areas</td>
<td>BHH Priorities</td>
<td>Seating around Bursledon</td>
<td>Provide safer routes to shops and other facilities, encourage healthy active life styles and increase use of local centres</td>
<td>Improve legibility and interest of walking routes by creating functional (seating) and way finding public art</td>
<td>Local residents, BHH members, BROWAPG, ESPOFF</td>
<td>Long term</td>
<td>Review of appropriate sites required</td>
</tr>
<tr>
<td>Bishopstoke Parish</td>
<td>HCC priority</td>
<td>Bishopstoke Rd / Riverside junction (review of appropriate sites required)</td>
<td>Environmental improvements required</td>
<td>Community consultation and engagement, commission appropriate permanent artworks to improve safety and legibility of routes</td>
<td>Local residents, PC members</td>
<td>Long term</td>
<td>Feasibility work required to determine exact funding required</td>
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<tr>
<td>Bishopstoke Parish</td>
<td>BIFOHH priority</td>
<td>Bishopstoke Cemetery</td>
<td>Enhancements required to the entrance of Bishopstoke Cemetery</td>
<td>Creation of ceremonial gates</td>
<td>PC members, BIFOHH members</td>
<td>Medium term</td>
<td>£18,000 Funding available</td>
</tr>
<tr>
<td>Bishopstoke Parish</td>
<td>BIFOHH priority</td>
<td>The Mount</td>
<td>Enhance sense of place of facility and public rights of way</td>
<td>Creation of artworks with occupants of care home</td>
<td>Local residents, BIFOHH members</td>
<td>Short term</td>
<td>£25,000 Funding available</td>
</tr>
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<td>Bishopstoke Parish</td>
<td>BIFOHH priority</td>
<td>Land West Of Church Road / North of Breach Lane development</td>
<td>Increase a sense of place and enhance public rights of way</td>
<td>Artworks integrated into open spaces and greenways</td>
<td>BIFOHH members, BPC members, local residents and community groups</td>
<td>Dependent on the developer</td>
<td>£25,500 Anticipated funding</td>
</tr>
<tr>
<td>Fair Oak Parish</td>
<td>BIFOHH priority</td>
<td>Fair Oak Village Square</td>
<td>Public realm improvements strengthen local identity and sense of place</td>
<td>Creation of pavement enhancements</td>
<td>PC members, BIFOHH members, local residents and businesses</td>
<td>Long term</td>
<td>£12,414 currently available</td>
</tr>
<tr>
<td>Fair Oak &amp; Horton Heath Parish</td>
<td>BIFOHH priority</td>
<td>Fair Oak Village centre</td>
<td>Provide local distinctiveness / increase sense of arrival</td>
<td>Creation of traditional village signs</td>
<td>Local residents, local businesses PC members.</td>
<td>Feasibility work required to determine exact funding required</td>
<td></td>
</tr>
<tr>
<td>Fair Oak &amp; Horton Heath Parish</td>
<td>BIFOHH priority</td>
<td>Land at Winchester Road, Fair Oak (Crowthill Green)</td>
<td>Provide local distinctiveness</td>
<td>Creation of artworks integrated into the community building</td>
<td>FOPC members, BIFOHH members, local residents and users of the centre</td>
<td>Dependent on commencement of development</td>
<td>£70,000 developers contributions available</td>
</tr>
<tr>
<td>Fair Oak &amp; Horton Heath Parish</td>
<td>BIFOHH priority</td>
<td>Junction of Fair Oak Rd / Summerfields Rd</td>
<td>Improve quality of space</td>
<td>Create permanent art interventions that raise awareness of shops, improve public space and improve seating</td>
<td>Local residents, local businesses BIFOHH members, PC members.</td>
<td>Dependent on commencement of development</td>
<td>Feasibility work required to determine exact funding required</td>
</tr>
<tr>
<td>All areas</td>
<td>BIFOHH priority</td>
<td>Cycle routes across Bishopstoke Rd, Stoke Common Rd, Botley Rd</td>
<td>Increase the use and safety of cycle routes, encourage healthy active life styles</td>
<td>Create permanent art interventions that enhance and raise awareness and interest of existing and new cycle routes</td>
<td>Local residents, BIFOHH members, PC members.</td>
<td>As funding allows</td>
<td>Feasibility work required to determine exact funding required</td>
</tr>
<tr>
<td>All areas</td>
<td>BIFOHH / PC</td>
<td>Open space improvements</td>
<td>Improvements to quality of place</td>
<td>Artworks integrated into open space, Eg entrance features, way-finding features, street furniture etc</td>
<td>Local residents, young people, older people, BIFOHH members, Parish Councils</td>
<td>As funding allows</td>
<td>Feasibility work required to determine exact funding required</td>
</tr>
</tbody>
</table>
Appendix 2

Proposed key public art sites

Public Art Strategy 2015-2019
There are many examples where the bold move to commission a piece of public art for a particular area has been followed by an increase in confidence and investment in that area. This appendix identifies significant projects, on key sites in Eastleigh Borough, which have been designed to deliver wider regeneration benefits.

Each project has specific aims focused on functional, aesthetic, economic and community development needs for the area. With many sites in close proximity geographically or addressing similar issues, we have sought to create public art strategies that emphasis a particular sites individuality, whilst ensuring any opportunities for connection between artworks, green routes or historic themes are developed. Public art strategies are under constant review – as new sites become available, opportunities arise and funding becomes available.
Gateway sites

The visual appearance of the routes into an area is vitally important. High quality public realm, strong building facades and carefully integrated public art give a good first impression. Giving an area competitive advantage by re-enforcing its identity and making it memorable encourages further investment, increased numbers of shoppers and visitors as well as providing an attractive pleasant environment for its residents.

Eastleigh town centre

Eastleigh already has a small number of public artworks at key gateway locations; the Spitfire and Charlotte May Yonge at the main transport hubs and the Firemen bronzes as one enters Eastleigh from the M3 via Leigh Rd. These increase local distinctiveness, celebrate the town’s cultural identity, improve legibility and re-enforce Eastleigh’s reputation as a hub for innovation and the creative industries.

Map 1, on the following page, sets out the locations of Eastleigh town centre’s existing gateway features and proposed sites, where it would be appropriate to integrate new artworks to improve the arrival experience.
Aims of the project:

- Create a permanent artwork that creates a positive sense of arrival to Eastleigh town centre, increasing the sense of place and providing interest for drivers, pedestrians and cyclists who use the route.

Suggested artist themes – Mary Beale

Allbrook Farm the home of the artist Mary Beale in the 17th century. Mary Beale is an iconic figure in the world of female artists as she is credited with being the first female professional artist in England. Her work is of outstanding quality and hangs in all the country’s major galleries. It was here in Allbrook that Mary honed her craft, growing plants that would make pigments for her paints, stretching her canvases in the roof beams of her farmhouse, which still survive, whilst her husband recorded her work and commissions in his diary accounts. There is currently nothing to record the presence of this remarkable and talented woman in Allbrook.

Twyford Rd - Focus on railway heritage

The construction of the Sidings residential development and M&S Simply Food store present opportunities to improve the southern section of the Twyford Road route into Eastleigh.

Developer contributions have been negotiated to enhance the boundary of the Sidings development to with contemporary railings.

Suggested artistic themes

Before the nineteenth century Eastleigh did not exist – it was an area of farm land – but with the coming of the Railways Eastleigh changed forever. The new town was specifically built for the railway works and the history of the railways can be seen in every brick of the streets of terraces.

The concept of movement, travel and Eastleigh being well connected.
The Council have worked closely with developers of M&S Simply Food to enhance the building with coloured glazing. Sorting Office artists Lisa Jean Gardner and Karen Head have proposed cleverly combined pantones that complement the interior design of the cafe and give the building greater presence on its gateway site.

3 Station Hill / Bishopstoke Bridge – Focus on wildlife and biodiversity

Aims of the project:

• Create artworks cleverly integrated into the landscape that enhance the end of the vista along Bishopstoke Road, which forms the main point of arrival from the East.

Suggested artistic themes – Itchen Navigation trail

As its name suggests, Bishopstoke was once owned by the Bishop of Winchester, a cleric superseded in importance only by the Archbishops of Canterbury and York. The Bishop maintained these lands as a hunting forest which was so enjoyed by King John that he issued three major charters from this spot during his reign whilst taking part in his sport. In later years country houses overlooked the spot including the home of Admiral Keppel, and his wife Alice, a mistress of King Edward VIII. The park’s glory is perhaps the Itchen navigation that winds its way through Eastleigh at this point. Once a major tributary for the movement of goods it was full of canal boats and hosted water carnivals. Now it is a major walking route and a haven for wildlife, having undergone a recent major refurbishment. Walkers along the navigation would gain added enjoyment by having the opportunity to learn more about the oldest and most historic part of old Eastleigh.

4 Southampton Rd / Eastleigh Lakes Country Park – Focus on Leisure & active lifestyles

Aims of the project:

• Create an artwork that draws attention to the entrance of the Country Park on Doncaster Drive, promoting its new and existing facilities, whilst acting as a key gateway feature for Eastleigh town centre.

5 Stoneham Lane roundabout (proposed)

As part of the Stoneham Park development a roundabout is proposed adjacent to the music venue the Concorde Club.

Aims of the project:

• Create an iconic public artwork that celebrates Eastleigh and our cultural assets, and which creates a positive sense of arrival in Eastleigh, providing interest for drivers, pedestrians and cyclists who use the routes.

• Improve legibility to both Eastleigh town centre, the Concorde club and the proposed Stoneham Park development, developing ways of using design cues to link visually the gateway artwork to the community centre, local centre and surrounding environs.

• Create a vision for Stoneham Park open space that can be delivered as phase 2 of the public art project.

Suggested artistic themes

Eastleigh as a cultural venue

Man-made interventions are not new and in the 18th century iconic landscape architects such as Capability Brown created new arcadian landscapes to complement the grand houses built to the strict lines and formations laid out by Palladio. The house has disappeared but Brown’s landscape is still laid out to be enjoyed. Avenue Park off Chestnut Avenue is part of this designed landscape. The park is also home to the Stoneham War Shrine. This was built in 1917-18 by John Willis Fleming, in memory of thirty-six local men killed in World War I, including his own son Richard.

Existing public art


7 Charlotte Mary Yonge (2015) by Vivien Mallock

8 The Spitfire by Alan Manning (2004)
Hedge End

Bradbeers Roundabout

Bradbeers roundabout is a gateway to Hedge End Retail Park from the North and a main link to the Ageasbowl Cricket Ground. In 2015 the roundabout was enlarged and a new exit was added to improve access to the Bradbeers retail park. As part of this work there are aspirations from Bradbeers to create an iconic piece of public art for the roundabout.

**Aims of the project:**

- Create a unique gateway feature for Hedge End, improving legibility of the retail park, animating the space and providing interest for drivers, pedestrians and cyclists who use the route.

  Hampshire Highways have advised that a tall piece on the centre of the roundabout is acceptable as there is no need for drivers to see over the roundabout. However the piece must not encourage pedestrian traffic onto the roundabout.

- To celebrate local heritage and culture and emphasise the distinctive qualities of the area.

- To create opportunities for the local community to be involved in the design of their environment, increasing a sense of civic pride and community ownership.

**Suggested artist themes**

Prosperity: ‘Bradbeers, largest independent retail store established 1837 is something to be proud of’

Gateway to the Solent

Windhover roundabout

There is a strong desire to improve the public realm around Windhover roundabout by incorporating public art. This project is specifically designed to improve legibility in the area, contribute to local distinctiveness and create a greater sense of arrival. As the main gateway to the Hamble peninsula and for many the Solent, the area gives a poor first impression of the rich history, maritime culture, and picturesque villages that lie beyond. Our aspiration is to pool contributions from surrounding developments in this area to fund a number of striking landmark artworks that celebrate the rich culture and heritage of the area and encourage a renewed sense of pride.

**Aims of the project:**

- Explore the areas culture, commercial, leisure and historic assets with the local community to create a public art vision for Windhover roundabout that celebrates the areas cultural identity, increases a sense of pride and ownership over the area.

- Create a series of icon public artworks cleverly integrated into the roundabout that enhance the point of arrival, providing interest for drivers, pedestrians and cyclists who use the routes and raises the profile of the area as a ‘Gateway to the Solent’.
Important green routes that link towns and settlements across Eastleigh Borough

Strawberry Trail

The Strawberry Trail is a 15 mile circular walking trail through some of the main areas where strawberries were grown in the Hamble Valley. The industry was so important to the region that specially adapted trains were run from Botley, Bursledon, Swanwick, Netley and Eastleigh. In 1904 a record 1.5 million baskets were transported from the region during the growing season.

Cycle routes

Eastleigh Borough has a comprehensive cycle network that includes:

2. NCN2 - A long distance cycle route which, when complete, will link Dover in Kent with St. Austell in Cornwall via the south coast of England.

3. NCN 23 This route runs from Reading to Southampton via Basingstoke, Alresford, Winchester and Eastleigh.

4. NCN 24 of the National Cycle Network runs from Bath through Radstock, Frome, Warminster and Salisbury to join with National Route 23 at Eastleigh in Hampshire. Route 24 includes the Colliers Way, which connects Dundas Aquaduct and Frome.

Itchen Navigation trail

The Itchen Navigation, once a major tributary for the movement of goods, was full of canal boats and hosted water carnivals. Now it is a major walking route and a haven for wildlife having undergone a recent major refurbishment starting in 2007.

More details of existing green routes and projects proposed can be found in:

- Borough wide cycle map
- Cycle Strategy 2006 – 2011
- Cycle & Walking Strategy 2016 onwards

Each proposed site has specific aims focused on functional, aesthetic, economic and community development needs for the area. The main role of public art projects would be:

- to provide landmarks, way markers, stopping and resting places, large scale viewpoints, or spaces that improve legibility and celebrate the surrounding area.
- to increase the awareness of green routes through the engagement of local communities in the development of public artworks.
Open space

Open space is important not only to the health and wellbeing of residents but also to wildlife. The main aims of all open space initiatives are to increase the aesthetic appeal of the space, facilitate greater use, encourage healthy lifestyles, and increase value for wildlife. The following paragraphs relate to open spaces where proposals have been identified. Further information can be found in:

• ELAC Open Space Strategy
• Planning Policy guidance (PPG17)

Leigh Road Recreation Ground

Leigh Road Recreation Ground, often referred to as the jewel of Eastleigh, is a popular recreational space and one of the main pedestrian routes into Eastleigh town centre from the north. As well as being the destination for many dog walkers, parents with children and those simply choosing to relax in the sunshine, many organised events are hosted there throughout the year. It is very much a people’s park, a place where people come together to mark national events, from Tommy Green’s Victory Walk, to the end of the Second World War, to being the venue for a war hospital in the First World War.

Leigh Road Recreation Ground was laid out alongside Eastleigh’s first town hall at the end of the 19th Century when Eastleigh first became an Urban District Council. The council offices have long since moved on but the Town Hall survives, transformed into a nationally recognised centre for the arts at The Point.

Leigh Road Recreation Ground would benefit from additional interpretation and enhancements to key gateways to support both Eastleigh’s cultural offering and its growing evening economy. As night falls, the well-used spaces and routes slowly descend into darkness and in many cases become deserted and intimidating spaces. Building on the success of lighting the war memorial, there are aspirations to light areas of the park, enhancing routes, highlighting mature trees and the bandstand, and extending the park’s use well into the hours of darkness.
Fleming Parkland and Leisure Centre

Fleming Parkland is a focal point for sports and recreation with the very popular Leisure Centre, its football pitches and cricket greens at its heart. Both the Leisure Centre and the Parkland are in the process of undergoing significant change. A new Leisure centre is planned for the site along with improvements to the Parkland to make it more accessible for walkers, runners and cyclists.

It is proposed that a public art vision be developed for the Parkland that captures proposed outcomes, locations, and artistic themes.

Aims of the projects:

- Enhance the rear elevation of the new Leisure Centre, re-enforcing its relationship with the Parkland (specifically applying to public art integrated into the new leisure centre).
- Design street furniture, entrance features, subways, way-finders, run markers and interpretation boards to improve legibility of pedestrian and cycle links across the site and to surrounding areas and contribute to the overall look, image and ambiance of the parkland.
- Involve the community in the development of artworks to raise awareness of the leisure centre and parkland and increase a sense of ownership and pride in the area.

Suggested artistic themes

The name Fleming appears all around this area in the names of public houses as well as public parks. The reason for this is less well known. The Fleming family arrived in England at the time of the Norman Conquest. Merchants and traders, they became wealthy and influential. Later generations became landowners and served as MPs, Judges and Mayors. The family survive to the present day and support the cause of history and heritage through the Willis-Fleming Trust.

Fleming Park is a focal point for sporting activity with the very popular Leisure Centre, its football pitches and cricket greens. It is a place where there is the potential to reflect on the history of the Flemings but also the sporting heritage of Eastleigh, perhaps to lay out a walking track in honour of the town’s only gold medal Olympian the walker Tommy Green who took up walking after being gassed in the First World War and went on to win Olympic Gold in Los Angeles at a time when Olympians were true Amateurs and had to raise their own money for a ticket to the games.

Pirelli Park

Many people who have moved onto the Pirelli housing estate and its new neighbour Sirocco Park are unaware of the significance of the local road names such as Pluto and Bright Wire. The first phase of the circular park constructed on the Pirelli Cable works site includes an artwork inspired by the piles of Pirelli cable drums that used to dominate the site.

The extension of the park presents an opportunity to continue the story of Pirelli Cable works, the people, and their contribution to the growth of the town. Pirelli, now known as Pysman, made cables, including PLUTO (Pipe Line Under The Ocean) which helped the allies to make the D-Day landings a success, and spitfires during the wars. Many local families worked within its walls and memories extend through many generations.

Aims of the project:

- Involve the local residents and potential visitors in the development of the open space to encourage a sense of civic pride and community ownership.
- Contribute to an active community space that meets the needs of the residents and visitors to the area, supports social interaction and increases positive usage of the area.
- Celebrate the site’s cultural identity in an innovative way through artworks that will educate, inform and challenge local perception.
- Strengthen links between the town centre via Factory Road through Pirelli Park to the new leisure centre and Fleming Parkland.

Eastleigh Lakeside Country Park

Aims of the project:

- Create a public art vision for Eastleigh Lake side Country Park, identifying opportunities for art in terms of locations and artistic themes, to re-enforce the Park’s identity, encourage active lifestyles and improve legibility.
Artist themes

An important aspect of the story of parks and green spaces is the impact of man in the landscape. Lakeside is prime example of how man-made interventions can create new parks for future generations. Lakeside was once a series of gravel pits, what some would characterise as a blot on the landscape, but these pits created as part of the development of Eastleigh were then recycled, creating lakes for fishing and watersports, new habitats for wild life and the fresh recreational opportunities of a major park immediately adjacent to the town. There is an opportunity here to reflect on the positive outcomes of industrial development.

To support and promote Eastleigh’s cultural offering, all new public art commissions will be strategically located to form trails that link key venues and transport hubs in the town, for example Eastleigh House, The Point and Recreation Ground, Eastleigh Market, the Swan Centre and Eastleigh Station. The trails will high-light key events, people, and places of interest that have come together to form the Eastleigh we know today and encourage visitors to explore areas of the town they may not otherwise visit.

Artists will be encouraged to develop innovative, forward thinking artwork(s), using new technologies and materials that reflect on Eastleigh as a creative hub whose history is filled with inspirational characters and cutting edges industries that influenced people in many parts of the world. Artists will be encouraged to seek out untold stories and explore the town’s hidden histories.

Suggested artist themes

- Eastleigh: the sanctuary, a place of safety (Basque Children, field hospital)
- Eastleigh: a story of transformations (Estlei to Eastleigh, working class town to creative and innovative hub)
- Eastleigh the railway town: arrivals and departures

Town and village centres

Eastleigh Town Centre

Eastleigh has seen significant regeneration in recent years with the opening of the Swan Centre leisure complex, new residential development and the creation centre at the Point all reinforcing Eastleigh as a vibrant family friendly town focused on arts, entertainment, culture and heritage. The Council have taken the long term view to nurture and develop the creative sector. Gradually the town has developed an interlinked campus of creative hubs, studios and production houses across performance arts, designer makers, digital and film. At the heart of this is The Point, which became a National Portfolio Organisation in 2015. Large scale environmental improvements have also been completed to both the Station Forecourt and the Market Place, creating a more flexible space to accommodate specialist markets, performance and other events.

There are aspirations to commission artworks that extend interest from day into night with trails that include light, film and digital media artworks. Many cities have an ‘After Dark’ public art strategy or host Light Night, a national initiative where town and city centres come alive as the sun goes down. Light Night, and / or the commissioning of permanent light works, would give artists and arts organisations the opportunity to change the dynamics or perceptions of the town centre, encouraging visitors to ‘come to town’ at night by offering different events, exhibitions, installations, shows and performers.

The following maps show key areas, existing public art and new commissions planned for the town centre.
Existing public art

2. Pirelli Arch (2011) by Cod Steaks
3. The Point - Various
5. Just passing through (2009) by Alex Hoare
11. Lions (2014) by Joanne Calcutt
12. All aboard for Eastleigh (2014) – Eastleigh Borough Council in collaboration with Southampton University

Proposed public art

13. Pirelli Park – Continuation of public art scheme, artworks integrated into the landscaping and play area
14. Leigh Road junction adjacent to The Point – Public art integrated into environment improvements
15. Original entrance to The Point – Enhancements to original doorway
16. Eastleigh Bus Station – Enhancements to the glazing
17. Eastleigh Market Place – Tree grills depicting the history of Eastleigh
18. Siding development - Boundary treatments
19. South of the Swan Centre (GIA) - Public art integrated into landscape design
Existing public art – ‘After dark’
1. Raising the roof (2009) by Peter Freeman
2. Programmable marketplace lighting
3. Energy Youth Centre sign

Proposed public art – ‘After dark’
4. Link from Lidi to Eastleigh Station – Public art lighting under Bishopstoke Bridge
5. M&S Simply Food – Coloured glazing integrated into the building
6. Link from Market Street to the Museum on High Street – Public art lighting
7. Wells Place – Public art to animate the space
8. Link from Wells Place to Blenheim Rd - Public art integrated into environment improvements to increase safety
9. Recreation Ground – Programmable lighting
  Leigh Road Precinct – Programmable lighting

MAP 4 Eastleigh Town Centre ‘After Dark’

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Hedge End Town Centre

Situated close to Hedge End’s Retail Park, the town’s retail offer is focused on convenience shopping. Consisting of an eclectic mix of buildings, dating generally from early 1900’s to the present day, the town has been redeveloped sporadically around a major road junction. This has resulted in a loss of character and local distinctiveness.

Aims of the project:
- Create a focal point for Hedge End town centre that adds interest in the town centre, attracting visitors and increasing dwell times.
- Raise the profile of Hedge End as a convenient shopping destination with a vibrant community feel, increasing a sense of pride and ownership of the area.
- Improve the quality and function of the green, through good design and high quality surroundings.

West End Village

There seems to be a general feeling that the distinctiveness of West End Village and the reflection of a rich local heritage is being lost through the necessities of current and planned development. Through a vibrant public art heritage trail there are aspirations to remember the rich heritage and the place it has in forming today’s and tomorrow’s West End.

Aims of the project:
- To mark the entrance points to the village centre and provide interest for drivers, pedestrians and cyclists who use the routes.
- To update and improve access to the history of West End.
- Involve local people in the emphasising the distinctive qualities of the area.
- Contribute to the quality of life in the village through good design and high quality surroundings.

Eleven sites have been identified as suitable locations for public art, these can be seen in the map opposite.

MAP 5 West End Heritage Trail

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Existing public art
- Memorial Garden – Dr Richard St Barbe Baker
- Corner of Chapel Rd / High St - The man of trees by Jon Mills (2014)

Proposed public art
- Entrance marker Point (old pub sign) – Village green
- West End entrance, grass areas beyond entrance signs – Arthur Wellesley Bigsworth
- Entrance to Hatch Grange – Mr & Mrs Ralph Warneford Cresswell Fletcher
- Grounds around the Museum & Orchard Way – Herbert Collins
- ‘Homeleigh’, High St – Harry Haines
- Entrance to cemetery – The Titanic
- Hilldene Centre railings / wall and grass verge opposite – Harriet Haselfoot
- Large grass area, corner of Moorgreen Rd – Kate Oram
- Entrance to Moorgreen Hospital – The Workhouse
- Recycling centre entrance – C B Fry

More information about suggested artist themes can be found in the “Vision for West End High St – Art & heritage trail”.
Key sites

The Berry Theatre

The Berry Theatre on Wildern Lane in Hedge End, which opened in 2010, offers innovative, exemplary programming to the local community and beyond through a broad range of artistic provision and outstanding drama. The Wildren Lane entrance is in need of environmental improvements so its uninviting gateway, patchwork surfaces and temporary signage reflect the excitement that can be found beyond.

Aims of the project:

• Create an attractive entrance route to The Berry Theatre from Wildern Lane, creating a positive sense of arrival.

• Contribute to the quality of the facility, reinforcing its market position through good design and high quality surroundings.

• Improve visibility of the theatre from Wildern Lane.

Hamble Lane

It is anticipated that one of the adverse consequences of the developments around the Hamble Lane area will be the increase of traffic, which will impact on both the new occupants of the development and the existing surrounding communities.

It is felt that there should be commitment from developers to mitigate the traffic impacts, both through the improvement of surrounding infrastructure and by funding community-focused projects to encourage a modal shift from single occupancy vehicles towards transport of a more sustainable means. Experience tells us that influencing people in multiple ways, for example via sustainable transport projects, public art projects and highway projects, results in increased behavioural change overall.

Typical outcomes might be street furniture, way-finding features, shelters, lighting, interpretation boards, boundary treatments etc., installed in appropriate sites linking developments – for example along green routes or on surrounding open space land.
<table>
<thead>
<tr>
<th>Name of work</th>
<th>Artist</th>
<th>Commissioner</th>
<th>Date</th>
<th>Location</th>
<th>Notes</th>
<th>Condition</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Window</td>
<td>Nick Moore</td>
<td>Art and Environmental Project</td>
<td>1991/2</td>
<td>Newtown Rd Health Centre, Newtown Rd</td>
<td>This panel was created as part of the Eastleigh Year of Arts in 1992. Much of Nick's work explores the human figure on various scales in various styles. The figures depicted in the work are an elderly man, a woman and a child to represent every person. The snake and chalice emblems are ancient symbols of heal and healing.</td>
<td>Stone work discoloured, could benefit from cleaning.</td>
<td>Encourage health centre to maintain artwork</td>
</tr>
<tr>
<td>Iron Gate Trellis</td>
<td>Christian Funnell</td>
<td>Eastleigh Borough Council</td>
<td>1996</td>
<td>The Point</td>
<td>Series of wall frames designed for climbing plants</td>
<td>Paint finish patchy and flaking. Used by young people as a climbing frame</td>
<td>Decommission</td>
</tr>
<tr>
<td>Lights at the Point</td>
<td>Louise Slater</td>
<td>Eastleigh Borough Council</td>
<td>1996</td>
<td>The Point</td>
<td>Refurbished as part of Phase 3</td>
<td></td>
<td>No action required</td>
</tr>
<tr>
<td>Mermaids</td>
<td>Sam Gorman</td>
<td>Eastleigh Borough Council</td>
<td>1996</td>
<td>The Point</td>
<td>Created for the 1996 Eastleigh Dance Festival, the mermaids were created to celebrate the official opening of The Point Dance and Arts Centre. The artist based her ideas around movement, feelings of flow and dynamism and were made from various metal wires donated by Pirelli Cable and were complemented by a series of educational schools workshops.</td>
<td>Poor condition</td>
<td>Decommission</td>
</tr>
<tr>
<td>Whirlwind Tables and Stools</td>
<td>Christian Funnell</td>
<td>Eastleigh Borough Council</td>
<td>2000</td>
<td>Dancing Garden, Leigh Rd</td>
<td>The artist has developed a process using etched galvanised steel to produce these striking whirlwind inspired seats and tables. A good spot to sit and muse a while.</td>
<td></td>
<td>No action required</td>
</tr>
<tr>
<td>Maypole</td>
<td>Dan Lobb / Claire Mullendine</td>
<td>Eastleigh Borough Council / Millennium Commission / Forge</td>
<td>2000</td>
<td>Dancing Garden, Leigh Rd</td>
<td>The maypole celebrates the history of dance and community, creating a landmark sculpture. The artists also crafted the wooden carved bench next to the Maypole.</td>
<td>Wisteria need biannual pruning</td>
<td>Decommission or ensure pruning is on annual maintenance schedule</td>
</tr>
<tr>
<td>Ceramic Wall Tiles</td>
<td>Eastleigh Arts Society</td>
<td>Eastleigh Borough Council</td>
<td>2000</td>
<td>Dancing Garden, Leigh Rd</td>
<td>The tiles installed around the &quot;musical chairs&quot; were made by members of the public with the assistance of Claire Anderson and add a personal touch to the garden.</td>
<td></td>
<td>No action required</td>
</tr>
<tr>
<td>Musical chairs</td>
<td>John Thomson</td>
<td>Eastleigh Borough Council / Millennium Commission / Forge</td>
<td>2001</td>
<td>Dancing Garden, Leigh Rd</td>
<td>The artist has created a pattern using musical scores from songs and these are cut out using a laser cutting process in stainless steel. The musical chairs draw on the nature of the dancing garden and the performances that take place at The Point.</td>
<td>Clean as part of regular maintenance</td>
<td></td>
</tr>
<tr>
<td>Ceramic Tiles / Seating Area</td>
<td>Claire Anderson</td>
<td>FORGE</td>
<td>2001</td>
<td>Dancing Garden, Leigh Rd</td>
<td>The tiles installed around the &quot;musical chairs&quot; were made by members of the public with the assistance of Claire Anderson and add a personal touch to the garden.</td>
<td></td>
<td>No action required</td>
</tr>
<tr>
<td>Name of work</td>
<td>Artist</td>
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<td>Date</td>
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<td>Action</td>
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<tr>
<td>Glass Screen, Journey</td>
<td>Carole Waller</td>
<td>Eastleigh Borough Council</td>
<td>2009</td>
<td>The Point</td>
<td>Carole’s piece called Journey was commissioned by Lawrence Till the award winning television and theatre director, who was born in Eastleigh and is dedicated to his parents Vera and Ronald Till</td>
<td>Commissioned for Phase 3</td>
<td>No action required</td>
</tr>
<tr>
<td>Raising The Roof</td>
<td>Peter Freeman</td>
<td>Eastleigh Borough Council</td>
<td>2009</td>
<td>The Point</td>
<td>A LED light installation that transforms the organic roof structures of the new dance studios into reflexive luminous beacons that can be programmed to reflect the movement of the dancers in the studios below.</td>
<td>Commissioned for Phase 3</td>
<td>No action required</td>
</tr>
<tr>
<td>Angel of Mons</td>
<td>Jill Tweed</td>
<td></td>
<td>2000</td>
<td>Leigh Rd Recreation Ground</td>
<td>The small bronze sculpture was commissioned for Remembrance Day in November 2000 to replace the original memorial which had been lost some years previously.</td>
<td>War memorial refurbishment works completed in 2014</td>
<td>Encourage ELAC to clean sculpture as part of regular maintenance</td>
</tr>
</tbody>
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<tr>
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</thead>
<tbody>
<tr>
<td>Mosaic</td>
<td>Trevor Calley</td>
<td>ELAC</td>
<td>2003</td>
<td>Leigh Rd Recreation Ground</td>
<td>The mosaic is a reflection of Eastleigh’s transport links. It shows images of Eastleigh’s rail and aviation background. The mosaic also refers to the main recreational themes of the park. It is sited in arts and music and depicts children’s footprints that lead to the main play area.</td>
<td>Breaking away in numerous places due to cold weather and water ingress. Attempts by artist to repair the mosaic have been unsuccessful.</td>
<td>Decommission as part of ELAC Open Space Strategy</td>
</tr>
<tr>
<td>Lions Sculpture</td>
<td>Joanne Calcutt</td>
<td>ELAC members / Eastleigh Lions Club</td>
<td>2014</td>
<td>Leigh Rd Recreation Ground</td>
<td>An anamorphic image of a lion created using words that represent the work of the Eastleigh Lions Club. Created in 2014 to celebrate their 50th Anniversary in the town.</td>
<td>Back plate treated to encourage consistent weathering</td>
<td>No action</td>
</tr>
<tr>
<td>Fume Barrier</td>
<td>Christian Funnell</td>
<td>EBC Engineers</td>
<td>2002</td>
<td>Eastleigh Borough Bus Station</td>
<td>Stainless Steel screens depicting trees and leaves</td>
<td>Poor condition, scratched, dented and stained</td>
<td>Decommission as part of Upper Market St improvements</td>
</tr>
<tr>
<td>Paving</td>
<td>Barry William Boothby</td>
<td>Eastleigh Borough Council</td>
<td>2001</td>
<td>Eastleigh Borough Bus Station</td>
<td>The designs for the paving demonstrate the versatility of artists and how they can provide colourful and intriguing designs to suit many different applications. Barry translated a pointed design directly onto the paving to create a lively design for everyone to enjoy.</td>
<td>No action required</td>
<td>No action required</td>
</tr>
<tr>
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</tr>
<tr>
<td>Seating and Bins</td>
<td>Charles Normandale</td>
<td>Eastleigh Borough Council</td>
<td>2001</td>
<td>Eastleigh Borough Bus Station</td>
<td>The artist was commissioned to produce original seating and litter bins for the bus station. The wooden seats with their unusual curved arms show how the artist’s designs add originality and enhance our everyday environment. Wooden benches require varnishing and some armrests are missing. Repairs planned as part of bus station maintenance.</td>
<td>Good condition</td>
<td>No action required</td>
</tr>
<tr>
<td>The Railway Man</td>
<td>Jill Tweed</td>
<td>Eastleigh Borough Council</td>
<td>1995</td>
<td>Leigh Rd Pedestrian Zone</td>
<td>This attractive bronze statue depicts a railway man from the 1930’s. He is resting one hand on a railway engine wheel and holding a lantern in the other and represents the railway heritage which is so strong in Eastleigh. He has a stance and gaze which expresses a feeling of energy and optimism, with pride in the past and future. Plinth replaced in 2015 as part of Market Place refurbishment.</td>
<td>Poor condition, scratched, dented and stained</td>
<td>Encourage Rail track / ELAC to decommission</td>
</tr>
<tr>
<td>All Aboard For Eastleigh</td>
<td>Culture Unit Eastleigh Borough Council in collaboration with Southampton University</td>
<td>Eastleigh Borough Council</td>
<td>Final slab written by competition winner Jonathan Callard</td>
<td>2013 Regal Walk</td>
<td>A series of engraved slabs integrated into the paving. Stylised to look like silent movie titles, the slabs serve to enhance the route from Market St to Mitchell Rd and increase awareness of both Eastleigh Film Festival and the town’s film and railway connections. Option to add QR codes on stainless plaques recessed into slabs.</td>
<td>No action required</td>
<td>No action required</td>
</tr>
<tr>
<td>Just Passing Through</td>
<td>Alex Hoare</td>
<td>Eastleigh Borough Council / Cordwell Developers and Scottish Amicable</td>
<td>2009</td>
<td>Swan Centre</td>
<td>Just passing through is an interactive installation which incorporates fused coloured glass panels, light and sound to alter the atmosphere of the corridor which joins the Swan Shopping Centre with the Leisure complex. The intention is to alter passers by’s experience of the space as they move from the hectic activity of the shopping to the relaxing delights of the leisure centre.</td>
<td>Good condition</td>
<td>No action required</td>
</tr>
<tr>
<td>Mosaic</td>
<td>Alexandra Johns / Sarah Sumner</td>
<td>Hampshire County Council / Eastleigh Borough Council</td>
<td>1997</td>
<td>Campbell Rd Railway Arch, Southampton Rd</td>
<td>The mural centres on around a transport theme which plays such a big part in Eastleigh life. The airport is represented by the control tower to the right of the mural while the M3 and M27 are represented by arrows in the central bottom section of the picture. The Itchen Navigation Route is illustrated by the large area of water on the left and the Victorian terraces which give Eastleigh town centre so much character are represented at the crest of the arch. Note also the unusual railings to the nearby car park which are part of the same project. Plinth replaced in 2015 as part of Market Place refurbishment.</td>
<td>Poor condition, scratched, dented and stained</td>
<td>Encourage Rail track / ELAC to decommission</td>
</tr>
<tr>
<td>Railings</td>
<td>Saraj Guhu</td>
<td>Railtrack</td>
<td>1995</td>
<td>Southampton Rd</td>
<td>Boundary treatment to pay and display car park on Southampton Rd. Some elements bent and requiring maintenance.</td>
<td>Same elements bent and requiring maintenance.</td>
<td>Encourage Rail track to maintain</td>
</tr>
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The artist was commissioned to produce original seating and litter bins for the bus station. The wooden seats with their unusual curved arms show how the artist’s designs add originality and enhance our everyday environment. Wooden benches require varnishing and some armrests are missing. Repairs planned as part of bus station maintenance.

This attractive bronze statue depicts a railway man from the 1930’s. He is resting one hand on a railway engine wheel and holding a lantern in the other and represents the railway heritage which is so strong in Eastleigh. He has a stance and gaze which expresses a feeling of energy and optimism, with pride in the past and future. Plinth replaced in 2015 as part of Market Place refurbishment.

A series of engraved slabs integrated into the paving. Stylised to look like silent movie titles, the slabs serve to enhance the route from Market St to Mitchell Rd and increase awareness of both Eastleigh Film Festival and the town’s film and railway connections. Option to add QR codes on stainless plaques recessed into slabs.

Just passing through is an interactive installation which incorporates fused coloured glass panels, light and sound to alter the atmosphere of the corridor which joins the Swan Shopping Centre with the Leisure complex. The intention is to alter passers by’s experience of the space as they move from the hectic activity of the shopping to the relaxing delights of the leisure centre.

The mural centres on around a transport theme which plays such a big part in Eastleigh life. The airport is represented by the control tower to the right of the mural while the M3 and M27 are represented by arrows in the central bottom section of the picture. The Itchen Navigation Route is illustrated by the large area of water on the left and the Victorian terraces which give Eastleigh town centre so much character are represented at the crest of the arch. Note also the unusual railings to the nearby car park which are part of the same project.

Boundary treatment to pay and display car park on Southampton Rd. Some elements bent and requiring maintenance.
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<tbody>
<tr>
<td>The Fourth Arm</td>
<td>Les Johnson</td>
<td>Hampshire Fire and Rescue Services</td>
<td>1995</td>
<td>Hampshire Fire Service HQ, Leigh Rd</td>
<td>Commissioned to commemorate the dedication, commitment and sacrifice of the men and women who served in the fire service throughout WW2. The Sculpture was dedicated as part of the VE Day anniversary and is particularly stunning at night when its lit by an award winning lighting display.</td>
<td>No action required</td>
<td></td>
</tr>
<tr>
<td>Proud to Serve</td>
<td>Les Johnson</td>
<td>Hampshire Fire and Rescue Services</td>
<td>1998</td>
<td>Hampshire Fire Service HQ, Leigh Rd</td>
<td>Designed to commemorate the 50th anniversary of the Hampshire Fire and Rescue Service, first started in 1948. It shows the many facets of the modern Fire and Rescue Service, showing breathing apparatus and cutting tools as well as the hose.</td>
<td>No action required</td>
<td></td>
</tr>
<tr>
<td>Water On</td>
<td>Les Buckingham</td>
<td>Hampshire Fire Brigade</td>
<td>2002</td>
<td>Hampshire Fire Service HQ, Leigh Rd</td>
<td>This sculpture represents a firefighter from 1977, the year of the Queen's Jubilee. The figure wearing the uniform of that era has run out a line of hose and is about to connect a branch as he turns and gives the order 'water on!'. This command tells the pump operator to deliver water from the pump so that the fire may be fought.</td>
<td>No action required</td>
<td></td>
</tr>
<tr>
<td>Velmore Doves</td>
<td>CAMM Design</td>
<td>Eastleigh Borough Council</td>
<td>2012</td>
<td>Velmore Community Centre</td>
<td>This permanent public artwork has been incorporated into the Architecture of the refurbished Velmore Church and Community Centre. The sculpture takes the form of flocks of doves representing peace and harmony and the gathering of the community</td>
<td>Encourage Velmore Community Centre to clean as part of regular maintenance schedule</td>
<td></td>
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<tr>
<td>Walk In My Footsteps</td>
<td>Jeannie Driver, wall carving by Alex Peever</td>
<td>Developers contributions / Barratts</td>
<td>2006</td>
<td>Factory Rd</td>
<td>The artist worked with the children at Norwood Primary School to explore the geographical and historical life of Factory Road. This included the schools history. Originally named Chamberford Boys School, it became a clearing hospital in the war. The school was latterly renamed Norwood School after local hero and previous pupil Percy Norwood. Etchings in the wall depict Percy’s story, whilst floor pieces and panels on the lighting all relate to those that walked the road.</td>
<td>Some stainless foot prints missing</td>
<td>No action required</td>
</tr>
<tr>
<td>Pirelli Arch</td>
<td>Codsteaks</td>
<td>Eastleigh Borough Council</td>
<td>2011</td>
<td>Pirelli Park</td>
<td>Pirelli Arch inspired by a Pirelli cable drum, with layered profile cut shapes. These shapes reflected iconic elements of the area interspersed with a sense of the “community collective”</td>
<td>No action required</td>
<td></td>
</tr>
<tr>
<td>Go Green</td>
<td>Somino</td>
<td>Eastleigh Borough Council</td>
<td>2009</td>
<td>Fleming Park Leisure Centre</td>
<td>Urban art inspired by young people’s interpretation of Green Energy commissioned to promote the CHP unit at Fleming Park Leisure Centre</td>
<td>Marine ply starting to perish</td>
<td>Decommission as part of Fleming Park Leisure Centre development</td>
</tr>
<tr>
<td>Name of work</td>
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<tr>
<td>Sundial</td>
<td>David Brown</td>
<td>Eastleigh Local Area Committee</td>
<td>2001</td>
<td>Flemming Park</td>
<td>Commemorating the millennium, this sculpture is interactive. The shadow cast by the visitor standing on the artwork enables the time to be told.</td>
<td>Could benefit from a pressure wash, spills on eastern sector</td>
<td>Encourage ELAC to clean sculpture as part of regular maintenance</td>
</tr>
<tr>
<td>Spinnifex</td>
<td>Alan Manning</td>
<td>Mercedes-Benz Garage / Premier Lodge / ELAC</td>
<td>2004</td>
<td>Airport roundabout</td>
<td>This three quarter scale sculpture is modelled from the original 1930’s engineering and design plans and drawings of the famous Spitfire prototype K5054, and honours its designer R.J. Mitchell. It was officially introduced to invited guests on 5th March 2004, in celebration of the maiden flight from Eastleigh Aerodrome on the same day, 68 years earlier in 1936. The sculpture weighs around half a tonne and has a wing span measuring some 24ft!</td>
<td>Requires cleaning and polishing</td>
<td>Encourage BAA to clean Spitfire as part of roundabout maintenance</td>
</tr>
<tr>
<td>Granite Sculpture</td>
<td>Tim Harrison</td>
<td>British Airport Authority</td>
<td>1996</td>
<td>Southampton International Airport, Wide Lane</td>
<td>This striking sculpture is designed to be viewed from the ground and from above by passengers in planes which land and take off from the airport. The sculpture is constantly changing throughout the year. Different plants flower, surrounding the sculpture with different colours according to the seasons. The sculpture darkens when it rains and even the direction of the sun makes a big difference to its look throughout the day.</td>
<td>To be assessed</td>
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**Hedge end, West End and Botley Local Area**

<table>
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<tbody>
<tr>
<td>Wave Finish</td>
<td>Alan Manning</td>
<td>Developers contributions Quadrant Estates</td>
<td>2004</td>
<td>Tollbar Way, picnic area Hedge End</td>
<td>3 1 6 Stainless Steel Triangular Mast And Sails Sculpture</td>
<td>No action required</td>
<td></td>
</tr>
<tr>
<td>Habitat Jetty</td>
<td>Hand spring designs</td>
<td>Eastleigh Borough Council</td>
<td>2010</td>
<td>Dowd's Farm Park</td>
<td>English Oak superstructure, Douglas Fir structure, English Oak deck, galvanized steel centrepiece, carved Oak sculptures, coloured resin detail</td>
<td>To be assessed</td>
<td>Ensure HETC is monitoring jetty and proper maintenance is being carried out.</td>
</tr>
<tr>
<td>Barley Corn</td>
<td>Adrian Moakes</td>
<td>Eastleigh Borough Council</td>
<td>2010</td>
<td>Dowd's Farm Park</td>
<td>Inspired by the students at Wellstead School and installed with help from Best Buy</td>
<td>To be assessed</td>
<td></td>
</tr>
<tr>
<td>Carp Showl</td>
<td>Adrian Moakes</td>
<td>Eastleigh Borough Council</td>
<td>2010</td>
<td>Dowd's Farm Park</td>
<td>Inspired by the students at Wellstead School and installed with help from Best Buy</td>
<td>To be assessed</td>
<td></td>
</tr>
<tr>
<td>Axehead</td>
<td>Adrian Moakes</td>
<td>Eastleigh Borough Council</td>
<td>2010</td>
<td>Dowd's Farm Park</td>
<td>Inspired by the students at Wellstead School and installed with help from Best Buy</td>
<td>To be assessed</td>
<td></td>
</tr>
<tr>
<td>Vessel</td>
<td>Adrian Moakes</td>
<td>Eastleigh Borough Council</td>
<td>2010</td>
<td>Dowd's Farm Park</td>
<td>Inspired by the students at Wellstead School</td>
<td>Weed suppressant membrane poking through gravel surface</td>
<td>Encourage HETC to address as part of regular maintenance</td>
</tr>
<tr>
<td>Hedgerows and Houses</td>
<td>Adrian Moakes</td>
<td>Eastleigh Borough Council</td>
<td>2010</td>
<td>Dowd's Farm Park</td>
<td>Inspired by the students at Wellstead School</td>
<td>To be assessed</td>
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<tr>
<td>Wooden Play Animals</td>
<td>Andrew Frost</td>
<td>Itchen Valley Country Park, West End</td>
<td></td>
<td>Along the forest trail within the Country Park a selection of playful animals, including a spider and a kingfisher can be found. The animals were designed by local school children.</td>
<td>To be assessed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barbe Baker Memorial</td>
<td>Jill Tweed</td>
<td>SHEWEB</td>
<td>2002</td>
<td>Corner of Chapel Rd</td>
<td>This Basse-relief work is another example of Jill Tweed’s use of bronze and commemorates Richard St Barbe Baker, the world-renowned environmentalist and founder of the Men of the Trees who was born in the area.</td>
<td>Relocated to memorial garden as part of West End Heritage Trail project</td>
<td>Encourage West End Parish Council to clean as part of regular maintenance</td>
</tr>
<tr>
<td>‘Man of trees’</td>
<td>Jon Mills</td>
<td>Eastleigh Borough Council</td>
<td>2014</td>
<td>High St / Chapel Rd, West End</td>
<td>Landmark piece to mark the beginning of West End heritage trail. ‘Community’ inspired pieces of work incorporated into the tree</td>
<td>Encourage West End Parish Council to clean as part of regular maintenance</td>
<td>No action required</td>
</tr>
<tr>
<td>‘Howzat!’ Cricket Stumps</td>
<td>Richard Farrington</td>
<td>Developers contributions / Meridian Leisure / Owners of Holiday Inn Express / SHEWEB</td>
<td>2003</td>
<td>The entrance to the Ageas Bowl cricket Ground</td>
<td>A gigantic set of cricket stumps with 20ft tall wickets and ball. The sculpture appears as though the 2ft diameter ball has just hit the wickets. Fabricated in steel and aluminium, the piece was painted by Moody’s boatyard, in Hamble, using painting processes more commonly associated with North Sea oil rigs!</td>
<td>Evidence of rusting point where the bails meet the stumps. Rust stains running down the side of the central stump</td>
<td>Encourage The Rose Bowl to clean as part of regular maintenance</td>
</tr>
</tbody>
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<tbody>
<tr>
<td>‘Bowled Over’</td>
<td>Joanne Calcutt</td>
<td>Developer contributions</td>
<td>2015</td>
<td>Opposite the West Gate on the Ageas Bowl site</td>
<td>Located on the grassed banks of Marshall Drive, opposite the main turnstiles, six life-size silhouettes provide a striking visual focus for supporters entering and exiting the Cricket Ground either on foot or by vehicle. The landmark artwork represents technical excellence through six dynamic frames of a textbook fast bowl.</td>
<td>No action required</td>
<td>No action required</td>
</tr>
<tr>
<td>Railing / Seating</td>
<td>Ray Smith</td>
<td>Developer contributions / Bartrots</td>
<td>2005</td>
<td>Botley Grange Development, Follow Crescent</td>
<td>It seemed appropriate to relate the railings and seats to the deer park associated with the site, bringing nature back so to speak.</td>
<td>No action required</td>
<td>No action required</td>
</tr>
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### Chandler’s Ford & Hiltingbury Local Area

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<tr>
<td>Crustations</td>
<td>Julian Warren</td>
<td>Waitrose</td>
<td>2002</td>
<td>Waitrose, Oakmount Road</td>
<td>A carved wooden arch symbolising the Youth theatre’s artistic talents and emphasising the team spirit that exists within the group.</td>
<td>No action required</td>
<td></td>
</tr>
<tr>
<td>Arch Youth Theatre</td>
<td>Paul Sivel</td>
<td>Eastleigh Borough Council</td>
<td>2014</td>
<td>Arch Youth Theatre, Station Approach, chandlers Ford</td>
<td>Encourage CYPT to maintain</td>
<td>To be assessed</td>
<td>Encourage HPC to clean as part of regular maintenance</td>
</tr>
<tr>
<td>Urban Aquarium</td>
<td>David Booth</td>
<td>Eastleigh Borough Council</td>
<td>2009</td>
<td>Winchester Rd Subway</td>
<td></td>
<td>To be assessed</td>
<td></td>
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### Bursledon, Hamble & Hound Local Area

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<tbody>
<tr>
<td>Relief of Aviators</td>
<td>Developers contributions Barratts</td>
<td>2004</td>
<td>Ensign Way, Hamble housing development</td>
<td>The Hamble Valley region was a centre for early aviation, particularly around the Hamble South and Hamble North airfields. The early flyers who came to Hamble represent a who’s who of the history of aviation. Many were not only pioneer aviators, but were also designers, creating a centre for aircraft manufacture in the Borough Stainless steel and black powder coated steel</td>
<td>To be assessed</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Vertical Burst</td>
<td>Ray Smith</td>
<td>Developers contributions Barratts</td>
<td>2004</td>
<td>Avro Court, Ensign Way housing development, Hamble</td>
<td>2.1m x 12.9m x 1m 7 Portland stone blocks with Kirkstone sea green slate and Gasogne beige limestone inserts.</td>
<td>Couple of permanent marker pen names on up rights / landscaping poor</td>
<td>Encourage HPC to clean as part of regular maintenance</td>
</tr>
<tr>
<td>Avro Roll</td>
<td>Ray Smith</td>
<td>Developers contributions Barratts</td>
<td>2004</td>
<td>Chadwick Way, Ensign Way housing development, Hamble</td>
<td>The First Mark sculpture embodies the twin themes of both Power and Sail, first mark of course being the first race marker that is usually taken up by a powerboat during a sailboat race</td>
<td>To be assessed</td>
<td>Encourage Royal Yachting Association to clean as part of regular maintenance</td>
</tr>
<tr>
<td>Plane inserts to railings</td>
<td>Ray Smith</td>
<td>Developers contributions Barratts</td>
<td>2004</td>
<td>Ensign Way, Hamble housing development</td>
<td></td>
<td>To be assessed</td>
<td></td>
</tr>
<tr>
<td>First Mark</td>
<td>Alan Manning</td>
<td>Royal Yachting Association</td>
<td>2003</td>
<td>Compass Point, Ensign Point</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Name of work</td>
<td>Artist</td>
<td>Commissioner</td>
<td>Date</td>
<td>Location</td>
<td>Notes</td>
<td>Condition</td>
<td>Action</td>
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<tr>
<td>Railings</td>
<td>Richard Farrington</td>
<td>Developers contributions</td>
<td>2005</td>
<td>The Bugle, High St, Hamble</td>
<td>Mild steel panels based upon knots, which link the feature to rope walk.</td>
<td>Encourage The Bugle to clean as part of regular maintenance</td>
<td></td>
</tr>
<tr>
<td>Mosaic</td>
<td></td>
<td></td>
<td></td>
<td>Top of the steps from the quay</td>
<td>To be assessed</td>
<td></td>
<td>To be assessed</td>
</tr>
<tr>
<td>Nautical seating</td>
<td>Tim Norris</td>
<td>Developers contributions</td>
<td>2014</td>
<td>Hamble Quay</td>
<td>Inspired by materials used locally in Hamble and celebrating Hamble’s nautical history, this curved seat was created by Tim Norris in collaboration with local students</td>
<td>To be assessed</td>
<td></td>
</tr>
<tr>
<td>Wind Hover</td>
<td>Paul Sivell</td>
<td>Bursledon, Hamble and Hound local area committee, funded by BP Hamble / Southwick Arboriculture provided machinery</td>
<td>2006</td>
<td>Tesco Roundabout, Bursledon</td>
<td>Carved from a pine tree, the top of the totem pole features a kestrel, which is referred to locally as a Wind Hover, the name given to the area. At the bottom of the sculpture is an image of a ‘green man’ who represents the spirit of the tree.</td>
<td>To be assessed</td>
<td></td>
</tr>
<tr>
<td>Netley Court Stained Glass Window</td>
<td>Shelagh Davies</td>
<td>Developer Contributions Highwood Property Group</td>
<td>2015</td>
<td>Netley Court School</td>
<td>Inspired by Netley Abbey’s waterside setting, this beautiful window was created by Shelagh Davies in consultation with students from Netley Abbey Junior School</td>
<td>No action</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Name of work</th>
<th>Artist</th>
<th>Commissioner</th>
<th>Date</th>
<th>Location</th>
<th>Notes</th>
<th>Condition</th>
<th>Action</th>
</tr>
</thead>
<tbody>
<tr>
<td>Guardian With Infant</td>
<td>Stephen Bliss</td>
<td>Hampshire Sculpture Trust</td>
<td>1989</td>
<td>Royal Victoria Country Park, near chapel entrance</td>
<td>Exploration of the special relationships between objects and portrays the protective emotions with the larger adult and the smaller child.</td>
<td>Maintained by HCC</td>
<td></td>
</tr>
<tr>
<td>Night Watcher</td>
<td>Stephen Bliss</td>
<td>Hampshire Sculpture Trust</td>
<td>1989</td>
<td>Royal Victoria Country Park, near Tea Rooms</td>
<td>Largely abstract but explores themes of keeping guard or look out. The artist took some of his inspiration from the guardian qualities of a cobra snake but the piece is largely a mix of abstract and figurative work. As with all of his work, Stephen Bliss prefers his work to be viewed from all angles.</td>
<td>Maintained by HCC</td>
<td></td>
</tr>
<tr>
<td>D-Day Sculpture</td>
<td>Alec Peever</td>
<td>Hampshire Sculpture Trust</td>
<td>1994</td>
<td>Royal Victoria Country Park</td>
<td>Inspired through Thomson’s words as a commemoration of D-Day on the 50th Anniversary in 1994. The theme of the work is to explore the mixed feelings which might be involved in going to war - the desire to help and the conflict mixed with a fear of death. The rough and smooth textures, the black and white of the stones all explore these themes of opposites.</td>
<td>Maintained by HCC</td>
<td></td>
</tr>
<tr>
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<td>Artist</td>
<td>Commissioner</td>
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<tr>
<td><strong>Tulips</strong></td>
<td>Colin Phillips</td>
<td>Fair Oak and Horton Heath Parish</td>
<td>June 2012</td>
<td>Oak Walk Open Space</td>
<td>Commissioned for the Queen’s Diamond Jubilee</td>
<td>Good condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>Circular Tree Seat</strong></td>
<td>Steve Gibbs</td>
<td>Fair Oak and Horton Heath Parish / developer contributions</td>
<td>May 2010</td>
<td>Knowle Park</td>
<td>Focal feature</td>
<td>Good condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>Wildlife Flowers</strong></td>
<td>Colin Phillips</td>
<td>Fair Oak and Horton Heath Parish / developer contributions</td>
<td>March 2011</td>
<td>Knowle Park</td>
<td>Grand opening of Knowle Park in April 2011</td>
<td>Good condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>Sandstone Bollards</strong></td>
<td>Roger Stephens</td>
<td>Fair Oak and Horton Heath Parish / developer contributions</td>
<td>March 2011</td>
<td>Knowle Park</td>
<td>Grand opening of Knowle Park in April 2011</td>
<td>Good condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>Leaved Arch Entrance</strong></td>
<td>Colin Phillips</td>
<td>Fair Oak and Horton Heath Parish</td>
<td>Feb 2013</td>
<td>Knowle Park</td>
<td>Focal feature</td>
<td>Good condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>Homeguard Gates</strong></td>
<td>Colin Phillips</td>
<td>Fair Oak and Horton Heath Parish / Homeguard</td>
<td>Aug 2001</td>
<td>New Century Park</td>
<td>Contribution by the Homeguard</td>
<td>Good condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>Queen’s Golden Jubilee Gates</strong></td>
<td>Colin Phillips</td>
<td>Fair Oak and Horton Heath Parish</td>
<td>May 2002</td>
<td>New Century Park</td>
<td>Commissioned for the Queen’s Golden Jubilee</td>
<td>Good condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>Orientation Board</strong></td>
<td>Colin Phillips</td>
<td>Fair Oak and Horton Heath Parish</td>
<td>Feb 2012</td>
<td>Knowle Park</td>
<td>With relocation of trig point</td>
<td>Good condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>Public Clock</strong></td>
<td>Good Directions</td>
<td>Fair Oak and Horton Heath Parish / Fair Oak Scouts</td>
<td>Nov 2007</td>
<td>Fair Oak Square</td>
<td>Dedicated to Eric Balch 'skip'</td>
<td>Good Condition</td>
<td>None</td>
</tr>
<tr>
<td><strong>WW1 Bench</strong></td>
<td>David Ogilvie</td>
<td>Fair Oak and Horton Heath / Age Concern</td>
<td>Dec 2014</td>
<td>Fair Oak Square</td>
<td>Commission for the 100 year anniversary of WW1</td>
<td>Good condition</td>
<td>None</td>
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</tbody>
</table>