

A Public Art Plan for  
**Huddersfield Town Centre**

# Art in Public



# Defining public art for Huddersfield Town Centre



Hypervelocity by Le Phun, Tour de France 2014.



**The Kirklees Public Art Policy** takes an expansive view of what public art is and describes public art as *'the ways that artists work in and creatively respond to the public realm'* siting that successful public art is relevant or directly responds to its context including the rich heritage and stories, diverse communities and local culture.

For the purpose of this plan public art is defined as permanent and temporary works from visual art practice that may be combined with other art forms such as music, literature and digital to produce bespoke interventions in the public realm. These could include permanent interventions that may be integrated into hard/soft landscaping, glazing, lighting, street furniture, sculptural, trails as well as utilising the power of temporary interventions to stimulate new perceptions, encourage play or act as a beacon for consultation.

For the purpose of this plan 'Artists' are defined as creative practitioners who may have expertise in multiple artistic disciplines and skills in socially engaged practice, and can also include collectives of artists, designers, landscape architects and architects.



# → Overarching Vision

**Over the next ten years** Huddersfield Town Centre will come alive through a programme of temporary and permanent public art commissions that invite residents, visitors and artists to smile, explore, unite and create. Commissioned artists will take inspiration from Huddersfield's rich heritage, diverse cultures and unique landscape to produce high quality artworks that residents, visitors and audiences can enjoy through all the senses.



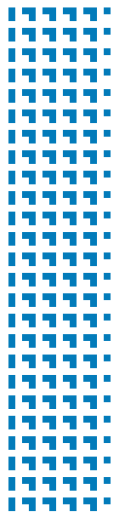
To illustrate the possibilities for Huddersfield town centre, this document contains images of permanent or temporary public art in Kirklees plus UK and international examples.



*Summit Flags by Wendy Meadley in Kirklees.*



# Executive Summary



**Huddersfield town centre is set for great change** over the next decade as laid out in the Huddersfield Blueprint - a ten-year vision to create a thriving, modern-day town centre. This is an unprecedented opportunity to **embed creativity into our public spaces**.

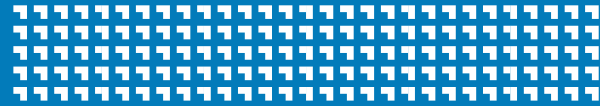
Kirklees Council commissioned Beam public art consultants to develop a Public Art Plan for Huddersfield town centre, focussing on the 6 key regeneration areas within the ring road - with key agreed exceptions. This plan connects with Kirklees' wider ambitions to improve the centre of Huddersfield alongside the developments laid out in the Huddersfield Blueprint.

**Creativity in all forms can have a transformative impact on placemaking and people.** Public Art has a unique role, as it can take the form of permanent interventions that may be integrated into hard and soft landscaping, glazing, lighting, street furniture, sculptural as well as utilising the power of temporary interventions to stimulate new perceptions, encourage play or act as a beacon for consultation.

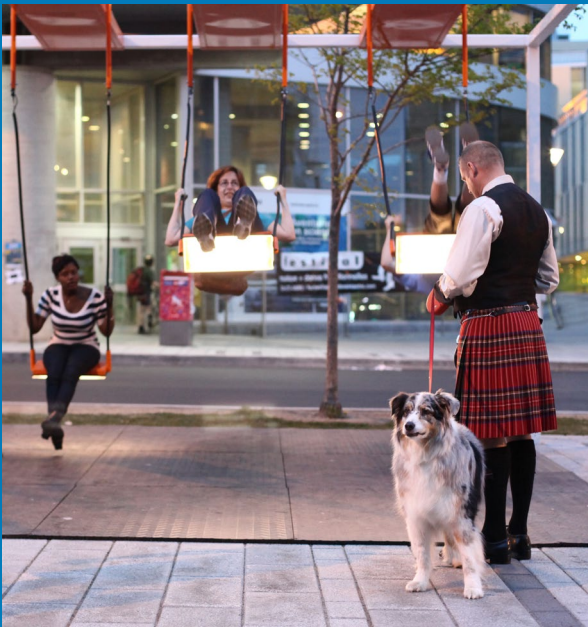
Huddersfield's town centre is being reimaged and this Public Art Plan is designed to help reinstate **Huddersfield as a vibrant, inspiring innovative town centre creating shared, interactive experiences that can't be bought online!** This flexible framework will support and influence future decision-making to embed the arts into new developments rooted in the rich heritage of the area, diverse communities and unique landscape.

Creativity in all forms can have a **transformative impact** on placemaking and people





## Shared interactive experiences that can't be bought online!



21 Swings by Daily tous les jours. Photo: © Olivia Blouin

**It's important to note that we are not starting from scratch** and have connected this plan to ambitions within the Council's Vision, Kirklees Public Art and Music Policies and wider initiatives such as: the Playable Spaces Strategy; Intercultural Cities, the environmental impact and the Health and Wellbeing agenda.

Securing funding to realise this plan will require a **partnership approach** to lever additional investment. It is anticipated that a core budget will be assigned from proposed development budgets within the Blueprint for example paving, glazing, street furniture, lighting etc which can then be utilised to seek match funding from partners and national sources such as Arts Council England and the National Lottery Heritage Fund.

We have incorporated **cross cutting practical guidance** that should be applied to all public art projects covering management and various commissioning approaches, setting project budgets, supporting the case for inclusion, environmental considerations, embedding learning and participation, communication, evaluation and maintenance.

The strategic aims outlined under the headings of

# SMILE EXPLORE UNITE CREATE

will produce a cohesive approach to public art delivery across Huddersfield town centre that creates opportunities for local creative practitioners and organisations and for community participation and co-production.



# Research and Consultation



*Dreamer's Unite* by Boa Mistura. Photo: © Scott Smith

**To inform the development of this plan** Beam carried out extensive research including: desktop research into relevant strategies, policies and agendas; direct consultation with representatives from a range of Council departments and key stakeholders; and consultation with the public through an open event held in the Piazza engaging over 100 visitors and an online survey completed by 59 people. Full details are available in the appendices.

Consultees outlined many important **characteristics of Huddersfield** including: its diverse communities, textiles, arts and music, historic architecture, landscape, rugby, and well-known people originating from the area.



Most respondents noted the following **key assets in the town centre**: Huddersfield Railway Station, markets, University of Huddersfield, St Peter's Gardens, Library & Art Gallery, Town Hall and of course many historic buildings.

The research and consultation strongly indicated a need for the public art plan to **promote inclusivity and celebrate Huddersfield's diverse cultural heritage reflecting innovation** and the town's forward-thinking nature. Respondents were passionate about Huddersfield's heritage relating to industry, textiles, engineering, politics and music and felt that it was very important for public art to share these stories to strengthen the identity of the town.

Feedback indicated a desire for public art to **stimulate interaction between people** and their surroundings, encourage exploration, learning and play and to support shared intercultural experiences for all ages.

There was strong support for the public art plan to include **opportunities for engagement and co-production**, commissions for local artists and organisations, **support for local artist initiatives** and to embed learning and mentoring opportunities throughout.





Placemaking for Stratford by Thomas.Matthews  
Communication Design. Photo: © Peter Clarkson

**Respondents highlighted the climate emergency** as an important factor for public art to address through process and outcomes.

Consultees felt that public art could **reflect Huddersfield's unique landscape and surrounding communities**, there was a call to 'brighten up the Town' through planting, use of colour and high-quality street art. Numerous respondents felt the plan should also seek to enhance and **celebrate existing artworks** within the centre.

Consultees felt that public art could enhance a sense of place supporting the **'welcome' to Huddersfield** and guiding people to **explore the town** and discover its unique assets

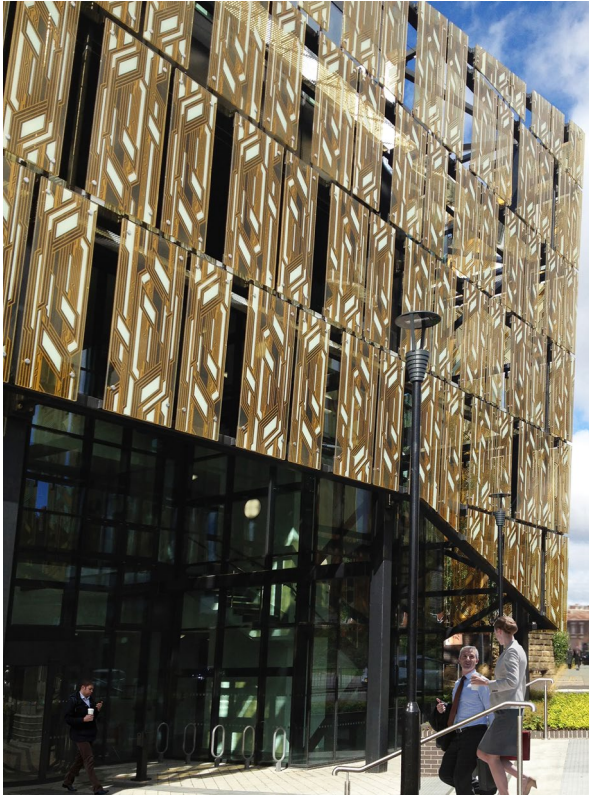
Huddersfield residents want visitors to say **Huddersfield is a beautiful, vibrant, unique town with a strong independent retail offer and lots to see and do.**

Respondents were also asked about their key concerns which included; securing funds and justifying expenditure on 'art'; ongoing maintenance and mitigating against vandalism; ensuring people are engaged in the process to encourage ownership; accessibility; and that works should be relevant to the place and the people and stand the test of time.

*We would like to thank everyone who contributed to the development of the plan.*



Consultees felt that public art could **reflect Huddersfield's unique landscape and surrounding communities**



*Fields of Gold* by Julian Stocks and Richard Mallinson of IBI Group, Liverpool.  
Photo courtesy of the artist.



# Strategic Aims

These strategic aims should be used to adopt a cohesive approach to public art delivery across Huddersfield town centre.

## SMILE

Create a bright welcome and distinct experience that feels inclusive to all residents and visitors.

## UNITE

Facilitate fun, engaging shared intercultural experiences to encourage interaction and a sense of community.

## EXPLORE

Encourage residents and visitors of all ages to connect with their environment, discovering hidden places and unique stories drawn from Huddersfield's rich and diverse heritage.

## CREATE

Engage and nurture the local creative community to encourage innovation and increase participation and engagement opportunities with Huddersfield's communities.



# → Impact

The Kirklees Public Art Policy references many benefits that public art can support. For the purposes of this plan we are focused on the following impacts:



*Dreamer's Unite by Boa Mistura. Photo: © Beam*

- Enhance a sense of place and distinctiveness by rooting new public art commissions in the heritage, landscape and diverse communities of Huddersfield
- Facilitate shared experiences to stimulate interaction
- Support health and wellbeing by encouraging interaction between people, with their environment and encouraging walking
- Support wayfinding through the town and improve the welcome at key gateways
- Nurture the local cultural ecology to support growth and resilience of creative practitioners and organisations
- Create learning opportunities for participants, audiences and creative practitioners
- Inspire and challenge audiences
- Encourage new and return visitors to support the local economy



# Opportunities

**These recommended projects** outline opportunities connected to the Huddersfield Blueprint adopting a range of approaches and scales to be delivered in the short, medium and long term. There is potential to adapt permanent projects to temporary and vice versa depending upon the schedule and funding that arises as the Blueprint plans move forward.

- 🎯 **Aim**
- 📄 **Description**
- 👤 **Target audience**
- 💷 **Indicative Budget**

## 1. Queensgate: The Cultural Heart

1.1

UNITE

### Permanent interactive artwork



*Musical Shadows* (at the Mesa Arts Center) by Daily tous les jours. Photo courtesy of the artist.

- 🎯 Encourage play and interaction to nurture social cohesion.
- 📄 A playable, interactive work that is responsive to movement through light or sound. Some maintenance required.
- 👤 Families, intergenerational, residents, visitors
- 💷 £100,000 (semi-permanent. Est. 5 years)

1.2

UNITE / CREATE

### Pop-up band stand



*Redscape*, Leeds 2017 by Mcloy + Muchemwa. DLA Design.

- 🎯 Animate the space and provide a platform to highlight Huddersfield's diverse music scene.
- 📄 A temporary sculptural band stand programmed with performances for a season showcasing different genres of music from Choral Society to emerging musicians.
- 👤 Residents, intergenerational, visitors
- 💷 £10,000



1.3

SMILE

Preserving/enhancing existing public art



*Articulation in Movement*, Queensgate Market Huddersfield by Fritz Steller.

- 🕒 Encourage people to 'see' existing works, understand and value them.
- 🔧 Review existing works of significance that may require interpretation or maintenance, reframing views etc.
- 👤 Residents & tourists
- 💷 £60,000

1.4

CREATE

Opportunities for artist-led projects



*Swing It!* by Morag Myerscough & Luke Morgan. Photo: © Bob Collier. Beam commission.

- 🕒 Support the organic development of the local arts community to create a vibrant public space.
- 🔧 Micro-commissions rolling programme resulting in a mix of temporary interventions and performances. Potential to connect to community projects.
- 👤 Local communities, visitors, families
- 💷 £60,000 (1 year)

Art Integrated into the Public Realm



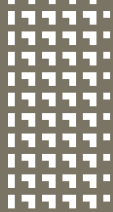
Photo courtesy of the artist



**Public Art by Katayoun Dowlatshahi**  
📍 Northwich, Cheshire

The contemporary build sits alongside the historic high street. The public art set out to fulfil three objectives - to establish a visual presence for the archaeology of the salt mines directly below the development; to create gateways into the new site by providing a transition from the historic high street to the contemporary spaces, and to provide way finding markers along a route from the centre of town through to the riverside.

[www.katayoundowlatshahi.com/about](http://www.katayoundowlatshahi.com/about)



## Art Integrated into the Public Realm



Photo courtesy of the artist

**Fields of Gold** by Julian Stocks & Richard Mallinson of IBI Group  
📍 Liverpool

'Fields of Gold' is an enamelled glass architectural façade for Sensor City, Liverpool. It was commissioned by the University of Liverpool and Liverpool John Moores University with funding from the European Union European Regional Development Fund and Department for Business, Energy and Industrial Strategy.

The architectural façade signals the aims of the Sensor City innovation centre - to create, develop and promote cutting edge sensor technologies for use worldwide.

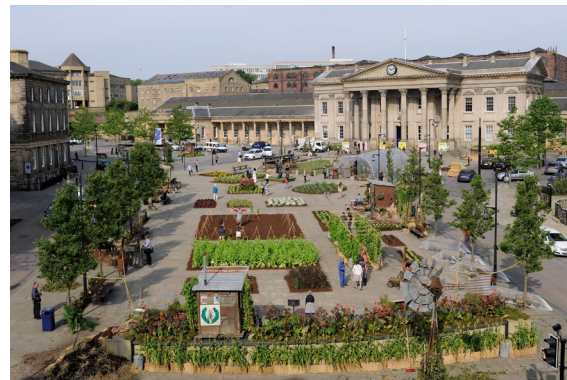
[julianstocks.com/glass/fields\\_of\\_gold\\_1\\_1.htm](http://julianstocks.com/glass/fields_of_gold_1_1.htm)

## 2. Station Gateway: Welcome to Huddersfield

2.1

SMILE

### Rolling programme of temporary interventions



*Hypervelocity* by Le Phun, Tour de France 2014.

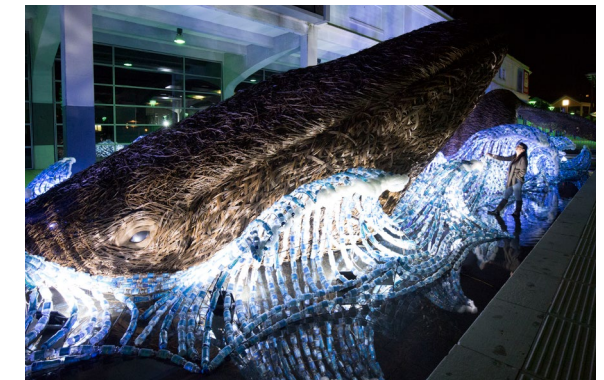
- 🎯 Celebrate Huddersfield's diverse heritage (industrial, social, music, textiles) to encourage civic pride and engage new audiences.
- ☰ Physical artistic interventions in St George's Square using the theme of heritage. Potential for co-production with communities.
- 👤 Visitors, intergenerational
- £ £60,000 (1 year: Spring, Summer & Autumn - Winter)

## 3. St Peter's The Creative Area

3.1

EXPLORE

### St Peter's open-air gallery



*The Bristol Whales* by Cod Steaks. Photo: © Paul Box. (Made from willow and plastic bottles)

- 🎯 Change perceptions and use of this public space.
- ☰ Annual Festival of sculpture made from natural, recycled materials and living sculptures inspired by the landscape and heritage installed as an outdoor gallery in St Peter's Gardens. Potential for artists to co-produce with communities.
- 👤 Residents, visitors, appeal to older generation and children/families
- £ £25,000 (Year 1)



## 4. Kingsgate / King Street: Traditional Town Centre Offer

4.1

SMILE

### Colourful contemporary planting



*Mountains & Trees, Waves & Pebbles* by Mike Weinmaster, Green Over Grey. Photo: © Lucas Finlay. (Living wall)

- 🕒 Create a colourful welcome for residents and shoppers.
- 👤 Commission an artist to create a contemporary planting scheme / living wall, potential to collaborate with landscape architect.
- 👤 Shoppers - local & visitors
- 💷 £25,000

### City Identity / Wayfinding

Case Study



### Placemaking for Stratford by Thomas.Matthews Communication Design 📍 Stratford

London Borough of Newham and the Business Improvement District 'Stratford Original' are working to make Stratford town centre a better place for businesses to thrive and prosper. Thomas Matthews were asked to "make the town centre more welcoming" through the delivery of a design strategy and creative wayfinding scheme to help raise the profile of the local businesses and cultural offer. TM looked to the 'original' Stratford to guide their creative work – to its history and people. Their graphic approach was inspired by the grid-like aesthetic of Stratford's Victorian shop fronts and they developed bright and crisp geometric patterns, delivering a communications approach that is contemporary, engaging and optimistic.

[thomasmatthews.com/project/placemaking-for-stratford](http://thomasmatthews.com/project/placemaking-for-stratford)

### Temporary

Case Study

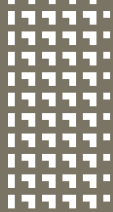


Photo: Olivia Blouin

### 21 Swings by Daily tous les jours 📍 Quartier des Spectacles, Montreal

Surrounded on both sides by a new music complex and science centre, designers Mouna Andraos and Melissa Mongiat chose to bridge the gap between the two by converting a narrow strip of land into an enormous interactive instrument. Pre-recorded sounds from a xylophone, piano, and other instruments were programmed into color-coded swings that when in use play various notes, however when swung in unison with careful cooperation, more complex melodies and harmonies arise.

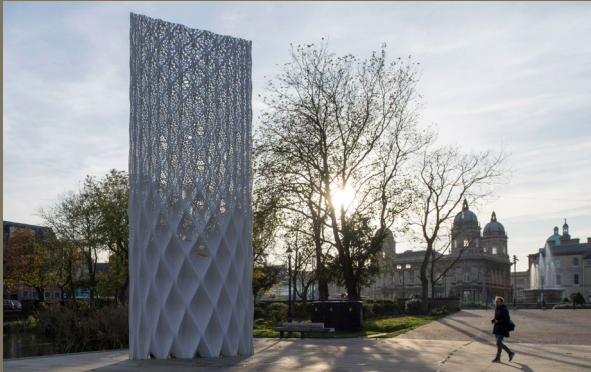
[www.thisiscolossal.com/2012/09/musical-swings-on-the-streets-of-montreal](http://www.thisiscolossal.com/2012/09/musical-swings-on-the-streets-of-montreal)



## Sculpture



Photo: Alex Peacock



**Solar Gate** by Tonkin Liu  
Hull

Solar Gate is a sundial that uses solar alignment to mark significant times and dates in Hull. The super-light innovative two-shell structure is place-specific, responding to pivotal historic events and to the cultural context of its location in Hull's Queens Gardens adjacent to the ancient site of Beverley Gate.

<https://tonkinliu.co.uk/solar-gate>

# 5. New Street: A Modern High Street

5.1

EXPLORE

## Public poem



*Let there be Peace* by Lemm Sissay,  
The University of Huddersfield, Creative Arts Building.

- 🕒 Celebrate Huddersfield's unique landscape.
- 🗣️ Commission local poet / writer to create a new work inspired by the landscape. Permanent on wall facade or embedded in paving.
- 👤 Residents and visitors
- £ £20,000

5.2

UNITE

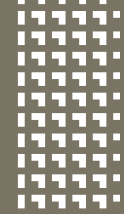
## Sound Seating



*Can you tell me a secret?* by Etudio Guto Requena,  
São Paulo.

- 🕒 Encourage interactions and conversations.
- 🗣️ Series of colourful, sound benches. Visitors can record stories that are then played to the next visitor. Permanent.
- 👤 Residents and visitors, children & young people.
- £ £30,000





5.3

SMILE

Interactive Lighting



*I'm Laughing at Clouds* by Michael Pinsky.  
Photo courtesy of the artist. (Tactile lighting columns)

- 🕒 Encourage playful interaction with the environment increasing dwell time.
- 👤 Commission an artist to create a series of interactive lighting elements that respond to touch.
- 👤 Residents and visitors, children & young people.
- 💷 £50,000

6. The Civic Quarter:  
Local Lives

6.1

SMILE

Permanent Sculpture



*A,A* by Jim Sanborn 2004.  
Photo courtesy of the artist.

- 🕒 Improve the visual welcome and create a key meeting point.
- 👤 Tactile permanent work located outside bus station in pedestrianised area. Potential to incorporate text or imagery to reflect heritage and lighting. Could also incorporate seating.
- 👤 Residents & visitors.
- 💷 £60,000

Interactive / Digital



Photo courtesy of the artist.

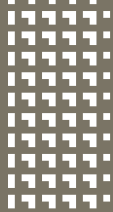


*Hello Lamp Post* originally created for Playable City award 2013 by PAN Studio  
📍 Bristol

As the first commission of Bristol's Playable City Award, produced by Watershed, Hello Lamp Post invites you to try a new way of communicating through lamp posts, post boxes and other familiar street furniture, by texting the unique codes found on each object to a Bristol number. It offers a unique opportunity to share your memories of the city and uncover the stories that other people leave behind.

[www.hellolamppost.co.uk](http://www.hellolamppost.co.uk)





## Street Art



### Streets of Colour by Jo Peel 📍 Kirklees

The artwork was designed and painted by the award-winning street artist Jo Peel, with help from students from the University of Huddersfield as part of the University's Innovation and Creative Exchange programme. The mural celebrates key features of Huddersfield's history acknowledging the town's textile heritage, the Georgian and Victorian architecture, all the way through to modern day Huddersfield with the University's Oastler Building and the steel structure of the new Barbara Hepworth Building during construction, finishing the piece.

# 7. Multiple Locations

## 7.1

EXPLORE

### Digital Trail



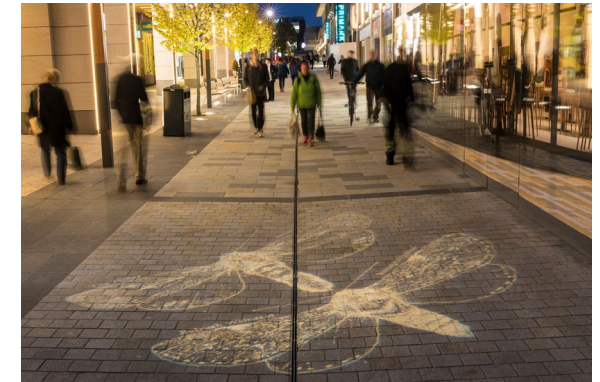
*Hello Lamp Post* originally created for Playable City award 2013 by PAN Studio, Bristol.

- 🎯 Offer a new way for residents and visitors to explore the town and learn about its heritage in more depth.
- 📱 Augmented reality trails bringing heritage and stories to life. A pilot project could include a digital artist turning one of the existing trails into an AR experience e.g. Caribbean Heritage Trail. Consider ongoing costs & upkeep. Limited lifespan.
- 👤 General public with focus on tourists, students, young people
- 💷 £25,000 - initial pilot project to test idea.

## 7.2

EXPLORE

### Integrated designs in hard landscaping



*Gobo Moth Lights* by Kerry Lemon, Bracknell, Berkshire. Photo: © John Sturrock Gillespies.

- 🎯 Encourage exploration of the town and increase civic pride.
- 📱 Link to heritage in a fun way. Permanent. Could connect to x96 lions - story of lion coming alive at night to protect the town..
- 👤 Primarily aimed at families (local and visitors)
- 💷 £60,000



7.3

SMILE

Street Art



Feature Walls project 2016 by Fauna Graphic, Sheffield.

- 🎯 Improve perceptions and increase distinctiveness.
- ☰ Trail of high-quality works visualising heritage / reflecting the communities and the landscape. Semi-permanent.
- 👤 Residents, visitors, students, young people
- 💷 £40,000

Street Furniture



Photo courtesy of the artist



**Tudor Square** designed by Broadbent Studio in collaboration with Sheffield City Council Landscape Team.

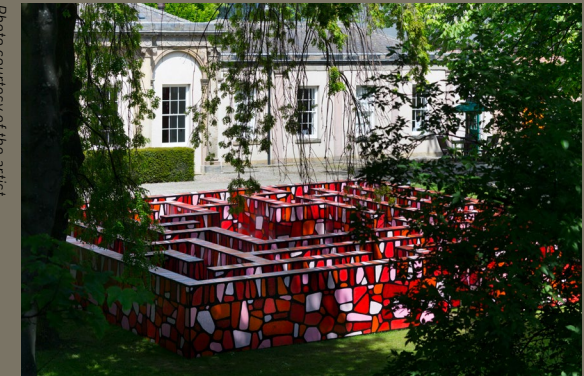
📍 Sheffield

Broadbent were commissioned by Sheffield City Council to work with their in-house landscape architecture team to influence the public realm design of Tudor Square, the cultural heart of Sheffield. Sculptural planters and seating units were designed, influenced by the City's industrial heritage and its remarkable natural landscape. The designs took on the natural forms of pebbles and boulders with distinctive carved markings and feature lines with tactile points of detail.

Temporary



Photo courtesy of the artist



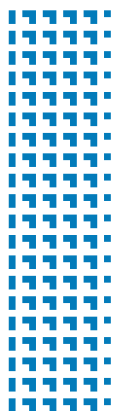
**A Maze for Yorkshire** by Richard Woods  
📍 Wakefield

A fantastical cartoon dry-stone wall by internationally renowned artist Richard Woods installed in the garden of the Grade II\* listed Orangery. This was a space for visitors to participate in a high-quality arts experience and also a platform for a wide range of community organised events and activities throughout the summer of 2013.

[www.beam.uk.net/case-studies/a-maze-for-yorkshire](http://www.beam.uk.net/case-studies/a-maze-for-yorkshire)



# Cross-cutting Guidance



## Public Art Commissioning Process Management and Governance

A lead person with the relevant expertise should be appointed to manage the commissioning process (internal or independent consultant).

A Public Art Steering Group (PASG) should be established to guide public art commissions which may include representatives from relevant Council departments, partners, funders and community representatives.

The PASG will be advisory and will participate in approving artist briefs, shortlisting, artist interviews and attending regular project updates.

## Supporting the Case for Inclusion

Embedding equality, inclusion and diversity into the commissioning process and supporting Arts Council England's Creative Case for Diversity should be standard practice and all projects should adhere to the Kirklees 'Inclusion and Diversity Policy Statement'.

### Actions to support the case for inclusion

- The PASG should include representatives of / or engage advice to support the inclusion and diversity policy.
- Artist briefs should include accessibility information and contact details for any support required during the application process.
- Open call competitions should be widely promoted with the project lead being proactive in seeking partners to share briefs with their networks. This may include seeking out partners who specifically support artists who identify as BAME or disabled, or those who represent artists from the LGBT+ community or artists of younger or older age groups.
- For direct artist invitations or limited competition approaches, the project lead should consider shortlisting artists who are most appropriate for the commission requirements and representative of the community that will experience the work.
- Whenever possible make sure site visits and meetings are accessible.
- Ensure all marketing is inclusive being mindful of language and visual messages and include accessibility information.

- Minimise barriers to participation with completed artworks and interventions. Considerations may include: physical and emotional access, any potential negative impacts for visitors who are blind or suffer from low vision and those suffering from dementia, economic barriers etc.
- The PASG should include a review of inclusion and diversity within the evaluation process.

## Artist Briefs

Defining a clear and robust project brief from the outset is essential. The brief should include contextual information; vision; aims, objectives and desired outcomes; details of proposed locations, any issues / restrictions; context of site; consultation and engagement requirements; budget and associated project stages (concept design, detailed design, fabrication, installation etc); ownership and copyright; production schedule; liabilities; schedule of payments; maintenance and decommissioning; health and safety; documentation; accessibility information and decision making process.

## Setting Project Budgets

Budgets should be realistic and take the following into account:

- **Artist fees** – This should include all stages of involvement: concept and detailed design, fabrication and installation, attendance at opening events and press coverage. Guidance issued by AN Magazine in 2018 for Visual Artists day rates should be reviewed. This provides sample day rates to guide arts budgeting and to help visual artists negotiate a fair rate of pay for short-term contracts such as commissions, residencies and community projects. The guidance acknowledges that 'once an artist has more than 10 years' experience, the rate they can charge will depend on other external factors such as an artist's art world track record and or unique attributes and market forces.' [https://static.a-n.co.uk/wp-content/uploads/2018/01/Guidance\\_on\\_fees\\_and\\_day\\_rates\\_for\\_visual\\_artists\\_2018.pdf](https://static.a-n.co.uk/wp-content/uploads/2018/01/Guidance_on_fees_and_day_rates_for_visual_artists_2018.pdf)
- **Travel and Accommodation** – Depending on the artist's location these costs may be in addition to the artist day rate.
- **Additional Expertise** – Depending on the nature of the project budgets should allow for any other expertise required such as public art consultants, structural engineers, marketing, evaluation etc.
- **Permissions** – allowance for planning permissions, temporary event licences etc should be included.
- **Costs for community engagement and consultation** – this could potentially include materials, refreshments, design and print, volunteer expenses, venue hire etc.

- **Exhibition** – if the artist is expected to exhibit their proposals an allowance for design and print of exhibition boards, maquettes / models and promotional costs should be included.
- **Fabrication, delivery and installation costs** – this may also need to include security costs if installation takes place over more than one day.
- **Maintenance and decommission costs**
- **Documentation** – it is always preferable to allow budget for photography and or filming and when relevant allowance for a project brochure or leaflet should be in place.
- **Opening Events, Promotion & Interpretation costs** – allowance should be included for any opening events, publicity costs and interpretation plaques or materials.
- A **contingency** of 10% should be in place during the fabrication and installation stages.
- **Insurances** – Public liability insurance and insurance costs once the ownership of work is transferred to the client.
- **VAT and / other tax**
- Payment schedules should be negotiated with the artist to ensure that payment milestones don't leave the artist cashflowing project costs during the fabrication and installation stages.

## Promoting Opportunities

In order to reach a diverse range of artists it is important to engage partners and key networks in helping to promote commission opportunities. This can include reaching out to invite them to share information via their e-communications, websites and sharing via social media channels. There are also national networks, journals and forums that you can pay for advertising commissions / competitions e.g. AN Magazine, Curator Space.

### National

- Arts Jobs - Arts Council England
- Axisweb
- UK Young Artists
- Disability Arts UK

### Regional

- Culture Forum North
- Yorkshire Visual Arts Network (YVAN)
- Yorkshire Art Space
- The Art House

### Local

- Kirklees Council (e.g. Creative Kirklees, MUSiK etc.)
- Creative networks & organisations Huddersfield University



## Artist Appointment

There are several ways to appoint an artist. The best or preferred method will depend on the scale and nature of the project. There are three main ways to identify and appoint an artist including: open competition; limited competition; and direct invitation.

To ensure a fair process, assessment should be undertaken against the criteria set out in the artist brief alongside consideration of the quality, success, relevance and scale of the artists' previous work. For permanent commissions it is essential to establish that the artist has trusted fabricators and/or experience of collaborating with fabricators and installation experts. At least two references should be sought before appointment.

## Levering Additional Investment

Funding for public art, whether it is temporary or permanent is normally drawn down from multiple sources. If a partnership approach is adopted not only can the commission/s support multiple agendas, there is also the potential to draw funding from multiple sources.

It should be noted that sources of funding for permanent artworks are limited and the PASG will need to carefully consider how to add the most value to existing allocated budgets, as secured match funding to attract additional investment.

A range of potential funding sources for permanent / temporary works are listed below:

- Existing Design Budgets (e.g. landscaping, lighting, street furniture etc.)
- Arts Council England – various strands
- Trusts and Foundations (National) e.g. Esmée Fairbairn Foundation
- Trusts and Foundations (Local) e.g. One Community - the Kirklees Community Foundation
- National Lottery Heritage Funding / National Lottery Community Fund
- Health & Wellbeing – e.g. Wellcome Trust
- Digital / Innovation – e.g. NESTA, Arts Council England
- Landfill Tax Credits
- Private Donation, Business sponsorship, Business Improvement District's
- Individuals – crowdfunding

## Minimising Environmental Impact

During the concept design phase, the artist and PASG should consider how to minimise impact on the environment. This could include:

- Encouraging use of public transport for artists / PASG involved and utilising video calls if a site visit is not necessary.
- Encouraging use of more local fabricators / contractors and locally sourced materials as appropriate.
- Careful consideration of materials used for temporary and permanent works including any foundations required.
- Consideration of any damage to the environment through any foundations required and during the installation processes.
- Works including lighting will be sensitive to impacts on local bird and animal life, and mitigate impacts
- Power use for lighting and sound should wherever possible use renewable energy e.g. kinetic, solar power, or clockwork
- Consultation with landscape architects, local conservation groups to ensure that invasive species are not included in any complementary planting and that any such is appropriate to the site

## Embedding Learning and Engagement

Opportunities for learning, mentoring, co-production and engagement should be embedded from the outset of each project to maximise value and could be open to members of the community, local artists and creatives, students, local arts and cultural organisations, Council Members and officers.

These could include:

- Being a member of the PASG or shadowing the PASG.
- Mentoring opportunities within artist commissions.
- Embedding artist talks.
- Embedding community engagement within commissions to include workshops and events.
- Embedding opportunities for children and young people to work with commissioned artists.
- Documenting commissions and sharing lessons learnt through online case studies.

- Student placements on the PASG or to support commissioned artists deliver engagement programmes.
- Opening up learning to wider creative sector through artist / project lead delivering talks as part of regional or national events.

## Practical Considerations for Temporary Events in Public Spaces

A range of publications and toolkits relating to outdoor arts can be sourced from <https://outdoorartsuk.org/about-outdoorartsuk/publications-list/>

For the purpose of this plan it is important that the following considerations are taken into account when designing new public spaces outlined in the Huddersfield Blueprint:

- **Power** – access to power may be required for temporary interventions in public spaces.
- **Shelter** – some areas of shelter from the weather would be beneficial for performers, equipment and audiences although this could be budgeted for within specific projects.
- **Space** – reasonable sized, flat areas of space should be identified for temporary interventions / staging and include enough surrounding space for audiences / crowds.
- **Access** – areas for access to deliver / collect equipment and materials should be identified within / near public spaces ensuring ground materials are durable for heavy loads.
- **Security** – this should be a consideration during set up, delivery and de-installation.

## Communication and Interpretation

A transparent process should be adopted to ensure clear communication about the commission from start to finish. This will support public engagement throughout, build audiences and encourage local ownership of temporary and permanent commissions. Interpretation of the work should be included whether in the form of a plaque, leaflet, website etc. to acknowledge the artist, client, funder and provide some detail about the inspiration behind the work to enable people to gain a better understanding.

## Evaluation

Each commission will have its own targets and timeline, and evaluation meetings should be arranged at key milestones with the PASG and the appointed artist to monitor progress against original aims. It may be appropriate to engage external expertise to lead this process.

It is important that the PASG:

- Ensures that all user groups are consulted and involved in the evaluation process
- Gathers baseline information to establish effectiveness of what subsequently takes place
- Gathers data that links, where appropriate, to local plans and strategies ensuring it is GDPR compliant
- Decides if it is the process or the product, or both, which are being evaluated
- Uses a combination of quantitative and qualitative data gathering

## Maintenance, Decommission and Insurance Considerations

The following points should be taken into consideration to manage maintenance requirements:

- Maintenance of public artworks should be considered from the outset and built into the town centre management plan.
- An ongoing maintenance budget should be in place for any works that include use of water, electricity, digital or moving parts.
- Artists should provide a maintenance schedule including contact details for the artist and any fabricators used, details of any colour palettes, materials used as well as detailed instructions for caring for the work plus a decommissioning plan.
- The artist contract should clearly highlight responsibilities in regard to installation and issues that may arise, particularly in the 12 months following hand over.
- Consider the need for and how works could be moved in future e.g. consider placement, fixings etc.
- Seek advice from the artist about the shelf life of any digital works and potential costs for regular updates.
- Once the ownership of the work has been transferred to the client the responsible organisation should ensure that the adopted works are properly insured for damage, fire or theft and public liability insurance.
- It is essential to keep a central record of public artworks and associated details and maintenance plans to avoid future problems if key personnel move on.

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