PUBLIC ART STRATEGY
TEACHING, TRAUMA AND TERTIARY CARE (3TS) HOSPITAL DEVELOPMENT

November 2015, Final Issue
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Cover Image: Architect’s impression of the hospital atrium
1.0 INTRODUCTION

Arts in healthcare consultancy Willis Newson was appointed in May 2010 by Brighton & Sussex University Hospitals NHS Trust (BSUH) to develop a Public Art Strategy for the 3Ts (teaching, trauma and tertiary care) hospital redevelopment programme.

The 3Ts programme will modernise the Royal Sussex County Hospital (RSCH) in Brighton to ensure the best possible care for patients over the coming decades. It will achieve this by replacing some of the oldest buildings still in clinical use within the NHS with state-of-the-art facilities.

Between May 2010 and December 2010 Willis Newson worked with BSUH, Laing O’Rourke, BDP and other local stakeholders to fully understand the emerging plans for the development as well as the needs and aspirations of patients, staff and the wider community in order to write a Public Art Strategy for the development.

As part of the Public Art Strategy development process, Willis Newson consulted the Arts Sub Group and the Patient and Public Design Panel, facilitated a consultation process with the Brighton and Sussex arts community as well as with staff and patients. Willis Newson also worked with fundraising associate Jane Selman to develop a fundraising strategy to support the ongoing development of Onward Arts, the Trust’s arts programme, and augment the core public arts budget.

The Public Art Strategy written in 2010 included:

1. Proposals for integrated public art commissions
2. Proposals for projects to be delivered in partnership with local arts organisations
3. A management framework for the 3Ts Arts Programme
4. Procurement strategies, including the process for the selection and appointment of artists
5. Decommissioning strategy
6. Documentation, research and evaluation proposals
7. A Public engagement programme
8. Outline timeline
9. Funding strategy
10. Outline budgets
11. A proposal for an Ongoing Arts Programme within BSUH

It was approved by the Core Team and Programme Board in February 2011 and submitted to Brighton and Hove City Council as part of the overall planning application for the development.

Following this, Willis Newson was contracted by Laing O’Rourke to manage the appointment of artists for commissions within the strategy which needed close integration with the architectural and landscape development of the scheme.

Seven commissions were identified as needing early integration. Design fees were approved to enable the early appointment of artists prior to Full Business Case approval by the Treasury.

The Joint Arts Group and Willis Newson appointed the following artists at this stage:

- Stage 1 Welcome Space: Kate Blee
- Stage 2 Welcome Space: Kate Blee
- Sky Gardens/ Roof Gardens: Marion Brandis
- Courtyard/ Deep landscapes: Bruce Williams
- The Sanctuary: Sharon Ting
- Wayfinding (corridor and lift lobbies): Morag Myerscough was appointed but did not progress the commission since wayfinding was, at this stage, undeveloped as part of the main scheme design
- Stage 2 Façade: Jaime Gilli was selected but not contracted

1. See Appendix 1 for Consultation Report
2. See Appendix 2 for Selection and Appointment of Artists
3. See Appendix 3 for Decommissioning Strategy
The scheme was then put on hold and Willis Newson and the appointed artists stood down in early 2013.

The scheme was restarted nearly 2 years later at the end of 2014. At this point, Willis Newson was reengaged to review the Public Art Strategy written in 2010, and to work with the appointed artists to support them in reviewing their designs prior to progressing them as part of the new build programme.

Willis Newson carried out a full review of the Public Art Strategy in late 2014. At this point, the Public Art Budget was reduced from £1,400,000 to £1,102,628. The review therefore addressed issues of quality and appropriateness as well as affordability.

As part of the review, the following recommendations were approved by Duane Passman, Director of the 3Ts development, in November 2014:

- Not to progress the Courtyard/ Deep landscapes commission
- Not to progress the Stage 2 Façade commission
- Not to progress the Art and Wayfinding (corridor and lift lobbies) appointment of Morag Myerscough
- Willis Newson to take a design coordination lead in order to involve local artists and illustrators in delivering the art and wayfinding and clinical commissions

Between November 2014 and June 2015, further work was carried out by Willis Newson to develop the remaining commissions as well as to more fully plan and articulate the other project proposals.

This Public Art Strategy was revised in June 2015, as an interim document summarising the developments and changes that had taken place since the original Public Art Strategy was written in 2010.

This is the final version of the Public Art Strategy issued to BSUH in November 2015, following the approval of the 3T’s Development Full Business Case and the appointment of Laing O’Rourke as main contractors for the scheme.
2.0 BACKGROUND

2.1 BRIGHTON AND SUSSEX UNIVERSITY HOSPITAL NHS TRUST

Brighton and Sussex University Hospitals (BSUH) is the regional teaching hospital for Sussex working across two sites: the Royal Sussex County Hospital in Brighton and the Princess Royal Hospital in Haywards Heath. The Brighton campus includes the Royal Alexandra Children’s Hospital and the Sussex Eye Hospital, and the Haywards Heath campus includes the Hurstwood Park Regional Centre for Neurosciences.

It provides District General Hospital services to its local populations in and around the City of Brighton and Hove, Mid Sussex and the western part of East Sussex and more specialised and tertiary services for patients across Sussex and the south east of England.

2.2 OVERVIEW OF THE 3TS CAPITAL DEVELOPMENT

The 3Ts Redevelopment of the Royal Sussex County Hospital is a £486 million programme to replace all the buildings on the front of the main hospital site with two new state-of-the-art healthcare facilities. Construction will take place in 3 Stages over 8 years to allow all the hospital’s clinical services to remain running on site throughout the redevelopment.

The Stage 1 Building will house a mixture of outpatient, inpatient and specialist services. The Stage 2 Building will, in the main, house the new and significantly expanded Cancer Centre. The third stage of the redevelopment will involve the creation of a much needed service yard for the hospital. Under the current schedule the main redevelopment programme will start early in 2016. Stage 1 will be complete in 2019, Stage 2 in 2022 and Stage 3, rounding off the entire programme, in 2023. Overall more than 50 wards and departments will move into the new buildings and the benefits of the redevelopment will be experienced by patients and staff throughout the hospital.

A. Privacy screens created by Jacqueline Poncelet for the Medical Day Garden at Southmead Hospital Bristol; Willis Newson
The 3Ts Redevelopment Business Case has five main objectives:

**Improve Inpatient Accommodation**
The 3Ts project will replace the inpatient accommodation currently offered in the Barry and Jubilee Buildings. These buildings are too cramped and outdated, with only 5% of patients having individual rooms. There are too few toilets and bathrooms and a dire lack of storage for important equipment. The layout of the wards, necessitated by the building design, hampers effective nursing. The Barry Building is the oldest, operational inpatient ward building in the NHS, having opened its doors twenty years before Florence Nightingale began nursing.

In the redevelopment, 65% of elderly care and medical patients, the two largest groups of inpatients currently cared for in the Jubilee and Barry Buildings, will have single bedrooms with an en-suite bathroom. The others will be in four bed bays with access to en-suite single sex bathrooms and toilets. There will be more than four times as much space per bed in the new buildings.

**Expand and Improve the Neurosciences Centre**
The Regional Centre for Neurosciences at Princess Royal Hospital in Haywards Heath will move to a purpose-built facility at RSCH with twice as many beds and an additional neurosurgical theatre. This will allow more patients with neurological conditions and injuries to be treated closer to home.

**Expand and Improve the Facilities for the Major Trauma Centre**
The redevelopment of the site will make significant improvements to the facilities for the Major Trauma Centre operating at the Royal Sussex County Hospital. A helipad will be built to ensure that the most severely injured patients reach the Major Trauma Centre as quickly as possible.

**Expand and Improve the Sussex Cancer Centre**
The Sussex Cancer Centre will be moved into the new development. The improvements to the Centre will include the expansion of the Chemotherapy Day Unit, the introduction of more radiotherapy machines and doubling the number of beds for cancer patients. This will ensure that the cancer service can meet the needs of current patients and accommodate the continuing growth in demand for cancer treatments.

**Support Teaching Within BSUH**
BSUH is a teaching hospital, playing a key role in the teaching and development of students and staff across all areas of healthcare. The 3Ts project will develop state-of-the-art teaching, training and research facilities, including a new Centre for Innovative Therapies to be developed with the Brighton and Sussex Medical School and a Simulation Training Suite. These facilities will support leading edge research, and education and training for health professionals.

**2.3 WILLIS NEWSON**

Arts consultants Willis Newson have been working with BSUH since 2010. During this time, Willis Newson has led the development of the Public Art Strategy for 3Ts, managed the early appointment and integration of 5 artists’ commissions, contributed towards the establishment and development of Onward Arts, the Trust’s ongoing arts programme, developed a fundraising strategy for Onward Arts and the 3Ts Public Art Strategy.

Willis Newson is now leading on the delivery of the 3Ts Public Art Strategy.

Willis Newson is the UK’s leading arts and health consultancy. It creates positive, welcoming and engaging healthcare environments by integrating art into the design of architecture, landscape and interiors.

The company has 15 years’ experience across public art commissioning and design for healthcare, including expertise around the latest print and production processes across a range of materials in order to deliver safe, robust and cost-effective results.

Creative participation is at the heart of all Willis Newson’s programmes. Sensitive and well-managed consultation and engagement ensures projects are appropriate and unique to each place, generating a strong sense of local ownership.

Willis Newson is committed to the use of research and evaluation to ensure best practice and to demonstrate, measure and improve the effectiveness of our work. To achieve this it has a long-standing relationship with the University of the West of England (UWE).
2.4 REQUIREMENTS FOR ART

Brighton and Hove City Council Public Art Policy

The integration of public art into the 3Ts development is a requirement of the Brighton and Hove Council’s Percent for Art Policy that operates as part of planning policy.

The policy exists within the Council’s adopted Local Plan under QD6 Public Art. This specifies the following:

“The planning authority will seek the provision of new public art in major development schemes, including refurbishment and changes of use, and / or a financial contribution towards the provision of public art, appropriate to the development proposal. ‘Public Art’ includes permanent and temporary work, arts facilities and arts training. All development proposals will be expected to retain and / or enhance existing public art and wherever possible make provision for new public art. The provision of public art will be secured via a legal agreement and / or the use of conditions.”

Guidance suggests that the policy aims to secure 1% of the capital costs of major development schemes to be used for publicly sited works of art.

The 3Ts public art budget of £1,075,000 represents 0.22% of the overall capital cost of the £486 million scheme. Brighton and Hove City Council confirmed that the public art contribution in relation to the 3Ts application would be dealt with through the Section 106 Agreement. As a Section 106 Obligation, it is not necessary for the full details of each public art commission to be decided until after the application is approved.

Information required to support the planning application and submitted along with the main planning application, included the Public Art Strategy 2010 along with an indication of the type and locations of artworks which were incorporated within the Design and Access Statement.

Building Research Establishment Environmental Assessment Method (BREEAM Healthcare or B4H)

It is now a mandatory Department of Health requirement that all new buildings achieve an ‘Excellent’ BREEAM Healthcare rating.

BREEAM Healthcare is based on BREEAM but specifically tailored to health buildings.

This Public Art Strategy supports the aspiration to achieve a BREEAM Excellent rating.

Under the category ‘Health and Wellbeing’, a Trust or Private Sector Partner receives one credit: ‘To recognise and encourage the installation of artwork that enhances the healthcare environment for patients, staff and visitors.’

To demonstrate compliance, a Trust or Private Sector Partner must have either appointed an ‘arts co-ordinator’ or prepared ‘an art policy and an art strategy’.

3.0 VISION AND AIMS

The vision and aims which underpin this Public Art Strategy spring from:

The core values of BSUH which are Communication; Kindness and Understanding; Fairness and Transparency; Working Together and Excellence.

The 3Ts Design Philosophy; specifically the need to:
- Create a design that provides patients and visitors with a positive physical, mental and emotional experience that seeks to alleviate suffering;
- Provide a holistic healing environment rather than a solely functional clinical building, i.e. it acknowledges people’s psychological, social and spiritual dimensions as well as their physical needs;
- Foster effective communication, which is integral to acting with kindness and compassion;
- Create a space that encourages the values of kindness and compassion to flourish, recognising that caring can be challenging and that good design can support staff’s own needs;
- Be respectful towards our immediate neighbours and the surrounding conservation areas wherever possible

Recognised models of good practice¹, which include:
- Using the arts and health evidence base² to guide and inform practice
- Early consideration of art as part of the capital developments to ensure effective and appropriate integration
- Good operational management, led by individuals and organisations with knowledge and experience of arts management
- Involvement of patients and staff
- The long-term implications of the arts programme, including the maintenance of artworks, are considered from the outset

¹ See Appendix 4: Good practice principles for delivery of Arts and Health
² See Appendix 5: Arts and Health Evidence and Evaluation
A. Members of the community engaged with an arts workshop at a local hospital; Willis Newson
3.1 THE VISION

The use of art within the 3Ts development will help create a therapeutic environment that supports the social, emotional, psychological and physical needs of patients and staff and which connects the hospital to the communities it serves.

This vision is brought to life in the following fictional description of the environment we aspire to create:

“As you walk towards the new hospital, you are intrigued and drawn into the building by flashes of colour behind the glass facade in the main atrium beyond. Walking through the entrance, you gravitate toward a softly curved, welcoming reception desk but, before you get there, you cannot help running your hand over one of the columns clad in beautifully coloured ceramic tiles you saw from the outside.

“The receptionist points you in the right direction, telling you to look out for a large wall mural opposite the lift you are heading for. But, since you have 20 minutes to spare before your appointment, you decide to follow a sign towards the heritage space. Heading towards the heritage space you notice a long wall covered in a photographic mural telling the history of the hospital, and you happily pass time until your appointment finding out all sorts of interesting facts.

“After your appointment, you decide to take 10 minutes to sit quietly before heading back to the bus stop. You walk out to one of the roof terraces where you discover a trail of ceramic roundels in the fence posts and some glazed ceramic seats, where you rest for a moment.

“Walking past the Sanctuary, you notice some beautiful wooden cladding at the entrance inviting you in. Making a mental note to return here on your next visit, you continue down the stairs back to the main atrium.

“As you head towards the doors you hear the sounds of a guitarist playing in the atrium area towards the rear of the space.

“Walking back towards the bus, you reflect on your time in the hospital. You feel as if your whole self has been met there. The medical staff attended to your physical condition, but the environment as a whole was welcoming, reassuring and calming. It provided spaces to think and reflect and you step onto the bus feeling cared for.”
3.2 CORE VALUES

The Public Art Strategy is underpinned by five core values:

**Inspirational:**
- The programme will aspire to deliver artworks of the highest artistic standards that inspire and stimulate the imagination.

**Collaborative:**
- Proposals will, where appropriate, be developed in partnership with patients, staff and the wider community and will be delivered in partnership with local arts providers.

**Realistic:**
- Proposals will be programmed over a long period of time allowing sufficient lead in, development and delivery time.

**Affordable:**
- Proposals seek to make best use of the available budget and deliver value for money.

**Sustainable:**
- Proposals include immediate opportunities to use art to enhance the built environment as well as ongoing opportunities for projects to enliven and humanise the space once it is operational over a length of time.

3.3 AIMS

The aims of the Public Art Strategy for the 3Ts development have been developed from the Design Philosophy for the development as a whole, from the feedback received during the consultation process outlined in the Introduction, from an understanding of the needs of the patient groups and staff of the new hospital, as well as from an assessment of the opportunities and constraints presented by the building and landscape.

They are as follows:
- To create a holistic healing environment that is welcoming, therapeutic and restful
- To create environments that respond to the specific needs of patients
- To provide distraction, pleasure and stimulus to patients, staff and visitors through focal and talking points
- To help create a strong and welcoming identity for the Hospital, and reflect the culture and identity of the local community
- To create excellent working environments for staff
- To contribute towards creating a landmark building for the area which engenders a sense of civic pride
- To help make it easy for people to find their way around the building
- To support the Trust’s aims to create a sustainable building in all aspects
- To create close working partnerships with the local arts community which will underpin the sustainability of Onward Arts
4.0 PROGRAMME THEME AND STRANDS

4.1 CONNECT

The theme of the 3Ts Public Art programme is ‘Connect’. The 3Ts Public Art Programme will foster connections - between the Hospital and the neighbourhoods, towns, villages and landscapes of Brighton and Sussex, between people, between communities, between hospital departments, between the past heritage and present achievements of Brighton and Sussex University Hospitals NHST Trust - in order to encourage a sense of belonging and community.

The theme of ‘Connect’ will be interpreted in four different ways:

Connect the Hospital
- Connect communities, departments and people within the hospital
- Connect the past and present of the hospital
- Connect journeys through the hospital

Connect the Community
- Ways of connecting such as food and storytelling
- Places that encourage people to connect

- Community connections that support wellbeing

Connect with Nature
- Coastal and countryside landscapes, flora and fauna
- Nature and its connections with wellbeing
- Connecting with Nature through the senses

Connect with Place
- Connecting diverse communities of Greater Brighton
- Connecting across Brighton and Sussex
- Connecting the hospital to parts of the city

This theme was developed by the 3Ts Joint Art Group ¹ to ensure a cohesive identity to the whole programme. The future art commissions and projects will be underpinned by this theme.

¹ See Appendix 6: 3Ts: JAG creative workshop summary of workshop
A. visual Collage with the theme of Connecterected by 3T’s JAG; Willis Newson
4.2 PROGRAMME STRANDS

The programme aims and theme will be delivered through five programme strands as follows:

INTEGRATED COMMISSIONS

Opportunities for integrating art within the fabric of the 3Ts hospital redevelopment have been identified and artists were appointed to these commissions in 2011 in order that their work could be integrated into the architectural design development process.

These commissions include:
- Stage 1 Welcome Space
- Stage 2 Welcome Space
- Sky Gardens / Roof Gardens
- The Sanctuary

INTEGRATED INTERIOR AND SURFACE DESIGN COMMISSIONS

The need for artworks to help distract, calm or reassure has been identified across certain clinical areas of the hospital. In order to achieve maximum impact, best value for money and a coherent and calming environment, it is proposed that Willis Newson takes a design-led approach to integrating the work of local artists, illustrators and photographers into the interior design of these spaces, including:

- Ceiling Mounted Artworks and Feature Walls in 8 Radiotherapy LINAC and Treatment Rooms
- Digitally Printed Ceiling Tiles in 18 CT Scan, Anaesthetic and Mould Preparation Rooms
- An integrated approach to art and interior design across the Oncology Centre and Chemotherapy Day Unit
- Bespoke wallpaper designs for 32 Interview Rooms / Quiet Rooms

In addition, Willis Newson will work with local artists and illustrators to develop an integrated approach to support Wayfinding throughout the development by using large-scale feature wall prints to welcome and direct patients and visitors.

A. Writer-in-residence Sue Mayfield worked with patients to explore what they loved and cherished; Willis Newson
PARTNERSHIP PROJECTS

The Waiting Rooms Photography Project will deliver artworks to waiting areas within the new development. It will involve partnerships with several local arts organisations as well as with community groups and photographers.

Move and the Onward Arts Festivals will also provide opportunities for local partnership development.

HERITAGE INTEGRATION

Opportunities for incorporating the history and cultural heritage of the site into the arts programme have been identified and will be taken forward through a number of commissions and projects including:

- History Wall
- Move
- Contemporary Heritage

ONGOING ARTS PROGRAMME

The Public Art Strategy will act as a catalyst and resource to support the development of Onward Arts, the Trust’s ongoing arts programme. The inclusive approach to commissioning, partnership projects, and the programming of festivals celebrating creativity and wellbeing on the opening of Stage 1 and Stage 2 buildings will develop relationships with the local community and with local arts organisations from which the future arts programme can continue to build and benefit.

Commissioned artworks integrated into the hospital building will create a welcoming and reassuring physical environment, while dedicated spaces for exhibition, artist residencies, workshops and events will encourage the engagement of the community in arts activities which support wellbeing and healthy lifestyles.

A, B. Heritage project based on staff and community stories created for Bicester Community Hospital by Luise Vormittag; Willis Newson
Kate Blee was appointed in 2011 to engage with BDP Architects on the design of the Stage 1 and Stage 2 welcome spaces.
5.0 COMMISSION PROPOSALS

5.1 STAGE 1 AND STAGE 2 WELCOME SPACE

Kate Blee was appointed in 2011 to engage with BDP Architects on the design of the Stage 1 and Stage 2 reception areas. Both commissions aim to:

- Provide a welcoming entrance and first impression for people arriving at the hospital
- Draw attention to the reception desk and support wayfinding

On appointment, Kate reviewed both spaces and looked at ways of creating a welcoming first impression, a reassuring and relaxing environment and of linking the spaces while also creating distinction. To ensure there is a consistency across the two buildings, Kate proposes to use ceramic tiles to provide colour and texture across both.

This has resulted in the following enhancements:

STAGE ONE

‘WRAPPED’
The Welcome Space in the Stage 1 building is supported by a series of large columns. Kate is proposing that the columns become the canvas for her artwork, that she creates a vibrant colour composition by cladding the columns in colourful, hand-made, ceramic tiles.

This idea is in response to the mood and boldness of Brighton, and a desire to bring joyfulness into the space.

The application of the tiles will pay close attention to texture, surface, scale and proportion.1

The tiles will be installed by Kate Blee on site (prior to Stage 1 handover to BSUH) under Laing O’Rourke’s supervision.2

The exact composition and degree of tile wrap of the columns, along with the final colour selection of the tiles, will be finalised by Kate and submitted to the Trust before a letter for authorisation is issued to the artist.

RECEPTION DESK DESIGN

Kate proposed a concept for the main hospital reception desk, which aimed to create impact within the space, while also creating a point of arrival and welcome that is soft, welcoming and accessible. Kate has been working with BDP to develop this concept, which now includes a suspended acoustic element. BDP has developed the

1 See Appendix 8: Status Update
2 See Appendix 9: Programme Outline
STAGE TWO WELCOME SPACE

‘GLAZE’
The Welcome Space in the Stage 2 building has a wall rising 16 metres up through the space. Kate proposes enhancing this wall with a colour composition made from hand-made ceramic tiles.

SEATING
Kate is proposing a contemporary oak bench seat with upholstered cushion pads to run across the width of this focal point wall. The seat offers a natural ‘function’ for the wall and will protect the lower area of wall from an accumulation of clutter or equipment which would marr this welcoming entrance. The bench will be bolted into place with a support back bar and 6 legs.

The tiles and seating will be installed by Kate Blee on site (prior to Stage 2 handover to the BSUH) under Laing O’Rourke’s supervision.

RECEPTION DESK DESIGN
The proposal is for the reception desks in both Stage 1 and Stage 2 welcome spaces to have a synergy with each other. BDP will be adapt the design for Stage 1 to fit the space and budget for Stage 2.
Marion Brandis was appointed in 2011 to work with the BDP landscape team to develop art proposals for the roof gardens as a whole.

A. Seating and planters designed by Marion Brandis
B. Marion proposes using ceramic roundels printed with local images to be inlaid into fence posts to create a trail around the hospital gardens.
5.2 SKY GARDEN / ROOF GARDENS

Marion Brandis was appointed in 2011 to work with the BDP landscape team to develop art proposals for the roof gardens as a whole.

This commission aims to:
- Create magical external spaces for patients, staff and visitors which have been unavailable in the past owing to site congestion
- Make the most of the extraordinary qualities the site offers at height
- Create a healing environment that is welcoming, therapeutic and restful
- Create environments that respond to the specific needs of patients
- Provide distraction, pleasure and stimulus to patients, staff and visitors

Marion’s designs have been informed by a series of design principles which came about through collaborative discussions with BDP. These design principles seek to link the surroundings of the hospital with the natural world using the following visual elements:
- Natural materials
- Images that reflect Brighton and the surrounding countryside
- Boat and wave shapes
- Stripes and ‘zingy’ colours as found in beach shelters

Marion has proposed artworks in five of the roof gardens.

CERAMIC INLAYS IN PALISADE FENCING
Stage 2 Building Level 6, Visitors’ Garden, Patients’ Garden and Sensory Garden

Weatherproof ceramic roundels printed with images of Brighton and Sussex will be inlaid into the fence posts to create a trail around the gardens.

The Visitors’ Garden will feature a walk around the Steine and the Royal Pavilion. The Sensory Garden will feature Kemptown and the immediate vicinity of the hospital and the Patients’ Garden will feature the wider landscape of Sussex.
Unlike Kate Blee, Marion Brandis has been unable to finalise these designs due to uncertainty around the landscape plans and their budget during the lead up to GMP and contracts being issued to Laing O’Rourke.

Therefore there is a level of refinement that needs to take place during 2016 to these designs. This includes reviewing all proposed designs in line with the final landscape plans as well as identifying and agreeing the enabling requirements and programme for installation with Laing O’Rourke.  

A. Marion proposes using ceramic roundels printed with local images to be inlaid into fence posts to create a trail around the hospital gardens.
B. Birds eye view of the roof gardens

1 See Appendix 8: Status Update
5.3 THE SANCTUARY

The Sanctuary space is crucial in terms of giving priority to the human, emotional and spiritual needs of staff, patients or visitors.

Sharon Ting, a textile artist, was appointed in 2011 to develop an aesthetic approach to the whole space.

Sharon’s commission aims to:
- Create a space which is warm, soft, welcoming and inspiring, where people will find solace and comfort
- Create a healing environment that is welcoming, therapeutic and restful
- Create environments that respond to the specific needs of patients

Sharon has proposed artworks in glass and textile for the Sanctuary which heighten the senses and create an atmosphere of comfort and calm.

Careful attention will be paid to achieve a harmonious relationship between the artwork and the interior design. The final colour scheme of the artworks and the selection of furniture for the space will take place in collaboration between Sharon and the BDP interior design team following further consultation.

A. Sharon Ting has proposed four glass panels to provide a focal point in the Sanctuary space
GLASS PANELS
The main feature Sharon has proposed is a series of four glass panels which will be situated in front of the windows looking out of the Sanctuary towards the sea. These panels will provide shade from the glare of the sun, whilst introducing colour and luminosity into the spaces. The glass will encapsulate hand-made textiles bringing softness and tactile qualities into the Sanctuary. The textile element would consist of hand dyed and printed material and etched with a “devore” technique on silk viscose velvet to create a semi-transparent textile. The textile will be laminated with Polyvinyl butyral (or PVB) layers in between clear float glass. Then for added safety, the textile glass will go through a further process of toughening.

The four panels will be fixed flush with the ceiling and floor using a unistrut fixings above the ceiling finish and secured in a channel below flooring finish. The fixings will installed by Sharon Ting’s glass fabricators DR Services on site (prior to the Stage 2 handover to the BSUH) under Laing O’Rourke’s supervision.

The floor and ceiling will be designed and built, to include the integration of these fixings, in order for the glass to be fully safe and secure into the concrete floor and ceiling. Also aesthetically, this method of fixing will achieve a seamless look, as the glass panels will appear to float from the surface of the floor to ceiling, with no fixings will be visible, just the glass panels, floating up from the floor to ceiling.

The glass panels will be installed once the Stage 2 has been handed over to BSUH (post handover).

INTERIM WINDOW VINYL
The Sanctuary is part of Stage 1 of the 3Ts development. However the four panels are located in a section of the main sanctuary space not due to be completed until Stage 2 of the development. Therefore Sharon is proposing a design (inspired by the four panels) onto a vinyl which will be applied to temporary glazing in the sanctuary space. This vinyl will then be removed and the panels installed in Stage 2. The final design of this artwork is currently being developed will be presented to the Joint Arts Group in 2016 for approval.

The costs for the design of this vinyl artwork are not included in the arts programme budget.
WAVE OF REFLECTION
Also in the main space, Sharon has proposed a ‘Wave of Reflection’ as an interactive piece, that allows patients, carers, visitors and staff to write messages and leave them in the Sanctuary space. The final design of this artwork is currently being developed in close discussions with the Lead Chaplain at BSUH and will be presented to the Joint Arts Group in 2016 for approval.

INTEGRATED INTERIOR DESIGN
For the main space in the Sanctuary, Sharon has proposed an idea, conceived with BDP interior designers, for alcove seating integrated into the wall, to create a sense of comfort, security and safety. BDP has sourced an off the shelf product for this seating and costs have been provided to BSUH. This seating will be funded from the furniture procurement budget for the Sanctuary space or fundraised for as an additional item.

Wooden panelling will be introduced outside the Sanctuary Space entrance to differentiate the entrance from other departments. It was agreed by the Joint Arts Group that wood will provide a high quality yet warm and welcoming entrance. Willis Newson has provided costs for this panelling to BSUH. This panelling cost will not be covered from the arts budget.

WISH LIST ITEMS
A number of other items for the Sanctuary made or curated by Sharon, could be fundraised for by BSUH and the Chaplaincy team.

These include:
• a co-ordinating altar cloth, or cloths for various seasons and ceremonies created by Sharon
• bespoke wall pieces for the Room of Remembrance by other artists
• bespoke altar for the small prayer room
• a textile piece for the small prayer room
5.4 WAYFINDING

Throughout the hospital, feature wall prints will complement the signage system by identifying key junctions and points of arrival and providing visitors with straightforward and enjoyable journeys.

This approach will provide visual way markers at key destinations to enable intuitive navigation as well as visual distraction that is uplifting and welcoming.

The visual content for the feature wall prints will be created by a series of commissions inviting 14 local and emerging artists and illustrators to create original works in direct response to the 3Ts Arts Programme overarching theme ‘Connect’. In particular these illustrations will explore ‘Connect with Place’.

The theme ‘Connect with Place’ has been further divided into tangible local topics that will provide rich and diverse content for the four lift cores in the development, see page 23.

Stage 1

Lift core 1 - Coastal (to include Brighton seaside but other parts of Sussex coast line such as Dungeness)

Lift core 2 - Sussex (landmarks and places from around Sussex such as Lewes Castle and Bexhill Pavilion)

Lift core 3 - Town (famous landmarks and diverse areas in Brighton such as the Pavilion and Kemptown)

Stage 2

Lift core 4 - Downs (exploring South Downs national park and its flora and fauna).

The purpose of this approach is to provide the hospital with excellent imagery that works effectively with the architecture and interior design and that also has the familiar and welcoming qualities of something observed by an individual and made by hand, which is an authentic response to the local area.

The aims of this commission will be:

- To create a healing environment that is welcoming, therapeutic and restful
- To provide distraction, pleasure and stimulus to patients, staff and visitors
- To help create a strong and welcoming identity for the Hospital, and reflect the culture and identity of the local community
- To help make it easy for people to find their way around the building
- To use art to help break down the scale of the building
Willis Newson and the JAG will select a group of artists for this project who together will create a portfolio of complimentary work. Each floor in Stage 1 will have work by a different artist to help create a distinct character. Stage 2 will have one artist creating work for all five floors (not including lower ground floors) to provide continuity of design in the space.  

**Artwork Locations**

In Stage 1 Visitors exiting lifts will be greeted with a large illustration which will help orientate them within the building. The illustrations will relate to the lift core theme (Coastal, Town or Sussex) and provide a friendly, uplifting welcome to each floor of the hospital.

If wall protection is used around the lifts, this protection will be either a colour that links with the illustration or a detail of the larger illustration used as a background pattern or linear reference. Further prominent walls have been identified on every floor around the lift core to create a visual ‘funnel’ to guide visitors to and from each lift core, highlighting its location.

Where relevant, department entrances will also be highlighted by an illustration leading people in to the departments.

The content of these illustrations will directly relate to whichever lift core the department is nearest to. A vinyl wallpaper with a matt laminate finish has been proposed for these illustrations.

In stage 2 feature wall prints will wrap around lift and stair core at the heart of the building. The illustrations on each floor will work independently to aid wayfinding but also as a series that lead visitors up through the building.

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1. See Appendix 11: Art and Wayfinding Strategy
2. See Appendix 12: Artwork Locations
3. See Appendix 13: Material List

A. Artwork that creates distinctive arrival points  
B. Artworks used to make journeys through the hospital attractive, interesting and fun; Willis Newson  
C. Artworks can help direct patients and visitors whilst creating a strong and welcoming identity.
A. Potential partner for photography waiting project could be Brighton Photo Biennale
B. Working with the local community on a photography project; Willis Newson
C. Artworks in ward areas by Simon Roberts; Willis Newson
5.5 PHOTOGRAPHY WAITING ROOM PROJECT

The proposal is to establish a long-term project to commission professional photographers to produce permanently sited photographic artworks for all waiting areas (with available wall space\(^1\)) in the 3Ts development. This will be a partnership project. Work for the project will be created by University of Brighton Photography Students, community groups, staff and patients as well as professional photographers.

The project aims to:
• Create a healing environment that is welcoming, therapeutic and restful
• Provide distraction, pleasure and stimulus to patients, staff and visitors
• Help create a strong and welcoming identity for the Hospital, and reflect the culture and identity of the local community
• Create close working partnerships with the local arts community

Themes for the photography briefs will directly link to the overarching theme for the whole arts programme ‘Connect’. In particular these photographs will explore ‘Connect with Community’. This theme will allow interpretation from the different photographers and groups involved in the project creating a diverse yet coherent portfolio of work for the commission.

We envisage that a Lead Photographer is appointed to create a portfolio of images for the commission. This Lead Photographer will also act as the curatorial lead for the project, overseeing the selection of work produced by other professional photographers and community groups. They will also work with the University of Brighton photography course to mentor up to 5 students as part of the project.

A further 3 professional photographers will be appointed to create portfolios of images in response to the themes, while also working with groups within the community as well as with staff and patients to create work for the project. These photographers will be appointed on the quality of their work but also according to their experience of facilitating workshops within these settings.

Connections will be made with Photoworks, Brighton Photo Biennial and Fringe festivals to further embed the project into the community. A further list of potential partners is included as the Appendices\(^2\).

1. See Appendix 12: Artwork Locations
2. See Appendix 14: Potential Local Arts Partners
A. Artworks developed into wall vinyls from a photography project by Simon Roberts at Bristol Royal Infirmary; Willis Newson. Photo Clint Randall
Local engagement will be managed by a Willis Newson, Brighton-based, Local Arts Co-ordinator. The Lead Photographer will work closely with Willis Newson to agree how photographic artwork will be produced and installed in the radiotherapy treatment rooms. Other opportunities for extending the project might include postcards, screensavers, and an online resource.

Exhibition spaces at the hospital could be used to showcase some of the work produced during the Biennial or Fringe festivals.

The collection of photographs might be catalogued and presented as a large-format colour book available in each of the waiting areas, so that patients waiting could see not only the images in their waiting room, but also the ones in other areas. To deliver value for money, imagery from the Photography Project portfolio might also be used for the radiotherapy treatment rooms. If this is the case, the lead photographer will work closely with Willis Newson to agree how photographic artwork will be produced and installed in the radiotherapy treatment rooms.
5.6 WN DESIGN LED PROJECTS

To deliver maximum value for money, the imagery for Radiotherapy Linac and Treatment Rooms and Ceiling Artwork projects will be selected from a portfolio of artwork curated by WN Design.

WN Design Healthcare Collections are a resource of images that are carefully put together and continually updated in response to our research; which includes direct consultation with patients, the latest guidance and research from the healthcare sector and keeping up to date with what’s new and exciting from the arts community.

Inspired by nature, the Collections include painting, printmaking, photography and illustration.

A portfolio of artwork appropriate for ceiling based artworks will be specifically curated for BSUH and departmental staff (along with JAG) will be involved in the final selection of artwork in each space.

5.6.1 RADIOTherAPY LINAC AND TREATMENT ROOMS

Radiotherapy patients may be in the treatment rooms for up to half an hour at a time and on repeated daily sessions - perhaps up to 38 in total. Therefore artwork is essential in these spaces to help soften the clinical feel and create welcoming and therapeutic environments.

Artworks in radiotherapy treatment rooms aim to:

- Reassure patients as they enter the imaging rooms
- Help soften the spaces and provide interest and diversion
- Create a healing environment that is welcoming, therapeutic and restful
- Create environments that respond to the specific needs of patients
- Create excellent working environments for staff

Seven treatment rooms will have ceiling mounted light-boxes. This includes the 6 (working) Linac Rooms and the Brachy Treatment Room.

The Linac Rooms will also have a digitally printed wall vinyl applied to key areas to help soften the LINAC bunkers, in particular the maze corridors leading into the LINAC rooms.

A. Ceiling mounted artworks can help to reassure patients as they enter imaging rooms
5.6.2 CEILING ARTWORKS

We have highlighted 19 highly-technologised spaces in need of arts enhancement. Patients in these areas can be unconscious or conscious or making the journey between the two states. That, combined with medication, can mean that confusion and delirium are real issues.

Ceiling artwork in these areas will aim to:
- “Defuse” or soften intensely technologised spaces
- Create a healing environment that is welcoming, therapeutic and restful
- Create environments that respond to the specific needs of patients
- Provide distraction, pleasure and stimulus to patients, staff and visitors
- Create excellent working environments for staff

Much of the wall space is used up by equipment, therefore ceiling mounted artwork is proposed in these areas.

The areas selected for ceiling artworks are:
- 3 x CT Scanner rooms, Nuclear Medicine, Stage 1, level 2,
- 2 x CT Scanner rooms, 2 x Fluroscopy rooms, Fracture and Imaging, Stage 1, Level 4
- 6x Anaesthetic room, 1 x CT Scanner, Stage 1 level 5
- 1 x CT Scanner room, Critical Care, Stage 1 level 7
- 2 x CT planning rooms 1 x Mould Treatment room, Stage 2 Level 1
- Orthovoltage Room, Radiotherapy Stage 2, Level 1

A. Light boxes in rooms to provide distraction, pleasure and stimulus; Willis Newson
5.8 AN INTEGRATED APPROACH TO ART AND INTERIOR DESIGN ACROSS THE ONCOLOGY CENTRE AND CHEMOTHERAPY DAY UNIT

The proposal for the Oncology and Chemotherapy Day Unit (CDU) commission is that ideas for a programme of artworks closely integrated into the interior design of the unit will be developed through creative consultation with current oncology patients, relatives, carers and staff.

This commission will take an integrated approach to interior design and art, focusing on a range of ways of integrating designs across surfaces as well as commissioning bespoke artworks (if appropriate).

The aims are:

- To create a strong welcoming identity to the Oncology Centre and CDU
- To improve the experience of oncology patients, in particularly CDU patients, carers and staff
- To create art that is appropriate to patients with a variety of needs, including those who want
  - peace, calm and tranquillity
  - a communal and social environment
  - distraction in waiting areas and during treatment

Creative consultation with staff and patients will help to inform the colour, interior and art strategy for the Oncology Centre and CDU. This will be followed by close collaboration between Willis Newson and BDP to identify a creative vision for the Oncology Centre and CDU.

Potential ideas for integrated art include:

- Wall treatments or printed wall works
- Bespoke table tops
- Bespoke blinds
- Framed artworks in consultation rooms
- Bespoke screens in chemotherapy day rooms
- Glazing treatment
- Light boxes
- Projections using calming imagery of nature

There may be an opportunity to incorporate a patient engagement strand to the project. For example a creative writer could work with patients around the theme of journeys. The creative writing could then be used to inspire the visual artwork for the unit and be incorporated into the artworks. A book could be produced, given to those that took part, and made available in waiting areas and chemotherapy day rooms.
5.9 BESPOKE WALLPAPER DESIGNS FOR INTERVIEW ROOMS / QUIET ROOMS

There are several spaces where patients, visitors and staff may be told bad news or experience discussions of particular emotional intensity. These spaces will require a sensitive design solution to create a supportive and safe, quiet and soothing therapeutic environment.

We propose to commission an artist to collaborate with a digital wallpaper manufacturer to design bespoke wallpaper to be used on one wall of each interview/quiet room. This approach will represent value for money across all rooms and create something that is quiet and soothing as well as unique and welcoming.

The aims of this commission are to:

- Create a unique identity for each of the interview/quiet rooms
- Create a special, but also a quiet, calm, neutral and slightly domestic feel.
- Create a healing environment that is welcoming, therapeutic and restful
- Create environments that respond to the specific needs of patients

Themes for the wallpaper designs will directly link to the overarching theme the whole arts programme ‘Connect’. In particular these illustrations will explore ‘Connect with Nature’. Further creative consultation will be conducted with staff in each area to explore this theme to ensure the artwork in each space has been tailored correctly to the user’s needs.

The selected artist will be invited to propose 3 relevant designs in response to this theme.

The wallpaper will be low maintenance with a wipeable surface. Additional lengths of wall covering can easily be produced by the manufacturer if more rooms require this treatment.

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1 See Appendix 12: Artwork Locations
2 See Appendix 13: Materials

A. Artwork used in a quiet room to create a safe and therapeutic environment.
B. C. Bespoke wallpaper can create a unique identity for quiet rooms; Willis Newson
A, B, C. Changing exhibition spaces within the atrium of Southmead Hospital Bristol; Willis Newson. Photo by Jim Wileman
5.10 CHANGING EXHIBITION SPACES

Designated and specially designed areas within the hospital will enable the display of changing exhibitions by local artists, community and school groups curated and managed by Onward Arts.

In collaboration with the Trust, we will commission a display system that uses a flexible rod and rail hanging system that is robust and strong, while easy to use. Simple signage and changeable information display will enable the Trust to provide information about each exhibition alongside the works on show. Staff could be engaged in the process of naming the gallery spaces.

The exhibition programme would aim to:

- Build community links and partnerships with local arts organisations
- Showcase work by local artists, schools, community groups and art organisations
- Involve and celebrate the creativity of staff
- Raise the profile of Onward Arts

Two locations have been selected for changing exhibition spaces:

- A main public corridor on Level 6, Stage 1 near the cafe
- The public link corridor that connects Stage 1 and 2 on Level 1

The exhibition programme will ensure that there is a constantly changing, lively backdrop to these much-used spaces throughout the year. It will make people notice and engage with their surroundings and become a very public advocacy tool for the ongoing arts programme.

The exhibition programme might host both selling and non-profit-making exhibitions. Funds might be generated through selling exhibitions whereby the artist donates a percentage of the price of a sold work to the arts programme. It is possible to raise at least £2,000 - £3,000 per annum in this way.
A, A heritage project at Frenchay hospital; Willis Newson
B, A heritage project can ease the transition from old to new
C. During Simon Roberts’ photography commission, he
uncovered nurses photo albums which he transformed into
artworks; Willis Newson
5.11 PROJECTS LINKED TO HISTORY AND HERITAGE

The Heritage and History aspects of 3Ts development are important because the evolving history of the hospital is a story which fascinates people from outside and within the organisation. It provides a vehicle for us to think about the way care is offered and also for how the hospital contributes to the cultural community of the city.

We are therefore proposing three projects that celebrate the history and heritage of the existing hospitals. These projects will both look to the past and explore the current work taking place within the hospital, helping ease the transition from old to new.

These projects aim to:
• Celebrate the histories of the existing hospitals
• Ease the transition from old to new
• Create physical manifestations of the process of change
• Build sustainable partnerships between BSUH and its local communities
• Promote a sense of ownership and civic pride, both of the arts programme and the hospital itself

CONTEMPORARY HERITAGE

The relocation of the listed interior of the existing hospital chapel is a planning condition for the development. Whilst the exterior of the chapel is not of great architectural quality, the interior is an example of fine craftsmanship, dating from the era of the Boer War and Rudyard Kipling. It will be preserved and enjoyed in a recreated setting within the new hospital. This setting will not be a sacred space, but will function as a heritage space.

We propose 3 year artist residency programme, Contemporary Heritage, to provide opportunities for artists to explore the historical and current significance of biomedical science, health and medicine.

The residency programme will invite contemporary artists to work in partnership with scientists, medics and hospital departments in responding to the history and current significance of the hospital.

Artists have a distinct approach to understanding and communicating ideas and therefore the arts have an invaluable role to play in engaging the public about what goes on in the hospital.

Each artist would have access to the BSUH community arts room and would be resident at the hospital linked to a particular department or clinician. They would form links with the Medical School, BSUH education department as well as explore ways to engage the local community in their projects.

Each residency would culminate in an exhibition or installation within the chapel Heritage Space.

Each exhibition or installation would be open to the public for a set period - students at the University of Brighton might work with hospital volunteers to staff the space during the exhibition, furthering external links with outside organisations.

This project is not included in the current arts budget and would need to be fundraised for.

Willis Newson proposes an application will be made to Wellcome Trust whose Arts Awards support the creation of new artistic work that critically engages artists and audiences with biomedical science.
HISTORY WALL

“Our Hospital, Our History’ is a project that has already taken place where PhD students at the Centre of Continuing Education (CCE) interviewed 50 individuals who worked at the Trust over the years, including Commonwealth Nurses, doctors and consultants.

This rich resource of archive material will feed into a commission opportunity for a visual artist to create an artwork / series of artworks that celebrate the personal stories that form the history of the BSUH.

Text extracts and quotations resulting from the oral history research and interviews could be incorporated into the commissioned artwork.

MOVE

Move is the working title for a long-term project or series of smaller projects aiming to ease transition. Move projects will capture the memories, thoughts and feelings of staff as they move from the old hospital into the new building. These projects will help ease the transition and ensure that the history and significance of the old hospital is captured and honoured.

Willis Newson will write a brief for these projects which will be advertised locally. From submitted proposals, a shortlist of artists or art / community organisations will be selected to present proposals for projects, from which one artist / organisation will be selected to take their ideas forward.

Move may result in a diverse range of possible projects, such as a series of photographs about the old hospital to be installed in the new building; a creative writing project that may result in a collection of poems; or a performance piece based on staff experiences and memories.
5.12 ONWARDS ARTS FESTIVAL OF CREATIVITY AND WELLBEING

It is proposed that the opening of the Stage 1 and 2 buildings and the role that arts and community engagement have played in creating a hospital that is inspiring, welcoming and reassuring, is celebrated in a two-day Onward Arts Festival of Creativity and Wellbeing.

This opening festival will draw upon the community connections and partnerships that have been developed during the delivery of the Arts Strategy, and showcase the opportunities provided by the 3Ts community arts room, exhibition and performance spaces.

The Onward Arts Festival of Creativity and Wellbeing will be the culmination of several of the art projects that have taken place during the development of the new building (such as the first Contemporary Heritage Residency and MOVE Projects).

However it will also engage a wider network of local partners, connecting the hospital with its communities, helping to create community at the heart of the hospital. It will support the transition from the old hospitals to the new, helping staff and the wider community to take ownership of the new hospital once it is open.

The Onward Arts Festival aims to:
- Build sustainable partnerships between BSUH and its local communities
- Promote a sense of ownership and civic pride, both of the arts programme and the hospital itself

The festival may include:
- Artist residencies and workshops engaging patients, staff and visitors
- Music performances in the Welcome Space as well as within wards and departments
- Community theatre performances
- Exhibitions
- Artist installations

A. A musician playing to patients during the Fresh Arts Festival at Southmead Hospital Bristol; Willis Newson. Photo Jim Wileman
This opening festival will draw upon the community connections and partnerships that have been developed during the delivery of the Arts Strategy, and showcase the opportunities provided by the 3Ts community arts room, exhibition and performance spaces.
5.13 RELOCATION OF ARTWORKS

There are a number of artworks and artefacts within the Trust’s current collection which are of high quality and have significant value, and the way these are looked after and enjoyed needs to be carefully managed.

There are also numerous artefacts which are personal donations, memorials and portraits which have great personal significance and emotional resonance. It is important to manage this area with sensitivity and integrity.

The Trust has catalogued its collection and, therefore, has a record of all works. It will be important for Willis Newson to work closely with Onward Arts prior to the move to the new building in order to ascertain which works should be decommissioned, which works should be retained and relocated, and where relocated works should be installed in order that they compliment the new environment.

5.14 COLLECTION AND LOANED WORKS

There is potential to ensure that there are artworks in all patient rooms, clinical areas and staff areas across the hospital through either a programme to acquire works by local artists or a rolling loan programme for the hospital, drawing on local and nationally-based collections.

University of Brighton collections include visual arts, moving image, sonic arts, photography, sound design, the design archive, the Porter collection, Screen Archive South East and the Aldridge Collection.

Brighton Museum and Art Gallery has a varied fine art, drawing and print collection. Both organisations have expressed enthusiasm and commitment to loan works for display in the new hospital.

National collections such as Arts Council England and Paintings in Hospitals both have high quality items available for hire or loan.

The Paintings in Hospitals Collection contains over 4,200 works of art from oil paintings, watercolours and prints to photographs, textiles and collages, many of which are by leading contemporary British artists. The collection is unique and diverse and continues to grow each year. Some works are particularly suitable for display in reception areas, wards or corridors; others are appropriate for more intimate spaces like waiting areas or consulting rooms.

This scheme offers loans for between 6 - 12 months for short term touring exhibitions or two to three years for the main collection loan scheme. After the initial loan period, art works are renewable for a further period of two or three years, after which time the borrower will be invited to choose a new selection. Borrowers are free to exchange some or all of their pictures at any time during the loan period at no extra charge, other than the cost of collection and delivery. Longer term loans are recommended for the Trust as being most effective in terms of time management and running and management costs.

The implementation of such a programme would be the responsibility of Onward Arts and would require a budget to fund the loan and display of artwork. However, Willis Newson will work with Onward Arts to advise and support the acquisition of artworks for areas of the new development not resourced by the Public Art Strategy.

Additionally, any unspent contingency on completion of the Public Art Strategy might be used to support such a programme.
There are a number of artworks and artefacts within the Trust’s current collection which are of high quality and have significant value, and the way these are looked after and enjoyed needs to be carefully managed.

A. B. Gallery display systems in Southmead Hospital Bristol Atrium; Willis Newson. Photo Jim Wileman
6.0 PUBLIC ART STRATEGY MANAGEMENT

6.1 MANAGEMENT, LEADERSHIP AND VISION

The delivery of a high quality arts programme requires effective management and high level leadership. A clear and effective process for decision-making is vital. Timely decision-making is key to enabling the arts to be integrated into the development within the parameters of the build programme, and to promoting a smooth interface between the art commissions and any impacts they may have on the main build.

A 3Ts Joint Arts Group (JAG) has therefore been set up to provide leadership and direction as well as effective decision-making. The JAG was set up in Quarter One of 2011. The JAG has already overseen the development of the Public Art Strategy and the delivery of the commissions developed to date. It was put on hold at the end of 2012 while the 3Ts programme was paused. It was then reinstated in March 2015. The JAG will continue to oversee the delivery of the Public Art Strategy at all the stages of the development process until completion.

6.2 THE 3TS JOINT ARTS GROUP (JAG)

The implementation of the Public Art Strategy will be project managed by Willis Newson, the Trust’s arts consultants, reporting to the JAG.

The JAG will provide guidance and support to Willis Newson and take overall strategic responsibility for the delivery of the Arts Strategy, ensuring that it is delivered on time, in budget and adheres to high standards of quality and appropriateness.

It will oversee and facilitate consultation and engagement with Trust staff, patients and the wider community. It will liaise with the Trust communications team to ensure a positive and proactive approach to internal and external communication and to advocate for the arts across the Trust and beyond.

It will steer and approve the development of artists’ briefs, the selection of artists and the approval of artists’ designs.

It will ensure that artworks are fully integrated into the architecture, wayfinding, landscape and interiors strategies, and that appropriate enabling is provided.

It will also play an important role in clearing blockages in the implementation of commissions, developing a policy for the future maintenance of artworks and reporting on the Arts Strategy to the Programme Board and Trust Board. The JAG will work closely with Onward Arts and be accountable to the 3Ts Programme Board.

The objectives of the Joint Arts Group are as follows:

**Strategic Management**
- Oversee and approve the delivery of the Public Art Strategy in partnership with Laing O’Rourke
- Ensure an adherence to standards of quality and appropriateness
- Ensure a co-ordinated approach is taken to the development of the commissions and the delivery of arts projects
- Develop an appropriate public engagement strategy and implementation programme
- Act as advocates for the public art programme across the Trust and beyond
- Take responsibility for the development of a funding and fundraising strategy and oversee its implementation
- Ensure the public art programme’s integration with the Trust’s Onward Arts programme
- Ensure the public art programme’s integration with the interior design and wayfinding strategy for the new development
- Ensure the public art programme is sufficiently flexible to meet the changing needs of the Trust.

**Tasks**
- Oversee the management of the arts budget
- Participate in the recruitment of artists (include approval of briefs and participation in interviews as appropriate)
- Take responsibility for approval / sign off at key stages of the design process as identified;
- Clear blockages and obstacles as required
- Provide guidance and support to Willis Newson, The Trust’s arts consultants, on the day-to-day management of the programme
- Ensure processes and a budget are in place for the ongoing maintenance and care of the artworks once installed
- Report on progress to Onward Arts, Patient and Public Design Panel (PPDP) and Programme Board

The JAG Terms of reference are included in the Appendices¹.

1. See Appendix 8: JAG Terms of Reference
6.3 THE ROLE OF THE PUBLIC ART CONSULTANT

Willis Newson is the public art consultancy managing the delivery of the public art programme for the 3Ts development on behalf of The Trust.

Willis Newson will project manage all commissions and projects outlined in the Public Art Strategy. They will fulfil the following duties and will act as intermediaries between all parties, including Laing O’Rourke, the design team, the construction team, BSUH and artists.

Responsibilities include:

Development, implementation and monitoring of the public art plan
- Provide administrative support, including agendas and minutes, for the JAG
- Participate in and provide regular updates for JAG meetings throughout the duration of the programme
- Maintain adequate administrative and financial records
- Ensure that a process for monitoring and evaluation is adopted and implemented

Artist research and appointment
- Write and agree artists’ briefs and scope of work
- Artist research / collation of shortlists and long lists for presentation to JAG as appropriate
- Management of open and limited, national and international competitions
- Set up and attend artists’ interviews
- Take up references, notify artists of responses
- Ensure appropriate insurance requirements and DBS checks are in place if required
- Plan and deliver artist inductions

Arts commission management
- Provide full project management support
- Liaison with JAG and stakeholders to establish aims and objectives of projects
- Liaison with artists to ensure agreements to brief and scope of work
- Work with artists and stakeholders to develop consultation / engagement plans for each commission as appropriate
- Oversee design development, support artists as required, deal with queries, monitor progress, etc
- Monitoring delivery of commissions and projects
- Oversee fabrication, and ensure that installation method statements and maintenance schedules are developed and approved
- Oversee site preparation and installation
- Ensure that artworks are checked, approved and signed off once installed
- Prepare regular updates for the JAG

Budgetary
- Agree project budgets, artists fees and payment structure
- Maintain financial records and provide budget reports to JAG

Liaison
- Liaison between artists, Laing O’Rourke and subcontractors and BSUH
- Establish public engagement / community liaison programmes

Contracts
- Work with the Trust to prepare artists contracts
- Agree required enabling works with project managers as appropriate

Publicity
- Provide leadership with regards publicising the programme by flagging up positive news opportunities
- Liaise with the Trust in providing information for press, PR and websites
- Identify and commission professional photography
- Develop, draft copy for and commission any explanatory or publicity material
- Draft and oversee the commissioning of plaques for each artwork
- Explore the opportunity to publicise the programme through publications, talks, conferences etc
6.4 THE ROLE OF LAING O’ROURKE

The Laing O’Rourke representative on the JAG will be responsible for:

- Management of the process for communicating changes to the programme and timetables on artist commissions and ensuring the JAG and artists are informed of these changes
- Effective liaison with artists regarding specific requirements for integration of artwork into design
- Ensuring that any cost implications arising from artwork integration are reported
- Effective liaison regarding timing of installations within the building programme
- Ensuring that artist method statements are completed and confirmed in line with design/build requirements
- Ensuring that any health and safety site inductions are undertaken as required
- Ensuring that installations are carried out in accordance with method statements

6.5 THE ROLE OF BSUH

Trust representatives on the JAG will be responsible for:

- Attendance at artist interviews
- Liaison with relevant BSUH staff in arranging artist inductions
- Managing attendance at all artist inductions
- Working with artists to arrange consultation with patients and staff where required
- Liaison with BSUH staff in arranging any permissions and access required by artists working on BSUH sites during consultation and research, including DBS checks if required
- Liaison with artists regarding exhibitions of final designs
- Chairing the JAG meetings
- Ensuring effective governance and financial control of the Public Arts Programme
- Working towards full integration of Public Arts across BSUH.
- Holding the budget for the overall project and managing the contract with Willis Newson
- Keeping key Trust departments such as Infection Control, Health & Safety and Estates informed of the project’s progress and ensure that they are involved in:
  - Risk assessing draft and final designs and feeding back issues to JAG and artists
  - Managing the installation of the artworks
  - OR ensuring installations are carried out in accordance with method statements
  - Artworks are checked, approved and signed off once installed
7.0 COMMUNICATIONS

The 3TS Public Art Programme Communications Strategy outlines how BSUH, the JAG and Willis Newson will work together over the next 8 years to ensure consistent, coherent and clear messages about the Public Art Programme are shared with key audiences both internal to the Trust and outside of the Trust.

The Strategy is key in ensuring a joined up approach is taken to communications across the arts programme and the main development. This will maximise positive PR opportunities and minimise any potential negative responses.

At present, the Communications Strategy is a draft document, which will be finalised through a process of testing, feedback and development with the JAG BSUH Communications Department.

TARGET AUDIENCES

The target audiences for the Communications Strategy include:

- BSUH staff
- Volunteers and the Public and Patient Design Panel
- Population of Brighton and Sussex
- External Stakeholders and Influencers (CCG, MP’s, Council, etc)
- Media (Broadcast and Newspaper)
- Online Audiences

STRATEGIC APPROACH AND PLANNING

Proactive communication will be used to explain the benefits of Public Art Programme, while minimising potential negative messages around associated cost.

In the first instance, communication will be targeted at staff and the local community in order to gain support, identify advocates and enable people to become involved in shaping the details of the programme as it moves forward.

Following launches to staff and soon after to the media, proactive internal communications using BSUH communications channels will carry on throughout the programme.

The launch will be followed soon after with a staff and community engagement event in late 2016. Regular annual events will inform, involve and engage staff and community.

The delivery of the Public Art Programme itself will also include projects that engage and involve staff and the wider community in consultation around design development or through active participation in the delivery of projects.

Press and social media opportunities will be flagged up to the BSUH communications team on an ongoing basis using an Arts Programme Press Calendar.

All engagement and media work will be supported by communications assets including:

- Key Messages about the arts programme
- Commissioned visualisations or illustrations showing what the finished artwork will look like in situ
- Dedicated pages on the BSUH website and Onward Arts Website
- A set of Frequently Asked Questions
- Fact sheets on each commission or arts project
- Press Calendar of key events or milestones
- Photography documenting the Public Art Programme

The communications strategy will be reviewed on an ongoing basis and adapted according to media and public reaction.

KEY MESSAGES

The following key messages will be further developed with the JAG and BSUH Communications team.

- The new 3Ts Development will be a world-class health facility, with not only exceptional clinical care but also an environment that maximises patient recovery and significantly improves the experience for their visitors and carers.
- There are established benefits to including art in hospitals for patients, visitors and local communities. Clinical research shows that enhancing the hospital building has a positive effect on reducing patient and visitor anxiety, helping the recovery process and reducing the need for pain relief medication.
- The Public Art Programme is central to creating a
holistic healing environment that is welcoming, therapeutic and restful. Artworks will provide distraction, pleasure and stimulus to patients, staff and visitors through focal and talking points and help create environments that respond to the specific needs of patients.

- In the new hospital, art will be strategically placed to make it easy for people to find their way around the building.
- The Public Art Programme will help create a strong and welcoming identity for the Hospital, and reflect the culture and identity of the local community.
- The arts programme will provide a legacy to the city by building a link between the local population and the hospital; and providing a public place to view art from internationally renowned and local artists. This will create a sense of civic pride through BSUH’s association with high quality and inclusive work. This is an investment in the city and county for residents to be proud of.
- The Public Art Programme is a condition of the planning permission granted by Brighton City Council that formally stipulates a commitment to integrate art into the new development. This money is therefore ring fenced to be spent on art.
- The £778,600 cost of the Public Art Programme is included in the £486 million cost of building the new hospital.
- £778,600 is 0.0016% of the total cost of the new hospital.

FREQUENTLY ASKED QUESTIONS

The Communications Strategy includes a paper on Frequently Asked Questions along with answers to these questions. This paper can be used to brief internal and external advocates for the programme, ensuring coherent and consistent messages. It might also be used as part of the media briefing.

The FAQ paper might be developed and added to over the course of the 8 year programme. The questions currently addressed are:

1. What’s the point of the arts programme?
2. What is the Onward Arts programme?
3. What are the clinical benefits of the Public Art Programme?
4. Who approved the actual artwork that will be going into the new hospital?
5. Where do the artists come from?
6. What feedback have you had from staff who will be working in the new hospital?
7. Have you involved the local community?
8. How much does the programme cost?
9. Why not spend £778,000 on medical equipment and staff?
10. You’re spending £778,000 on artwork for the new hospital - how can you justify this particularly in the current economic climate?
8.0 EVALUATION

There is a growing interest in the role that the arts can play in addressing health and social care priorities, and a need to demonstrate their impact effectively. A variety of strategic programmes and policy initiatives are helping both to highlight the contribution that the arts can make to health and wellbeing improvements and to develop the evidence base.

A robust and credible evaluation of the 3Ts Public Art Programme will help all project stakeholders understand whether the Public Art Programme has delivered what it set out to. Monitoring and evaluation will enable us to identify and assess outputs and outcomes. It will help identify and articulate what was delivered and what impact it had.

BACKGROUND
It is advisable to plan an evaluation in partnership with the project stakeholders. The proposed approach to evaluation has been informed by a meeting with the Brighton 3Ts JAG facilitated by Willis Newson Research and Evaluation Manager in March 2012.

The aims of the meeting were to:
• explore possible approaches to evaluation
• understand the opportunities and limitations inherent in each approach
• reach consensus on the aims for the evaluation
• identify a way forward and consider possible partnerships to support this activity
• consider how to embed creative approaches to evaluation into the project to ensure that the process and outputs reflect the creative nature of the work, engage the widest possible audience and provide meaningful findings

EVALUATION AIMS
In order to make best use of any resources dedicated to evaluation, it is important that they are focussed on between 1-3 evaluation aims or questions that will deliver the greatest impact or be of most use. Rather than attempt to evaluate everything - the entire project aims - it may better to focus resources on evaluating one important aspect credibly and robustly in order to generate data and understanding that might be of real benefit to project stakeholders in the future.

It is acknowledged that the evaluation should identify learning and good practice, which should take place throughout the delivery of the programme as a formative process evaluation.

It should also seek to evidence the overall impact of the project through monitoring and light touch qualitative approaches.

However, rather than attempt to fully evaluate all the aims, it is proposed that one is chosen to explore in detail. The project aim that is suggested to explore in more detail is:
• To help make it easy for people to find their way around the building
• Asking the question:
• What has been the impact of taking an integrated approach to art and wayfinding?

ART AND WAYFINDING
Art and wayfinding is an area that is much talked about but little evaluated. Greater understanding of the impact of art on wayfinding would be of great relevance not only to the arts and health sector but also to the health sector. It would be an area of research / evaluation that would help advocate for the arts and also raise the profile of the 3Ts arts programme. In addition, a research / evaluation that started with an evidence review of the impact of art and wayfinding would also help to inform the development of the Art and Wayfinding programme as it develops.

Evaluation Methodology
A coherent and focussed mixed methods evaluation framework is recommended to inform the collection of data throughout the delivery of the programme. Bias should be avoided using recognised robust and credible data collection and analysis tools, which might include:

The identification of learning and development of best practice
• The evaluation will take a formative approach to exploring the processes involved in its delivery - capturing learning that will inform its continued delivery as well as future arts activity

Evidencing the impact of the project
• A light touch evaluation, using qualitative approaches is felt to be the most appropriate to capture stories that meaningfully communicate the impact of the programme on patients and staff
• Creative methodologies, a priority for the JAG, will ensure that the evaluation reflects the creative nature of the programme
What has been the impact of taking an integrated approach to art and wayfinding?

- More in depth research / evaluation to assess one aim in detail
- An evidence review exploring what is already known about the use of art to support wayfinding in hospitals will inform the development of the art and wayfinding strategy as well as the questions posed for the evaluation.

Qualitative Data

- Semi-structured interviews with patients and staff pre and post
- Focus Groups with patients and staff pre and post
- Case Studies

EVALUATION PARTNERS

It is proposed that a co-production approach is taken to the evaluation.

It is recommended to employ an external evaluation partner to lend credibility, avoid bias and ensure that the evaluation remains a priority.

In order to ensure best use of resources, the evaluation partner should work closely with Willis Newson and the JAG on a co-produced approach to planning the evaluation framework, gathering data and reporting and dissemination.

Developing a credible and coherent brief is important. The clearer the brief, the more likely we are to achieve a meaningful and focussed evaluation and the more likely to attract high quality evaluation partners.

Willis Newson will support the JAG to develop a coherent and attractive evaluation brief, seek an evaluation partner, and work with that partner to ensure a credible and meaningful evaluation of the programme.

Once developed, the evaluation brief will be tendered to both external evaluation consultants, as well as to academic partners.

OUTLINE EVALUATION BRIEF

The following headings are suggested as a template for the Evaluation Brief. They have been adapted from work developed by Professor Norma Daykin.

- Evaluation aims
- Evaluation questions

EVALUATION BUDGET

The Public Art Programme has a budget of £20,000 for evaluation.

NEXT STEPS

- JAG to revisit and agree the aims for the evaluation
- JAG and Willis Newson to put together a more detailed evaluation brief
- JAG to invite a range of external evaluators and academic partners to tender for the brief
- JAG to select an appropriate partner/s and, if necessary, identify possible additional funding sources
## 9.0 BUDGET

For a further breakdown of individual budgets please see Appendix 9
### 10.0 PROGRAMME

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<td>Photography Project - Review stage 1 and produce and install artwork</td>
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<td>Radiotherapy and Ceiling Artwork - Produce and install artwork</td>
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<td><strong>ENGAGEMENT PROGRAMME</strong></td>
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<td>Plan and deliver Arts Festival</td>
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A, B. Artworks by Alison Milner for a Macmillan Cancer Centre; Willis Newson
10.0 APPENDICES