



BRIEF FOR COMMISSION OF PHILIP LYNOTT STATUE



Philip Lynott Memorial Statue
The Róisín Dubh Trust





1	INTRODUCTION	3
2	OVERVIEW –	4
3	AIMS AND OBJECTIVES –	4
4	SPECIFICATIONS –	4
5	HISTORY	5
6	FURTHER CONSIDERATIONS	6
7	SELECTION PROCESS	6
8	TERMS AND CONDITIONS	7
9	THE COMMISSIONER	7
10	THE COMMISSION	7
11	THE SITE	8
12	SITE VISITS	9
13	TIMESCALES	9
14	FINANCE	10
15	MANAGEMENT	11
16	CONTACT	11
17	REFERENCES	11
18	PICTURES	12



I Introduction

The Róisín Dubh Trust was established in Dublin, Ireland on 4th January 1994 with the stated objectives of commemorating the artistic life of Thin Lizzy bass-guitarist and composer Philip Lynott and co-ordinating the growing number of activities being organised in his honour.

One of the Trust's main objectives has been to erect a monument in Philip's memory.

Following numerous detailed discussions with Dublin City Council and its relevant departments, we have received confirmation of the actual site for the Statue.

The following paragraph is a release from Dublin City Council Officials on the Statue approval: "DUBLIN CITY COUNCIL (formerly Dublin Corporation) agreed that a site be provided in the City for a statue to honour Philip Lynott and celebrate his great contribution to contemporary popular music. The actual site has been agreed, in principal, as Harry Street, off Grafton Street."

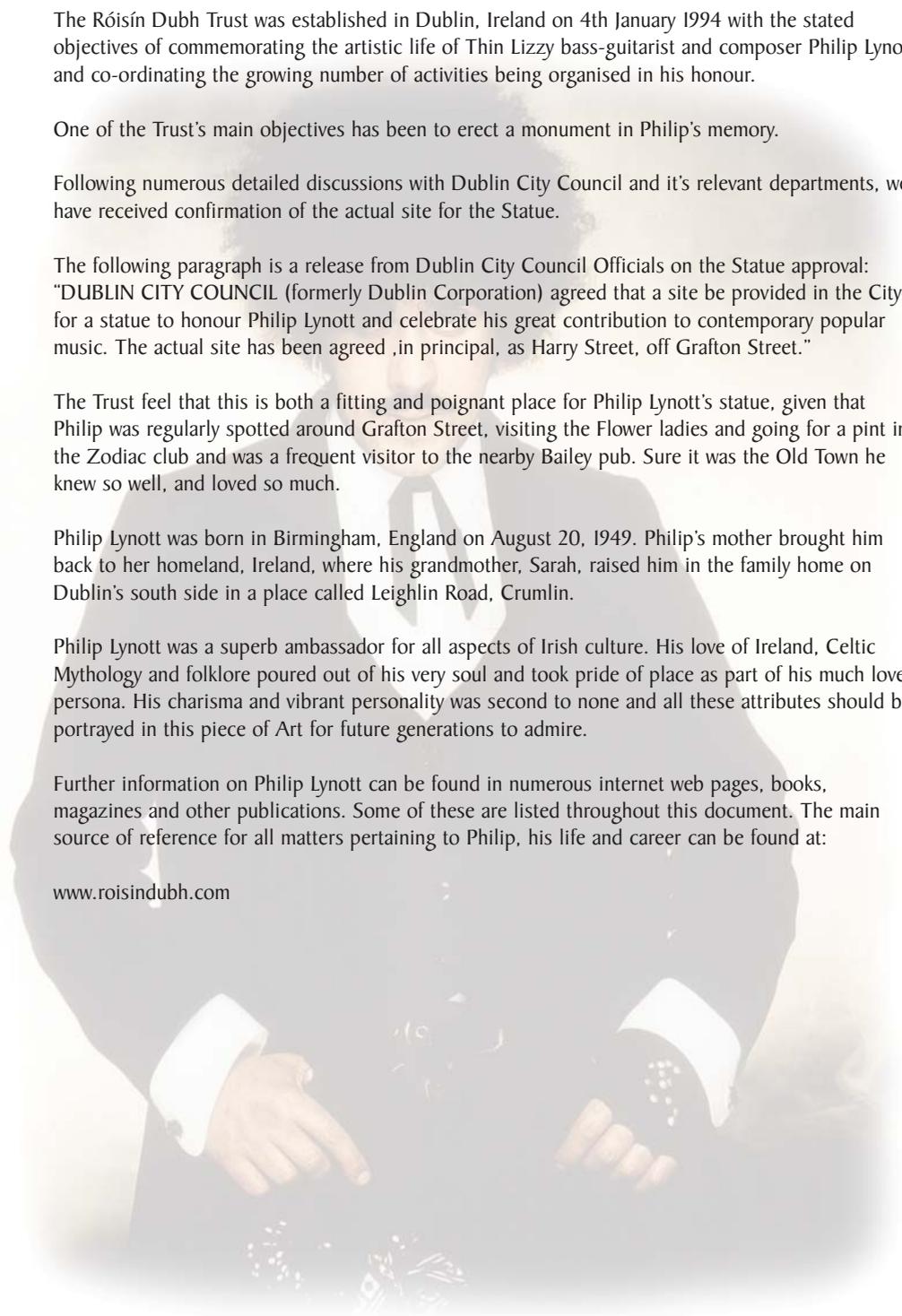
The Trust feel that this is both a fitting and poignant place for Philip Lynott's statue, given that Philip was regularly spotted around Grafton Street, visiting the Flower ladies and going for a pint in the Zodiac club and was a frequent visitor to the nearby Bailey pub. Sure it was the Old Town he knew so well, and loved so much.

Philip Lynott was born in Birmingham, England on August 20, 1949. Philip's mother brought him back to her homeland, Ireland, where his grandmother, Sarah, raised him in the family home on Dublin's south side in a place called Leighlin Road, Crumlin.

Philip Lynott was a superb ambassador for all aspects of Irish culture. His love of Ireland, Celtic Mythology and folklore poured out of his very soul and took pride of place as part of his much loved persona. His charisma and vibrant personality was second to none and all these attributes should be portrayed in this piece of Art for future generations to admire.

Further information on Philip Lynott can be found in numerous internet web pages, books, magazines and other publications. Some of these are listed throughout this document. The main source of reference for all matters pertaining to Philip, his life and career can be found at:

www.roisindubh.com





2 Overview

The proposed site for the location of Philip Lynott's statue has been agreed in principal, with the Council. The planning permission will be sought by Dublin City Council under Section 8 Planning procedures. Under advisement from Dublin City Council Officials the guidelines and specifications for the Statue are listed below.

The location is just off the junction of Grafton Street and Harry Street and a scale map of the area is provided and site visits can be arranged for each artist/s as required.

Grafton Street and Harry Street are steeped in history and are major tourist and shopping areas, this must be kept in mind when designing the statue.

3 Aims & Objectives

The main objective of this project is to provide Dublin with a poignant portrayal of one of Ireland's most charismatic and important figures of recent times and to honour the man who has been described as the Father of Irish Rock. His unconditional love of his home country of Ireland should be used also as a starting point for this piece.

In the form of a slightly larger than life size figure, this piece should capture and exude Philip's character from source. The piece should also contain a reference to Philip's musical skill in the form of a fender bass guitar incorporated into the design. Pictures of the bass guitar can be supplied on request.

4 Specifications

Guideline Dimensions
NB. These are Guideline
Dimensions only.

Base = 8"

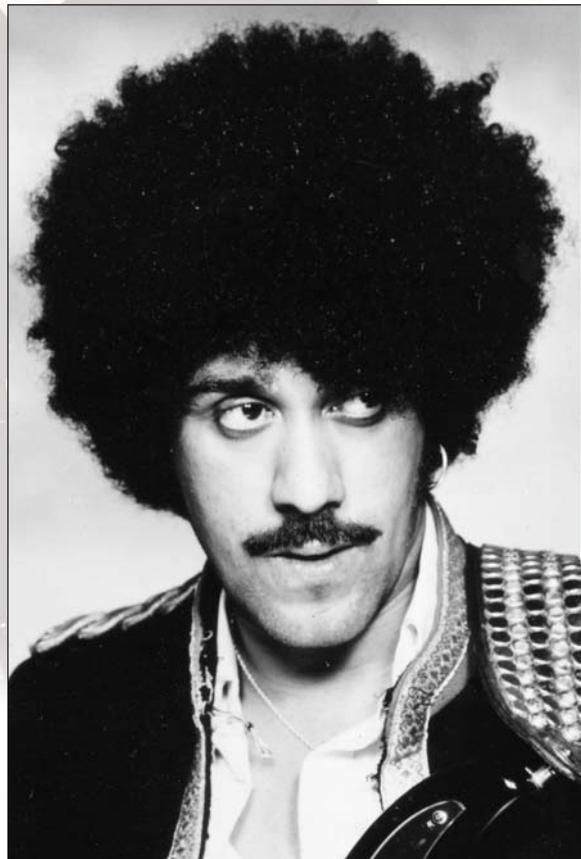
Height = 7 Ft

Width = 2.5 Ft

Depth = 1.5 Ft

Weight = Should not exceed
approx. 1 Tonne

The site map is contained in section
II of this document.





5 History

The following excerpts from this previously published Hotpress article provides a brief insight and history into how fondly Philip was thought of in his native Dublin.

Hotpress 1991

FIVE YEARS AFTER HIS DEATH, THE LEGEND OF PHILIP LYNOTT LIVES ON – AS WITNESS THE FACT THAT A NEW SINGLE 'DEDICATION' IS CURRENTLY NO.2 IN THE IRISH CHARTS. SEPARATING REALITY FROM MYTH, (THE LATE) BILL GRAHAM RE-EXAMINES THE MAN, HIS MUSIC, HIS ENDURING INFLUENCES AND THE RICH LEGACY HE BEQUEATHED TO IRISH ROCK.

There may have been many Phil Lynotts but any Dubliner must always come back to one memory that will forever celebrate and redeem him. The sight of Lynott and Thin Lizzy that 1977 night in Dalymount Park when he and his band were momentarily kings of the city and we all left beneath the blessing of the floodlights, internally singing 'Dancing in the Moonlight'.

For it is no exaggeration to say he was our Elvis Presley, the man who validated rock for a generation of Irishmen and women. Genuinely he was our first star in an intimate way Van Morrison's seventies exile prevented. But Lynott wasn't just our first Irish star by the accident of birth and the fact of his elevation. Philip Lynott also represented both our values and aspirations.

Our values in his tolerance, his mischievous good-humour, his genuine efforts at accessibility and cagey playfulness especially typical of Dubliners who took nothing for granted. And our aspirations - when he was sharp - in his style and class and the fact that he was the most masculinity sexual of any Irish star before or since at a time when we were struggling to escape the prison of our repressions. Besides being a Dub, Lynott knew the value of self-deprecation in this town. Moreover he knew how to merge his stardom with our aspirations. Lynott let us in on his secrets. Even if it may have been a game he thought he controlled, he knew how to share his art and make it ours.

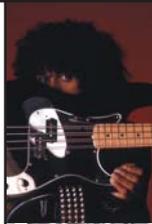
Phil Lynott was typical of that sixties generation of musicians who delighted in jamming and crossing musical borders. Often when visiting Dublin in the mid-seventies before he bought his house here, he'd jam in Morans. But yet again, my last bookending memory is hardly that of the killer on the loose, instead Lynott and Sunday lunchtime neighbour, the friendly ranger in Howth's Royal Hotel. In the morning he'd have stood at the back of the church as he escorted his daughters to Sunday mass and afterwards, sit in on the later session at the Royal, playing simple bass as he accompanied his local proteges Clann Eadair's lone record, a marvellously graceful gem, "A Tribute to Sandy", dedicated to the late Sandy Denny. Now his own vocals can't but seem eerily prophetic and for me, the immediate aftermath of his death was framed by both that record and his response to Presley's end, "King's Call". As I said, he was our Elvis. But let's switch from his Irish background to the international context.

A new school of post-hippie hard rock was being formed and Lizzy were in the frontline. Bikers replaced the beautiful people and the star would become the man of the people, their representative in the stretch limo reporting back, a role that at his peak, Lynott would play with beguiling charm. Yet again our Elvis- Lynott knew Crumlin and Finglas psychically shared and didn't envy his pink Cadillac.

Arguably Lynott's death was as much a loss for America as Ireland - one can only wonder how he would have used the chance to explore the neighbouring worlds of Prince and Living Colour.

It's impossible to say how his own music might have evolved but Phil Lynott's versatility is beyond doubt. His particular skill was his ability to adapt hard rock and extend its audience and musical range. Indeed I'd even argue that had he lived he would have been the Irishman best placed and equipped to merge Irish rock with dance and hip-hop; it certainly takes no huge leap of the imagination to hear him being produced by Don Was.

And if this Manchester United fan has one regret in the after life, I dare say it's that he never made the great Irish football record. Sometimes when I hear "Ooh Aah Paul McGrath", I think of Phil. I don't believe I'm alone.





6 Further Considerations

As this is an outdoor monument the Statue should be of hard wearing material and attention must be given to the possibility of vandalism and so should be considered an integral part of the design.

Due to it's location the statue will be used for public display and therefore should be in keeping with the style of the street. It must also be an appropriate addition to the area in which it will be situated.

Public safety is of utmost importance and therefore careful consideration must be given to objects of a possible hazardous nature such as, sharp edges and protruding objects.

Existing businesses must be considered while designing this piece, the surrounding buildings and trades people must not be hindered in any way from getting on with their usual daily activities and must be dealt with in particular importance when visiting the site.

7 Selection Process

There will be a 3 stage selection process:

1st Stage

1st stage artist/s are asked to submit documentation of their practice, evidence of past projects (if applicable but not compulsory) and a CV along with initial outline proposals which will include visual documentation and rough estimation of costings and production timescale. Artist/s will be given 4 weeks to complete this task.

2nd Stage

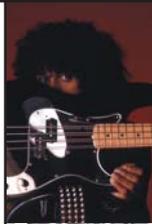
Successful artist/s who are chosen for the 2nd stage will be asked to submit detailed proposals indicating the statues proposed incorporation into the location. This stage will require precise structural measurements and include information on the impact to the existing infrastructure. A visual representation should also be supplied where possible.

3rd Stage

Finalists will be required to provide a maquette which will be the basis on which the winner will be selected. Accuracy and attention to detail will be a significant factor along with the artist/s ability to capture Philip Lynott's charisma and attitude in the piece.

3rd stage plans including drawings should consider the possible requirement to include floor plans, elevations and sections of proposed structures, giving in figures the principal dimensions, including overall height. Elevations must include the main features such as materials of construction, finishes, colours, etc. A rough guide will be sufficient until the winner is selected and at this point a full and detailed contract shall be drawn up and we must work closely with Dublin City Council to meet all their planning requirements on schedule and on budget.

The winner will be notified in writing.





8 Terms & Conditions

The Philip Lynott Statue is being commissioned by the Róisín Dubh Trust with the help and advise of the Arts Council, Dublin City Council and other required officials.

Proposals will remain property of The Róisín Dubh Trust and The Róisín Dubh Trust cannot be held liable for lost or damaged proposals.

The Róisín Dubh Trust will also reserve the right to reproduce and publish details of shortlisted proposals for publicity purposes only, in such instances Artist/s will be credited.

The winning proposal will be the property of The Róisín Dubh Trust and as such can be reproduced for and by The Róisín Dubh Trust. Full contractual obligations and requirements including financial agreements will be dealt with appropriately at a later stage with the winning Artist/s.

9 The Commissioner

The Róisín Dubh Trust

10 The Commission

An initial budget has been allocated to this project, however estimates will be taken on each piece first as the Commissioner does not wish to limit on quality at the outset. An initial ceiling budget has been set at €50000+ . This is an initial figure but is negotiable with artist/s on an individual basis providing a full breakdown to the Commissioner to quantify that the proposed amount is acceptable to all commissioning parties.





II The Site





12 Site Visits

Artist/s are free to visit the site, however specific enquiries about the site can be made via:

The Róisín Dubh Trust
Audrey O'Neill
Statue Project Manager
Whitehorses
Strand Road
Sutton
Dublin 13.

Phone: 087 2798813 e-mail: audreyn@iol.ie & audreyloneill@hotmail.com

For other queries which cannot be answered directly by the project manager, the relevant parties will be contacted and answers relayed to the Artist/s in question.

Please allow at least 24 hours for replies.

13 Timescales

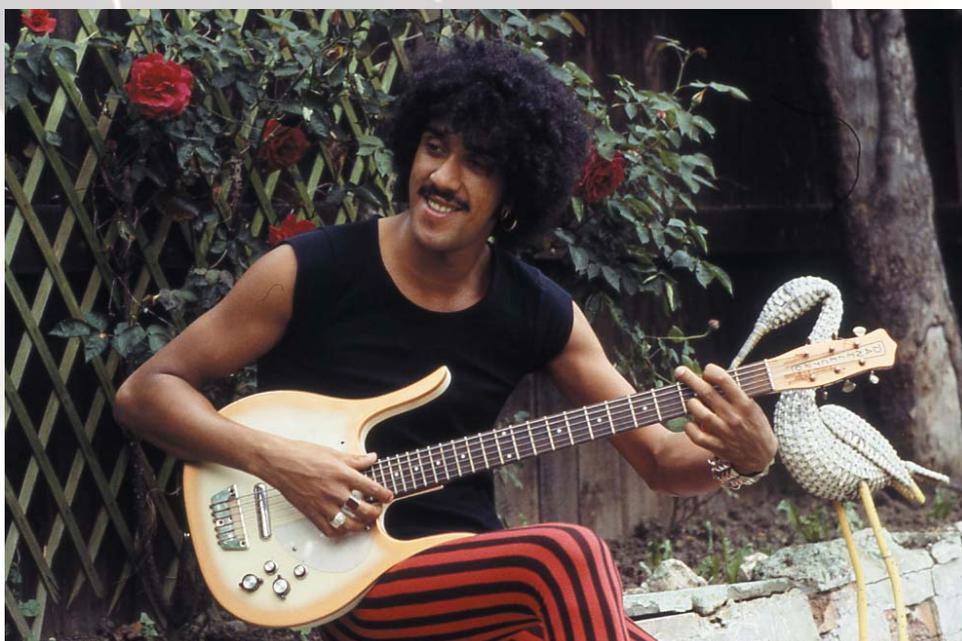
The closing date for completed proposals for stage one is 4 weeks from the date of the covering letter attached to same. Results of this first stage competition will be given within 3 weeks of receipt of all proposals.

All artists will be notified of Commissioners decision in writing within this time.

The closing date for completed proposals for the 2nd stage will be again 4 weeks from the date of the covering letter attached to same. Results of this second stage competition will be given within 3 weeks of receipt of all proposals.

The closing date for completed proposals for the final stage will be 6 weeks from the date of the covering letter attached to same. Results of this final stage of the competition will be given within 3 weeks of receipt of all proposals.

Once final negotiations are in place with the artist/s, the commissioner would ideally wish to see work installed on site within 7-8 months of appointment, although the need for flexibility is recognised.





14 Finance

All funding for this project is provided by The Róisín Dubh Trust , the budget outlined is for the actual commission and is inclusive of all preparatory work, production, off site insurance, labour, materials, transport, installation, VAT, travel and artist/s fee.

A detailed legally binding contract will be negotiated with the appointed artist/s at completion stage of the competition. This will include an agreeable working payment and an agreeable and realistic work schedule. All terms will be negotiated in full upon selection however the following will serve as proposed terms by the Commissioner:

Both public and personal insurance indemnities may be required and will be agreed prior to commencement of work within the detailed legal contractual agreement which must be accepted and witnessed by both the Commissioner and the artist/s. Public Liability Insurance will be the responsibility of the artist/s, in an amount to be agreed with Dublin City Council.

Payment will be made in three installments (1)On signing of the Contract,(2)Midway in the project and(3)On completion and siting of the piece satisfactorily. Full breakdown of costs will be required along with invoices, receipts etc. Full details will be negotiated with the winning artist/s at the contractual stage.

The winning artist/s will receive initial funding for materials upon provision of a breakdown of use, cost for materials and all expenses required. This is subject to the full approval of the commissioner.

Mid way through the project a further amount to be agreed by both the Commissioner and the artist/s will be payable.

Balance of agreed cost will be paid upon receipt of an invoice from the artist/s at final completion of the project.





15 Management

The Commissioner being The Róisín Dubh Trust, will manage the project with the aid of Dublin city council and senior members of the Arts Council.

It will be the responsibility of the artist/s to outsource their specific architectural requirements. However, artist/s should consult with the City Council in regard to any site work proposed.

Although The Róisín Dubh Trust will have legal representation throughout all aspects of the project being undertaken, the artist/s reserve the right to seek independent legal advise where required.

16 Contact

All correspondence including completed proposals should be addressed and sent to the following address:

Statue Proposal
Stage I
The Róisín Dubh Trust
Whitehorses
Strand Road
Sutton
Dublin 13
Ireland

I will also arrange to have the brief including site photographs available on request from The Trust. Photographs and video footage of Philip Lynott too available on request, contact Audrey O'Neill on 0872798813 or audreyloneill@hotmail.com.

17 References

****Further information available on request****

Official Website
www.roisindubh.com

Published Books

Songs For While I'm Away - Pippen Publishers, 1974.
31 pages, 6 illustrations, 1 photo. Preface by Peter Fallon. The lyrics to 20 songs.

Philip - Pippen Publishers, 1977.
38 pages, 10 illustrations. Introduction by John Peel. The lyrics to 25 songs.

A Collected Works of Philip Lynott - Pippen Publishers, 1979.
104 pages, 17 illustrations, 1 photo. Introduction by Chris Salewicz. The lyrics to 63 songs.

Songs For While I'm Away - Boxtree, 1997.
Phil's first two books re-published in one volume.

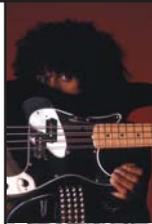
My boy phil lynott lynott philomena - ISBN 095249471X

My Boy – Philomena Lynott – Paper Back - ISBN 0753500485

Phil lynott rocker - putterford, mark - ISBN 0711991049

Philip Lynott - Putterford, Mark - Paperback - ISBN 0711969728

Phil Lynott and "Thin Lizzy" - Brooks, Ken - Paperback - ISBN 1899882219





18 Pictures



