THE BARNSLEY PUBLIC ART STRATEGY
Barnsley has a long history of using public art and sculpture to enhance both the borough’s cultural offer and civic pride. This Strategy will enable us to develop and explore new avenues and partnerships to bring great art to Barnsley, enhancing the borough’s cultural offer for its communities and visitors, which will, in turn, help to grow the visitor economy. Barnsley has built up a positive reputation of punching above its weight in terms of cultural offer. The implementation of this strategy will provide us with the opportunity to strengthen the borough’s position and raise its standing even higher.

Cllr Miller Cabinet Member, Place

Cllr Roy Miller
Cabinet Member, Place
This study was commissioned by Barnsley Council from Beam in 2014 as part of the Council’s effort to bring quality, consistency, and updated intelligence to its activities and overall policies regarding the arts in the public realm.

Beam is a Yorkshire based creative company and charity with wide experience in the field of public art and creative commissioning. The qualities that make Barnsley distinctive – its landscape, built environment, history and people – have helped to shape this Strategy and in particular formed the basis of its proposed overall vision and strategic themes.

It is intended that the Council will be able to utilise this Strategy as a practical guide to support the commissioning and/or deployment of public art.

**Principle Findings**

- There is considerable evidence nationally that the arts in public spaces – sculpture, performance, light, and integrated design elements – can deliver a significant contribution to the qualities of good public realm that make for successful places – design quality, connectivity, positive experiences, public participation, delight.
- The evidence shows that this happens best when the arts are facilitated by a context of positive policy, encouragement, and action by a local authority working in collaboration with local organisations and citizens, and private, public, and voluntary sector stakeholders.
- There is evident potential for Barnsley to become well known for innovative public art commissioning, and for this to support aims in terms of the visitor economy, culture, skills and graduate retention, and wellbeing. There is some good previous practice and considerable support within existing policies, and the Borough has many character assets for artists to draw on, interpret and imaginatively re-present.
- In order to take this opportunity, the Council will need to be realistic but ambitious in aspiration, deal with impediments and constraints by taking a proactive stance, and set in train a series of practical and achievable measures.
- Financial resources are scarce, but successfully facilitating public art is not necessarily expensive and can be achieved by introducing it early and opportunistically in the development process; by careful deployment of planning policy and other tools; and by the pooling of resources from various sources.

**Strategy Process and Content**

Beam's brief for the Strategy was to:

- Consult with interested parties.
- Set within a national context and precedents of good practice.
- Articulate a vision for public arts across Barnsley.
- Respond to the historic and contemporary context of Barnsley.
- Provide practical solutions and commissioning/management/maintenance protocols.
- Make recommendations and provide guidance for implementation of the Strategy.

**Producing the Strategy has involved…**

- Commissioning three permanent artworks in the Town Centre.
- Two stakeholder workshops supporting the development of the overall vision and key themes.
- One site visit and workshop focused on Goldthorpe.
- Production of detailed ‘Area Briefing Forms’ to demonstrate the potential for public art in two key locations as examples – Barnsley Town Centre and Goldthorpe. Conclusions are amalgamated, key recommendations made and a first year action plan detailed to kick-start the implementation of the strategy.
A VISION FOR THE PUBLIC ARTS STRATEGY

The arts in the public realm will:

Contribute to Barnsley’s distinctiveness, enabling residents and visitors to engage with and discover the Borough’s cultural heritage and future through ambitious, innovative commissioning.

Create lasting memories of positive experiences of Barnsley as a place, exploring landscapes, the built environment, and most importantly the character of Barnsley – its people.

Strategic Themes

- **Story-telling**: Reveal stories about Barnsley’s past, present and future, and create new ones.
- **The Great Outdoors**: Draw inspiration from Barnsley’s diverse landscapes, including its network of waterways, rivers and canals.
- **Looking Forward**: Innovate and inspire, encourage the use of the latest technologies, showcasing world-class practice and promoting the potential for interactive works.

Borough-wide Ideas

- **‘Curiosity’**: A series of artworks across the Borough linked to and linking visitor attractions.
- **‘Barnsley Beacons’**: Marking former mineshafts and other key points with artworks utilising new technologies and light.
- **‘Reveal!’**: Discreet artworks amongst Barnsley’s many walking and cycling routes and trails, encouraging exploration.

Principle Recommendations

- Adopt a forward-looking and Borough-wide strategy for the commissioning of the public arts that embraces a variety of disciplines, approaches, materials and scales, and is prepared to be experimental.
- Adopt a Strategy that aims for overall connectivity and coherence, while remaining flexible and open to opportunity.
- Adopt a wide definition of the arts in the public realm, to include the temporary, performance, the digital arts, and artists’ contribution within design teams, as well as to the more traditional approaches of sculpture and object-based art.
- Combine the commissioning of new work with the carefully-considered borrowing of existing contemporary artworks – for example, by means of an arrangement with the Yorkshire Sculpture Park.
- Ensure quality and consistency of process and decision-making through the creation of an effective Public Art Steering Group, with appropriate representation and expertise, to guide and advise on individual commissions and the ongoing development of the Strategy.
- Continue to ensure that the arts have a voice in the Borough’s planning system and Design Review processes.
- Seek to engage stakeholders and communities in the process of developing public art commissions, while ensuring quality outcomes and the principle of artistic integrity.

Implementing the Strategy

The Council should:

- Formally adopt the Strategy.
- Promote the Strategy internally and across departments to ensure wide awareness among officers and members and its integration with relevant policies and priorities in planning, economic development, health and wellbeing.
- Promote the Strategy to the Council’s partners and stakeholders, and the local arts community to raise awareness about the vision and encourage support.
- Signpost developers and investors to the Strategy to encourage the implementation of public art throughout any development.
- Take advantage of impending developments and seek to pool resources to fund the public arts.
- Create a Seed Fund to encourage community action and seek to work with community champions to help promote the Strategy.
- Consolidate and promote existing ‘catalogue’ of works across the borough, online and by other means.
- Ensure that sufficient expertise is available to implement the Strategy through appointment of a specialist officer or external consultant, and through training and awareness-raising for officers, members, and key partners.
2 INTRODUCTION

2.1 Our Brief
Beam was commissioned to develop a public art strategy for Barnsley Metropolitan Borough Council in consultation with officers within the Arts, Museums & Archives Service, local authority members and key partner organisations. Beam was also asked to seek opportunities for action-based learning through a programme of live public art commissions, as well as workshops and forums to both assist with the development of the strategy and to support its implementation through increased understanding of the issues, approaches and benefits.

2.2 Our Methodology
Beam adopted an approach that ensured a comprehensive, opportunity-focused, practical, strategy that is firm but flexible. During the research period for the overall project, and the development of the Public Art Strategy, we researched local policy with a particular focus on the Town Centre Public Spaces Strategy. We also fully referenced current and relevant national policy and practice, including the National Planning Policy Framework (NPPF), and applied the latest thinking about the relationship between planning and the arts in the public realm, as well as exploring the main methods for financing the arts in the public realm.

Consultation with key stakeholders and special interest groups raised awareness of the benefits of public art whilst engaging participants in the development of the overarching vision and strategic themes for the strategy: Key stakeholders included representatives from Arts, Museums and Archive Service, Barnsley Council members, Barnsley Regeneration and Planning departments, The Barnsley Civic, Barnsley Civic Trust, Dearne Valley Landscape Partnership, Horizon Community College, local interest/community groups, and local artists across the borough.

In parallel with undertaking this Strategy Beam has been responsible for managing a number of permanent public art commissions in Barnsley city centre. We have included these projects as case studies to illustrate methodologies and budgets.

Public art, being part of the public realm, does not exist in isolation from other issues and interests, and it is important to articulate the relationship between the Public Art Strategy and the Council’s other policy areas – for instance, health and wellbeing, retail, tourism, regeneration, and overall place-making.

The arts in the public realm are also not restricted to sculpture, and our Strategy approach includes an understanding of the potential of other artforms, temporary artworks, music, literature and performance, as well as creative interventions that are integrated with new developments in the public realm – sometimes to the extent that the contribution of an artist, working closely within a design team, is not separately distinguishable as ‘art’.

Aim
Our aim was to develop a practical Public Art Strategy that provides the Council with a rationale for and, a framework and guidance to support, the sustainable development and implementation of a coherent programme of public art across the Borough, including public art commissions, loans and gifted art.

Objectives
• Develop an overarching vision specifically for public art in Barnsley.
• Produce a set of key themes and strategies that are relevant to Barnsley including the wider benefits to Barnsley.
• Identify priority areas/types of areas/types of developments that have potential for implementing public art.
• Develop recommendations of how to allocate finances to enable the Council to take a strategic approach to implementing, promoting and maintaining public art throughout the Borough.
• Develop guidelines to ensure valuable community engagement can be undertaken during the commissioning process.
• Produce a strategy that can influence local planning policies.
• Develop a set of recommendations and a 12-month action plan to kick-start the implementation of the Strategy.
• Provide examples of good practice for commissioning methodologies.
• Provide examples of good practice for a range of artforms.
• Develop recommendations to ensure a consistent approach – e.g. via a steering group, setting criteria for approval of work, etc.
• Challenge traditional perceptions of public art.
• Ensure the Strategy is linked to other local initiatives such as the Dearne Valley Landscape Partnership and Town Centre Development.

Deliverables
• Research and development.
• Engagement and consultation with key stakeholders and local interest groups.
• A final report detailing the Public Art Strategy and key research including details of the commissioned artworks for the Barnsley Pals Square and Gateway artworks.
• Accompanying set of guidelines with templates, methodologies and protocols that can be used in the future.
• Accompanying set of appendices detailing the research and consultation undertaken.

The Strategy is divided into 4 sections:
A. What is Public Art?
B. The Context for Public Art
C. Delivering Arts in the Public Realm
D. Appendices
Public Art is a principle. A principle of improving the changing environment through the arts. Public art is not an artform. It utilises the arts to assist those involved in increasing the quality in the environment.

Public Art Forum – opening statement to the National Heritage Select Committee, 1996.
Public art has both intrinsic and instrumental value. Intrinsic value refers to the aesthetic value of any work of art. Instrumental value refers to the ability of art to educate, stimulate commerce, increase real estate value, build better citizens, increase tourism and provide other benefits.

Public Art has Positive Economic Impact, John Caldwell 2012.

A.4 The Impact of Public Art

Although difficult to quantify the value of public art, it is evident that public art can help create a sense of place and draw out the distinctiveness of that particular area. Public art can contribute to social health and well-being as well as contributing economically through attracting investment and tourism in an area. Public art should reflect the character and nature of the place it is sited and become intertwined with the cultural offer of that place. See Section D.3 for a summary of research.

Quantifying the benefits and expressing them in terms of facts and figures that can evidence the contribution made to our collective and individual lives has always presented a problem, but it is something that arts and culture organisations will always have to do in order to secure funding from both public and private sources.

For every £1 of salary paid by the arts and culture industry, an additional £2.01 is generated in the wider economy through indirect and induced multiplier impacts.

There are five key ways that arts and culture can boost local economies: attracting visitors; creating jobs and developing skills; attracting and retaining businesses; revitalising places; and developing talent.

Public Art Forum – opening statement to the National Heritage Select Committee, 1996.
To secure opportunities and funding for public art it is necessary for a local planning authority to produce a long term policy and strategy which identifies where, when, how and why public art will be delivered as part of specific development sites and as part of the development of a place as a whole.

The policy and strategy should form part of the local planning authority’s local plan. On this basis the Community Infrastructure Levy (CIL) can be used to secure the provision of public art across the development of a place as a whole.

ixa, Public Art Think Tank, 2012.
Community Infrastructure Levy (CIL)

The Community Infrastructure Levy is a planning charge, introduced by the Planning Act 2008 as a tool for local authorities in England and Wales to help deliver infrastructure to support the development of their area.

It came into force on 6 April 2010 through the Community Infrastructure Levy Regulations 2010. Development may be liable for a charge under the Community Infrastructure Levy (CIL) if a local planning authority has chosen to set a charge in its area.

Barnsley Metropolitan Borough Council was selected to be a front-runner and is amongst the first councils to implement CIL in the country. However, the implementation of CIL is closely dependent on the implementation of a Local Plan and consequently the Council is at the very early stage of adoption. Ultimately, the Council has a choice as to whether or not CIL is adopted and current indications are that the earliest date the framework could be implemented would be summer 2016.

Pooling

In some cases Local Authorities have produced Developer Contribution Guidance that incorporates the opportunity for public art contributions through CIL. Percent for Art, and other sources such as donations, to be pooled and then applied according to the priorities and projects laid out in a Public Art Strategy. This tactic gives more control and coherence to an authority or community, allowing for considered investment over time rather than one-off public art project funding that arises haphazardly and must be used immediately or lost. For more information see Section D.5.

Percent for Art

A Percent for Art scheme is a policy that encourages, if not enforces, the allocation of on average 1% of the total cost of a new development towards the creation of public art on a particular scheme. This ‘public art’ can be incorporated in various ways from fully integrated within the landscape, structure, lighting, furniture etc. to stand-alone works. Often a key part of these public art projects is engagement by the artist or creative team with key stakeholders and local communities to feed into the development of the project. For more information see Section D.5.

“The levy can be used to fund a wide range of infrastructure, including transport, flood defences, schools, hospitals, and other health and social care. This definition allows the levy to be used to fund a very broad range of facilities such as play areas, parks and green spaces, cultural and sports facilities, academies and free schools, district heating schemes and police stations and other community safety facilities.

Local authorities must spend the levy on infrastructure needed to support the development of their area, and they will decide what infrastructure is needed.

Fifteen per cent of Community Infrastructure Levy charging authority receipts are passed directly to those Parish and Town Councils (in England) and Community Councils (in Wales) where development has taken place.”

A.6 The Value of Engagement and Consultation

Before commencing a public art project, be aware that making art for a public place is not as straightforward as choosing a painting to put on your wall. Any artwork installed will be making a statement about the area where it is sited, and people cannot avoid seeing it, whether they are residents or just a passing through.

It is of course impossible to create an artwork that everyone will like, and when choosing an artist, you may not have a true idea of how the work will eventually look. Even if an artist creates something so bland that the work offends nobody, some people will object it for that very reason.

It is therefore important to engage and consult with communities in the immediate vicinity of the artwork location to engage them in the process, so they can make express their views. People are much more negative if they think that they are not included, but are much more supportive if they are invited to contribute ideas about the situation, content, materials etc.

There may already be a Steering Group in place, but if not, a group of local residents and representatives of local agencies e.g. the parish council, local schools etc., will help to smooth the way and provide good advice about who and how to consult with local people.

Because it makes a statement about the area, a public artwork can also become the focus for other community issues acting like a lightning rod. This is particularly true if the Local Authority is managing the project. Make sure that facilitators listen to people about their issues and, without taking responsibility, provide the contacts of, people who can actually take on these issues. Otherwise the project will continue to be weighed down by these additional matters, and the value of the artwork lost in other issues.

Community Contributions

Depending on where the artwork is to be sited, it may be desirable to have contributions from local people and children into the design, and if this is your ambition, the artist selected should be able to lead workshops in the community to gather their thoughts. These could be with local heritage groups, other community or art groups, and open meetings or at a school. Every artist is different in the way they incorporate these ideas – some are keen on using imagery created in the workshops, others may take a general theme. The artist may simply want to engage the local community in the process, perhaps learning about a particular theme linked to the artwork or learning a new skill/process linked to the artists work. Whenever possible commissioners should seek to engage children and young people in the process to add value to projects through the inclusion of learning opportunities. This can include artist talks, creative design workshops, site visits, setting mini projects based on the professional commission etc.

Community engagement is important, long-term, to the success of the project – a community that has been involved in the process of developing the artwork will feel more ownership and a sense of responsibility for the work and it is much less likely to suffer from vandalism in the future.

A.7 Maintaining Public Art

Public art should be designed to be fit for purpose. In order to minimize maintenance bear in mind the key points below and see potential pitfalls in Section D.10.

- When commissioning or designing work, consider whether/how it could be moved in future e.g. consider placement, fixings etc.
- Think carefully before including water, electricity or moving parts and beware of false economies such as using cheaper materials that will have to be replaced more frequently.
- Ask commissioned artists to provide a maintenance schedule; spell out clearly in contracts what each side’s responsibility is as regards installation and issues that arise, particularly in the first year. This schedule should include full contact details of 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. Contracts may offer artists first refusal on any repairs or alterations that become necessary.
- A minimum timeframe for the artist to guarantee the quality of workmanship and materials used e.g. for a period of 12 months from the date of acceptance.
- Maintenance of and final responsibility for commissioned artworks should be considered from the start of a commission as there may be ongoing revenue costs.
- Once the ownership of the work has been transferred to the client the responsible organisation should ensure that the adopted works are properly insured.
- Good record-keeping and labelling is essential and helps to avoid problems if key personnel move on. All programmes should have an inventory, which can be a simple spreadsheet and a digital photograph of every artwork.
SECTION B: 
THE CONTEXT FOR PUBLIC ART

B.1 Introduction
This section sets the arts into the context of the main current and recent policies, strategies, and studies that pertain to the arts in the public realm – nationally, regionally and locally. It analyses Barnsley’s position in more detail – its track record in public art, current borough-wide projects and aspirations, and the borough’s current strengths and weaknesses that could potentially provide opportunities to develop public art projects.

For the purposes of brevity, we present only some of the key aspects of longer documents, which can be accessed further in Section D.2.

B.2 Policy and Strategy Context – National, Regional, Local

B.2.1 National
There is considerable precedent in the UK (see previous Section A.5) for the public arts to occur in the context of development and the planning system, yet the implementation of public art in the UK remains the exception rather than the rule, the arts and artists remain marginalised, and thus their potential within design quality and place-making is still significantly underplayed and undervalued. Often this happens not because of cost or timing issues (although these are often fielded as an excuse) but because those responsible are unaware of the procedures and policies that would make art possible.

Yet the UK’s planning system continues to be used very effectively by many local authorities – Bristol, Chesterfield, Cambridge, to name just three – as a powerful tool to secure resources for the arts in the public realm. One key question for proponents of public art, therefore, concerns the levers that are available within planning policy, and the evidence accrued in various research, by which public art can be considered, encouraged, and even enforced, on a level with statutory and other strategic considerations.

National Planning Policy Framework (NPPF)
The planning system remains a powerful if under-utilised tool for encouraging the arts. The National Planning Policy Framework (NPPF) (27 March 2012) is a key document affecting all aspects of planning, but has yet to be fully assessed or tested in terms of its stance on culture and the arts in the context of planning and planning control.

ixa, the UK’s national ‘think tank’ for public art, has done considerable work to assess the status of public art within the NPPF. Its legal and planning research concludes that the inclusion of cultural wellbeing as a material consideration within the NPPF gives public art an important new status, since any rational and civic definition of cultural wellbeing must include wide access to the arts.

Culture and Sport Planning Toolkit
Guidance issued through the Culture and Sport Planning Toolkit (June 2013) produced by The Town and Country Planning Association provides:

“an authoritative, although not exhaustive, resource for planners and culture and sport practitioners in England. It is designed to enable them to plan effectively for culture, arts and sport through the planning system, and it demonstrates the art of the possible in using the planning system as a means of achieving local priorities. The guidance provided is non-statutory, but is supported by organisations from across the culture, arts, sport and planning sectors, and its adoption within the planning process is encouraged by these organisations. The approaches detailed in the guide have been developed to support the policies set out in the National Planning Policy Framework.”

The Toolkit advises that, in general, the public art policies, strategies and supplementary planning guidance associated with Local Development Frameworks and Local Plans all state that public art promotes and supports:

- the economic development of places, by contributing to re-branding and attracting tourists;
- the environmental development of places, by enhancing the design of the built environment; and
- the social development of places, by enabling people to celebrate and/or investigate local identity and/or local issues.

It advises that, in setting a strategic vision for public art, developing planning policy and taking planning decisions, the following planning considerations should be taken into account:

- A long-term policy and strategy for public art requires an evidence base.
- A local planning authority should ensure that public art expertise is in place to assist it with the development, implementation and evaluation of a public art policy and strategy.
- The involvement of public art expertise with a local planning authority could include the development and implementation of public art projects relating to the list of projects to be funded by Community Infrastructure Levy (CIL).
- The involvement of public art expertise and artists with a specific development site should include the development and implementation of a public art plan prior to the submission of a planning application.

The Farrell Review of Architecture in the Built Environment (March 2014)
The Farrell Review was inaugurated by DCMS Minister Ed Vaizey in 2013 and conducted independently by Terry Farrell and Partners supported by volunteer advisors and the built environment sector. It describes itself as ‘a broad and independent review of collective efforts to plan and design our future built environment, which in turn shapes the way we live our lives’. The first significant study of the relevant issues since the Urban Task Force Report led by Lord Rogers in 1998, the Review refers to, and places significant value on, the role of the arts and artists in place-making.

“Many contributors to the Farrell Review stressed the role of the arts and artists in improving our everyday places. From the workshops, three clear messages emerged confirming the importance of public art:

- Contributing design and placemaking skills to architecture and the public realm.
- Animating public space and creating a sense of place through permanent and temporary art, performance and street arts.
- Engaging people of all ages and backgrounds in debating, conceiving, planning, designing and using the public realm.”

The Farrell Review p. 67

The Review also backs the use of architecture and the built environment to teach the arts (and other subjects) in schools, and promotes the idea that every city and town should have an ‘urban room’ – a space where the public can come to see models and plans of their place and to discuss its future.

- Since better understanding of place by both the public and professionals is an important foundation for the role of the arts in place-making, this concept is a relevant one to this Strategy. Furthermore, among the ongoing initiatives spawned by the Farrell Review is one aimed at bringing together relevant communities of interest to promote and lobby for the role of the arts in the public realm.
B.2.2 Regional

Barnsley’s location means it is ideally placed to support sustainable economic growth in both Leeds and Sheffield city regions.

Leeds City Region

The Leeds-centred LEP is the ‘business-led’ body charged by the government with guiding economic development in the city region. Within the key objectives for the Leeds City Region there is reference to design quality in the physical urban environment, and therefore potentially a role for artists and other creatives. It calls for:

- A network of strong local clusters of activity in the creative and cultural industries, which provide an important source of employment and inimitable character to the city region’s many distinctive places.
- A distinctive mix of urban and rural areas in close proximity with attractive open space both within and between our cities and towns, which provide a high quality of life.

Its priorities are similarly significant:

- Strategic Priority 1 – Develop the city region offer and collective capacity for attracting indigenous and inward investment.
- Strategic Priority 2 – Facilitate delivery of key investment in our cities and towns that both directly supports business and improves the overall attractiveness of the city region e.g. the right mix of new housing and making the most effective use of our cultural and environmental offer.

Sheffield City Region

The Sheffield City Region has a diverse economy comprising a dynamic core city, important towns and market towns, impressive countryside and a significant rural economy. The City Region encompasses more than 1.8 million people and approximately 700,000 jobs.

The City Region is located at the strategic heart of the country and is comprised of nine local authority areas, including Barnsley.

Whilst Sheffield City Region policy currently has no direct reference to public art it is clear that considerable value is placed on the potential economic impact of the creative and digital industries. The vision of the Creative and Digital Industries Sector Group is as follows:

“To nurture the economic, cultural and social drivers of the creative and digital industries sector to deliver a triple bottom line of benefits: increased competitiveness, widespread creativity and a community of homegrown talent.”

Sector Group Chair, Alison McKinnas

Welcome to The North – A Public Arts Strategy for the Northern Way

Sheffield City Region is one of eight city regions originally defined in the 2004 document Moving Forward: The Northern Way, a collaboration between the three former northern Regional Development Agencies. In 2006 Beam produced a Public Art Strategy for the Northern Way, which eventually led to a £4.5 million public art programme coordinated by Arts Council England. The initiative was perhaps over-focused on large-scale art interventions, inspired as it was by the success of Antony Gormley’s ‘Angel of the North’ sculpture, and is now out of date. However, the Strategy contains considerable research, evidence, and ideas about public art and its potential. There has been no more recent equivalent study, and the report may still be of some relevance in the context of regional devolution as this develops.
B.2.3 Local
A range of local plans and initiatives provide ample reference to public art, analysis of its benefits and the effects of its absence, and rationale as to its desirability across the Council’s policy spectrum.

Barnsley Local Plan (Consultation Draft 2014)
The Local Plan is the key fountainhead Development Plan policy document for Barnsley and is the statutory Development Plan embodiment of the NPPF etc.

Vision and Objectives
• Creating a vibrant and attractive town centre.
• Respecting the cultural identity and local character of Barnsley.

Policy BTC4 Improving Public Spaces
17.38 Significant new developments in the town centre must improve the quality of the town centre’s streetscape and public spaces for everyone’s benefit. Public space improvements include such things as surfacing, street furniture, boundary treatments, paving, lighting, benches, litterbins, signage, and public art.

17.42 The aim is for the town to enjoy a wide range of public art, from traditional sculptures and statues to installations that explore new media, using digital images and light. Public art can include specially ordered street furniture. Temporary works of art can allow risks to be taken, particularly during periods of change. The guiding principle is that public art should be varied, creative, of high quality and use appropriate materials. Public art will be particularly encouraged in the Priority Sites identified in the Public Spaces Strategy.

Policy BTC7 Gateways
Development on or next to the gateways identified on Inset Map 2 must:
• Create a strong distinctive visual gateway to the town centre and a sense of arrival.

Barnsley Corporate Plan 2015–2018
Statements within the Corporate Plan do not refer directly to public art, but the recognition of the need for distinctiveness, a forward-looking stance, and to grow the visitor/tourism economy are aims that public art can contribute significantly to.

Vision for Barnsley
“Working together for a brighter future, a better Barnsley”

Corporate Priorities
• Thriving and vibrant economy
• People achieving their potential
• Strong and resilient communities

Growing the Economy
The Council has developed a long term plan to grow the economy priorities in the

“The Jobs and Business Plan 2014–2017” are to
• Create more, better jobs and good business growth
• Increase skills to get more people working
• Develop a vibrant Town Centre
• Strengthen our visitor economy
• Create more and better housing

Barnsley Town Centre Public Spaces Strategy (April 2011, FINAL)
The strategy for Barnsley’s town centre contains a range of references to public art and its potential impact; and its analysis of strengths and weaknesses, and of the character of the town, have informed our research and recommendations regarding the arts in the public realm. [Please note that the Town Centre Area Action Plan (TCAAP) referred to in some of the quotes below is not now being progressed as a stand-alone policy plan but its provisions are being progressed as a part of the Barnsley Local Plan.]
• Providing an interesting and attractive environment by securing important landmark and ground-breaking buildings and good quality public spaces.
• Securing public art in appropriate locations.
• Encouraging the use of sustainable design principles.

Barnsley needs its public spaces to have a ‘wow factor’.

Existing Furniture, Features and Lighting
Features and Public Art
The Town Centre Area Action Plan outlines various opportunities throughout the town centre for the introduction of public art. It concludes that “the town centre will enjoy a wide range of public art…” (TCAAP, 2005, p.31). Mandela Gardens showcases some good examples of public art, however, elsewhere there are limited examples of public art in Barnsley. A statement can be made through public art, echoing Barnsley’s unapologetic approach to architecture and ambition. This can create talking points, attractions for visitors, tell a story and perhaps become a much-loved icon (such as The Angel of the North). Public art should be site specific and sensitively located.

Lighting
Opportunities for feature lighting have not been taken, with the notable exception of the Town Hall, which is illuminated, and The Arcade’s fairy light canopy.

SWOT Analysis of Barnsley
Weaknesses – Lack of Public art and interest
Opportunities – A truly distinctive place to inspire great public spaces

Increased Activity and Diversity
Arts/Culture/Education (Year round programme for new and upgraded public spaces)

Public Spaces Vision
Objectives
• To create a successful town centre which works together with its surrounding towns and villages to make a successful borough.
• To make a clear definition between town and countryside.
• To make a town centre which is a leading economic driver in the sub-region.
• To create a dynamic, mixed-use town centre for everybody.
• To create a town centre which is clearly defined as a different place.
• To make Barnsley beautiful.

Public Spaces Principles
• To link old and new.
• To celebrate the place with strong architecture, hills, lanes and arcades.
• To lift the spirit and add the ‘wow factor’.
Wider Aims
The proposed ‘green sprint’ will provide a pedestrian connection from Town End, through the town centre to the Dearne Valley. (pg 43)

A Vision for future public space functions
Moving towards a pedestrian focused town centre (pg 45)

Signage and wayfinding
Public art can create new landmarks and aid navigation (pg 83)

Features and Public Art
A wide range of public art and features to celebrate Barnsley.

The TCAAP outlines specific areas of Barnsley Town Centre where there are opportunities for the introduction of public art. Some reference to history and heritage are important but the 21st Century Market Town concept presents a real opportunity to be forward thinking.

Installations should aim to inspire and challenge perceptions with a mix of local and international artists, permanent and temporary pieces all aiming to create a vibrant art and culture scene. Within the inner core investment should provide both high impact installations and smaller scale surprises. Outer core investment should be focused on gateway improvements. (pg 85)

Dearne Valley Landscape Partnership (Interpretive Planning Strategy, December 2013)
The Dearne Valley Landscape Partnership (DVLP) has secured £1.9m from the Heritage Lottery Fund (HLF) for a five-year (2014–2019) programme of projects focusing on the historic buildings and landscapes of the Dearne Valley. The DVLP will work with local communities to protect, preserve and enhance the area.

The aims of the DVLP are to:
1. Conserve, protect and enhance the built, natural and cultural heritage that makes up the unique landscape of the Dearne Valley.
2. Enable the community to celebrate the immense value of the Dearne’s heritage, by working with them and other organisations.
3. Increase the community’s understanding, use and enjoyment of the existing natural and built heritage by increasing access opportunities and interpretation.
4.Boost the economic prosperity of the Dearne by making it a place where people want to live, work and visit, building on the sense of place as a positive, forward looking and innovative community
5. Support the local community through providing a range of training, skills and volunteering opportunities.
6. Develop a sustainable partnership, with the local community at its centre, to ensure a lasting legacy for the LP and a viable future for the Dearne’s unique heritage assets.

As part of the development phase of the DVLP a series of documents and strategies were produced including an interpretation strategy, signage strategy, audience development & community engagement strategy, branding guidelines and communications strategy. They all aim to provide cohesion and co-ordination in the area in terms of stories, places and experiences through establishing a series of overarching interpretative themes.

The Dearne Valley is rich in industrial heritage, valuable biodiversity, beautiful landscapes and strong communities. The landscape, geology and geography mean it has been at the heart of industrial development over thousands of years. Coal mining, glassworks, ceramics, brickworks, linen and ironworks have had a huge impact on the landscape and the communities that live in the Dearne.

The DVLP will work with local groups in restoring and protected listed buildings and key environmental sites. The impact and importance of industry on the landscape will be highlighted through a range of surveys and community projects. There will be courses and classes to help people learn more and volunteering opportunities will be supported. Grants will be provided to supported local community groups in helping deliver the aims and objectives of the DVLP. Projects and activities will be supported across the area with an emphasis on developing sustainable skills and projects so that the DVLP has an impact beyond its lifetime.

Conclusions: B.2. Policy and Strategy Context – National, Regional, Local
- It is clear from the various studies that have been undertaken in Barnsley during recent years that there are considerable opportunities to incorporate public art into the town centre and the Borough, as well as recognition of the benefits of so doing.
- There is already a precedent within the various policies to support the integration to public art.
- The integration of public art can support Barnsley’s clear ambitions to enhance culture the visitor economy.
- The Council should be able to utilise this Strategy as a guide to support the commissioning of new/existing work. However, it may be advisable on larger-scale projects, to minimize risk and enlarge artistic opportunity, to engage professional public art consultants.
- The very fact that Barnsley Council has commissioned this Strategy is positive and shows commitment and forward thinking.
B.3 Public Art Precedents in the Borough

The dominant precedent in Barnsley has been to commission public artworks which, although not without interest, have taken a traditional approach, be it through the materials used, the content of the work (usually referencing significant historical events), and the way that the work is displayed. Barnsley has over 60 traditional public artworks that are located throughout the Borough. For a breakdown of existing artworks see Section E.4.

There are also many artistic elements integrated into some of Barnsley’s historical buildings as well as monuments, memorials and mosaics related to the industrial heritage of the town. Most of this work is sculptural; there are some examples to be found where artists have integrated their ideas into street furniture.

One example that stands out for its successful realization through a somewhat more contemporary approach is the Dickie Bird statue on Church Lane, which, whilst being quite traditional in appearance, celebrates a local, present-day sporting celebrity and is posed in such a manner as to be very engaging. This statue has come to be much loved over the years, with residents interacting with it by, for example, dressing it up. While this kind of public ‘adoption’ is welcome, it can also happen with artworks that have a more contemporary and ambiguous quality – even if this generates some controversy.

It is our recommendation to capitalise on the momentum set by the Council’s recent commissions in both art and architecture to become more forward thinking and to create a strategy for the whole Borough that enables the commissioning or siting of artworks that adopt an imaginative and broad approach, and that is cohesive whilst being flexible enough to respond to opportunities.

In order to develop a public art ‘collection’ that is diverse it is recommended that commissioners experiment with a variety of disciplines, materials and scales. This will also inject excitement into the process, and the produce a more engaging range of works.

Where possible the Council should seek to engage communities in the process of developing public art commissions as this will lead to more sustainable projects that the communities in which they are sited will adopt and care for.

Conclusions: B.3 Public Art Precedents in the Borough

- A town and borough of Barnsley’s scale and ambition has room for a wide variety of approaches to the arts in the public realm, creating a range of responses from visitors and citizens. With the Council’s recognition of the need for an imaginative and forward-looking stance, however, there is a risk in continually playing to the past and to the expected.
- It would seem important to include more innovative artistic means, and a wider range of artworks and media that accurately reflects contemporary arts practice – even if this generates some controversy.
- It is our recommendation to capitalise on the momentum set by the Council’s recent commissions in both art and architecture to become more forward thinking and to create a strategy for the whole Borough that enables the commissioning or siting of artworks that adopt an imaginative and broad approach, and that is cohesive whilst being flexible enough to respond to opportunities.

B.4 Assets & Weaknesses Affecting Public Art Development

Each area has its own qualities, both positive and negative, and it is important to identify these when considering public art. It’s also useful, when possible, to involve stakeholders in this analysis, and to have this process guided by officers or other experts who are familiar with the area or location in question, and familiar with the terminology of urban analysis and place-making. In addition to their inherent value such analyses, often best conducted on foot, can help create a sense of common purpose around a potential art project.

When assessing the assets and weaknesses that could impact upon the development of a public art project consider the impact of following key factors in the chosen location:

Key Factors
- Connections – both within the area and to and from the area
- Key buildings – for their architectural and historical merit, function, or value to the local community
- Visitor destinations
- Landmarks
- Green space – publicly accessible
- Water – from ponds and lakes to canals and rivers
- New developments – housing, retail, industrial…
- Heritage
- Character – every place has a unique character developed from the key factors above and the people who live there

Once local assets and weaknesses have been identified then potential opportunities for these factors to be drawn from, addressed or enhanced can be understood as part of the aims of the project and included (without being overly-directive), in the artist’s brief.

Analysis of Barnsley’s town centre, and of Goldthorpe as representative of the borough’s villages, have been included in the Area Briefing Forms in Section C.7.

Conclusions: B.4 Assets & Weaknesses Affecting Public Art Development

- The Barnsley borough covers 32,863 hectares, 68% is green belt and 9% is National Park land, the landscape changes from rural to urban interlaced with rivers and canals and good transport connections.
- Unfortunately, areas of both the town and the borough can feel disconnected for citizens, while visitors can visit key attractions but completely miss a heritage feature or natural beauty spot in the next village or adjacent landscape.
- Public art could help to address this disconnectedness through a cohesive approach to wayfinding to help reveal the hidden narrative of the borough.
- Barnsley is well known for its industrial heritage and more recently encouragement and fostering of digital media and the creative industries.
- Central coordination can help to link up places through appropriate themes and cross fertilization of ideas and learning from best practice.

For the purpose of this strategy two specific areas have been chosen for a more detailed analysis to illustrate how aspects and lessons from Barnsley Town Centre and Goldthorpe can be applied to other locations in the Borough. See Section C.7.
Key Assets in the Barnsley Borough

Key

- Heritage site / Site of cultural value
- Colliery
- Key gateways
- Trainline
- M1 motorway
- A628
- Transpenine trail
- Dearne Valley Landscape Partnership
SECTION C:
DELIVERING THE PUBLIC ART STRATEGY

C.1 Introduction
This section proposes an overarching vision and strategic themes for the Strategy against proposed criteria to be adopted. A range of approaches are illustrated utilising two locations for demonstration purposes. Finally all conclusions are summarised, key recommendations made and an initial action plan detailed to kickstart the implementation of the strategy.

C.2 A Vision for the Public Arts Strategy
“The arts in the public realm will:
• contribute to Barnsley’s distinctiveness, enabling residents and visitors to engage with and discover the Boroughs’ cultural heritage and future through ambitious, innovative commissioning.
• create lasting memories of positive experiences of Barnsley as a place, exploring landscapes, the built environment, and most importantly the character of Barnsley – its people.”

C.3 Strategic Themes
• Story-telling: Reveal stories about Barnsley’s past, present and future, and create new ones.
• The Great Outdoors: Draw inspiration from Barnsley’s diverse landscapes, including its network of waterways, rivers and canals.
• Looking Forward: Innovate and inspire, encourage the use of the latest technologies, showcasing world-class practice and promoting the potential for interactive works.

Strategic Themes

C.4 Criteria
While being important contributors to successful places, artists and artworks should not be expected to solve an area’s problems or be overly functional or instrumental. There is also considerable risk in being overly directive in creating an artist’s brief for a new public art project, which can undermine artistic integrity and the potential for surprise and innovation.

Whilst the criteria set out below are included for guidance and can indeed be useful, they should not be considered as definitive, nor allowed to become burdens that could stand in the way of excellent art.

It is useful to consider how any newly commissioned permanent/loaned/gifted artworks could:
• Help to create connections, support wayfinding in the locality/area.
• Reflect & respect the past whilst looking forward to the future.
• Be relevant to Barnsley and where possible site specific.
• Challenge and innovate.
• Endeavour to incorporate opportunities to celebrate locally generated art – support local/emerging artists.
• Contribute to a sense of place – instilling pride, reflecting local identity, building ownership.
• Contribute to the vibrancy of place – giving life to a space, generating activity or new resources, animate space day & night.
• Contribute to the engagement with and accessibility of place – through enjoyment, inspiration, play, fun and interactive works.
• Contribute to the experience & memory of place – through helping to raise the profile of an area, create a unique experience and generate strong memories of an area.
• Promote opportunities for learning/developing new skills.
• Be delightful for its own sake

Please see pro forma for helping to assessing the suitability of new public art projects in Section D.8.

C.5 The ‘Arts Toolbox’
The Arts Toolbox has been designed to provide the commissioner with examples of different types of public art to consider when developing a project, to ensure that a wide range of options are considered. The toolbox will also enable the commissioner to assess what type of public art is being delivered across the borough, and it can be easily utilized to help share ideas and potential opportunities with stakeholders and members of the community.

1 Sculpture: Sculptural public art of varying scales that can be created from a range of materials.
2 Lighting: Lighting artists can use their skills to enhance or signify existing buildings, infrastructure as well as creating more bespoke stand alone pieces and lighting that interacts in some way with the viewer or the environment.
3 Integrated into Architecture & Hard/Soft Landscaping: Artists can integrate their designs into the public realm around us utilizing different materials and techniques. This can work particularly well if the artist is commissioned at the beginning of a new public realm development to work directly with the design team.
4 Functional/Street Furniture: Artists can also use their creativity to help define the public realm through smaller interventions such as bespoke seating, refuse or signage.
5 Performance: The animation of our public realm can be achieved through artists’ performance including music, dance, sound, street festivals, events, processions etc.
6 Temporary Interventions: Temporary artist interventions can signify change coming to an area or be used as a means of consultation. Artists can approach interventions through the use of temporary structures, projections, special events etc. This element of the toolbox can also be complimented by Performance.
7 Loaned Art: There is always the potential for loaned of gifted work to contribute to the public art ‘collection’ of a town/city and Barnsley has a unique advantage of The Yorkshire Sculpture Park being within the Borough.
1. SCULPTURAL

VARYING SCALES

California Fruits by David Appleyard
121 multi coloured birds in Whitefield Park, Bury. Stories and memories of a well-loved aviary of ‘fancy birds’ in the Victorian era park. The theme behind the colours or ‘flavours’ aims to acknowledge the sweets made by the old Halls Sweet factory which once stood on Stanley Road.
www.davidappleyard.co.uk/#/new-page-2-1-1/

Walk Space by David Little
A series of 10 quotes, drawn from conversations with elderly people talking about their sense of place and experience of walking, were infused into brickwork along the Healthy Walking route in Oxford.
www.fusion-arts.org/projects/walk-space

Singing Ringing Tree by Mike Tonkin and Anna Liu
The Singing Ringing Tree is a musical sculpture standing in the wind on a hill overlooking Burnley. The tree is constructed of stacked pipes of varying lengths, orientated to lean into the directions of the prevailing wind. As the wind passes through the different lengths of pipe, it plays different chords. Each time you sit under the tree, looking out through the wind, you will hear a different song.
www.tonkinliu.co.uk/projects/singing-ringing-tree/

Mirror Labyrinth by Jeppe Hein
Equidistant mirrored lamellae stand in the form of two concentric circles. The mirrored surfaces reflect not only the viewers and their surroundings, but also the adjacent mirrors. Physical space is visible in the gap between the vertical lamellae, and is inserted between the mirror images.
www.jeppehein.net/pages/project_id.php?path=publics&id=163

Bottle of Notes, Middlesbrough, by Claes Oldenburg and Coosje van Bruggen
Built of tempered steel, this tribute to the town’s industrial and maritime heritage features words from the logs of Captain Cook.
http://oldenburgvanbruggen.com/largescaleprojects/bottleofnotes.htm

Two Rivers, Bolton, by Chrysalis Arts
This free-standing stainless steel illuminated sculpture represents the meeting of two rivers around an oak leaf and includes LED lighting with a 24 minute cycle colour change programme representing the four seasons.
http://www.chrysalisarts.org.uk/tongefold/
2. **LIGHTING**

**Boxed Inside, Latitude Arts Festival, by Raphael Daden**

Boxed Inside was a temporary cubic sculpture using dots to make up words hidden in a matrix.

The words and letters are formed from 15mm holes laser cut through wood and LED flood lights concealed inside the sculpture shine through different colour gels while lighting up the holes to encourage visitors to find these meaningful and heartfelt hidden words.

www.raphaeldaden.co.uk/commissions/boxed-inside

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**On the Wings of Freedom, Amsterdam, by Gloria Ronchi**

Butterflies can be a symbol of change, creativity, soul freedom, joy and colour. Butterflies represent transformation and freedom across all cultures; ‘Bright Cities’ are places where people can grow culturally, socially and broaden their mind.

The swarm of butterflies creates an array of RGB LEDs which are individually addressable and are choreographed for rich lighting effects based on the audience interaction.


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**Viaduct, Brighton, by Do Architecture**

Colour shifts slowly on the inner face of each arch, just as the night-time commuter trains amble across the viaduct above. While white light placed inside apertures between each arch provides a strong and striking contrast to the colour.

Technically, the installation uses solid state technology in all luminaires, resulting in very low energy consumption with minimal maintenance.

www.do-architecture.co.uk/viaduct-brighton/

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**Metamorphic Light, Bury, by Jo Fairfax**

Jo created a stimulating central feature that is interactive. Each polycarbonate column contains a small sensor at ankle height so as people walk by they activate the sensor which sets off a five second colour changing light sequence. This means that people can walk through the varied height columns and set off a trail of colour changing light behind them. After 5 seconds a basic light changing programme takes over again.

www.irwellsculpturetrail.co.uk/sculpture.html?name=Metamorphic%20Lights
3. INTEGRATED INTO ARCHITECTURE AND HARD/SOFT LANDSCAPE

**Hoyland Health Centre by Fabric Lenny**
Fabric Lenny (aka Paul Slater) collaborated with St. Helen’s Catholic Primary School and West Meadows Primary School to create artwork for the new library space. Paul worked with community groups so that their designs could be installed in the interior of the library, including vinyl window artwork, bookcase end panels, a book and a short film.

www.fabriclenny.info/doodle-arc/

**Comedy Carpet, Blackpool by Gordon Young**
The Comedy Carpet is a celebration of comedy on an extraordinary scale. Referring to the work of more than 1,000 comedians and comedy writers, the carpet gives visual form to jokes, songs and catchphrases dating from the early days of variety to the present.

www.comedycarpet.co.uk/about/

**Sandblasted ‘wallpaper’, Cabot Circus Bristol by Timorous Beasties**
The artwork is a repeat design on a floral, domestic theme. The concept behind the work is to offer street users an unexpected and intriguing experience of the building facade, bringing a sense of the domestic into a busy urban environment.

www.aprb.co.uk/projects/all-projects/2006/cabot-circus--timorous-beasties

**Crushed Wall by Walter Jack Studios**
Crushed Wall is about geology (the site was chosen because of the tin deep beneath this Cornish landscape) and it is about process. One of the things that interests the artist as a maker is the way in which made things are so much duller than the processes that got them there. Watch glass blowing and you’ll see more beauty there than is in the finished vase! Concrete is not noted for its fluid softness. And yet it is also a liquid. The artist wanted our concrete to tell its own story and to retain the liquidness of its process.

www.walterjack.co.uk/crushedwall/

**The Cursing Stone and Reiver Pavement by Gordon Young**
As part of Carlisle’s millennium project, a new underground extension was built to connect Tullie House Museum with Carlisle Castle. The brief was to create a cultural link between the two sites. The theme of the Border Reiver families became the focus of the work. Inscribed into a large 14-ton granite boulder his ‘Mother of all Curses’ sits at the end of an 80-metre path, which bears the names of all the Reiver families.

www.gordonyoung.net/?p=498

**The Living Room by Isabella Lockett**
An area of land was transformed into an innovative play area for a new Partico Housing Association development in Great Lever. Residents were involved in the design and fabrication of the artwork – a brick re-creation of a sitting room with brick sofas and armchairs, complete with hopscotch and basketball hoops integrated into the scheme.

www.boltonathome.org.uk/percent-for-art/2003-dunbar-drive-living-room-3712/
4. FUNCTIONAL/STREET FURNITURE
SEATING, LIGHTING, REFUSE, SIGNAGE

Claypool Estate, Horwich, by Ailsa Magnus
Commissioned by North British Housing to design artworks to be incorporated into the renovations of the estate, including street signage and numbering.
www.ailsamagnus.com/mainmenu.html

Tern Project, Morecambe, by Gordon Young and Russell Coleman
Celebrating the birds and other diverse wildlife of Morecambe Bay, the TERN project is a stunning series of various award-winning sculptures situated along Morecambe’s seafront and promenade. Steel cormorants, gannets and razorbills sit proudly on the roundabouts on Central Drive and on the top of bollards in the sea railings, along with floorworks which are interactive, playful and humorous.
www.gordonyoung.net/stone-jetty-morecambe-1996/

Surface Tension by Studio of Cinematic Architecture
Surface Tension responds to the speed and direction of the wind mimicking the surface of the Thames nearby. A cast aluminium structure is populated with lights that ripple and roll in respond to the locally sensed wind.
www.socalondon.com/projects/19/surface-tension/

5. PERFORMANCE
MUSIC, DANCE, SOUND, STREET FESTIVAL, EVENTS, PROCESSIONS ETC.

Trinity Fire Garden, Stockton, by Carabosse
This site-responsive installation-based work creates amazing and beautiful fire gardens and installations, transforming spaces into an immersive garden of fire, light and music on a grand scale. Audiences are invited to enjoy a stroll through the many areas of the Garden and experience its wonderful surprises, to spend time and ponder in areas that will make you laugh and gasp with admiration, places for stirring shared experiences.
www.walktheplank.co.uk/burn-it/portfolio/the-fire-garden/

Manchester Parade curated by Walk the Plank
This event celebrates the creativity and diversity of Manchester where communities can celebrate pride in our city and show what makes them feel uniquely Mancunian, and where communities, artists and businesses can work together to create something truly special. Over 2,500 performers and artists from local communities bring Manchester city centre to life in a fantastic display of amazing structures, vibrant costumes and pulsating music and dance to an audience of more than 70,000.
www.manchesterday.co.uk/background/

Sea Odyssey, Liverpool, by Royal de Luxe
Sea Odyssey paid tribute to the centenary of the sinking of the Titanic – the event saw one million people converge on the streets of Liverpool, taking in the awe-inspiring sight of three beautifully crafted giants which roamed the city on a heart-rending tale of love, loss and reunion.
www.giantspectacular.com
6. TEMPORARY INTERVENTIONS
STRUCTURES, PROJECTIONS, EVENTS

Hyer by Nayan Kulkarni
The projections across the ruins at St John's are formed from fragments of medieval texts which describe the city of Chester in English, Latin and Welsh.
www.nkprojects.co.uk/?s=0&c=30&p=135

Cineroleum by Assemble
The Cineroleum was a self-initiated project that transformed a derelict petrol station on Clerkenwell Road into a hand-built cinema. It aimed to demonstrate the wider potential for re-using the 4,000 empty petrol stations in the UK as new spaces for public use.
www.assemblestudio.co.uk/?page_id=2

YourSpace, York by DSDHA Architects
A giant ‘gateway’ was erected in the bus lay-by at Exhibition Square from over 1,000 bright orange cardboard boxes YourSpace. The work included a lighting installation and a bespoke soundscape in a cavern-like enclosure. Performers from Pilot Theatre, brought the statue of William Etty ‘to life’ and interacted with the installation.

The Strata Project by Patrick Murphy
The Strata Project at the former Central Offices in Barnsley town centre ‘explored the formal progressions of Chromatic colours and repetitive structures… Strata provided an exploration and celebration of a fundamental human experience of colour.’ The building was lit from within at night to create a subtle lighting effect, assuming the appearance of a huge stained glass window.
www.patrickmurphystudio.co.uk/portfolio/strata/

12 months of Neon Love, Wakefield, by Richard William Wheater & Victoria Lucas
12 Months of Neon Love was a collaborative public artwork created by Victoria Lucas and Richard William Wheater on the roof of Neon Workshops in Wakefield. The project began on St Valentine’s Day 2011 and ran for exactly one year, where a sequence of twelve lyrical statements borrowed from twelve well-known love songs were presented monthly to an unsuspecting audience.
www.12monthsofneonlove.blog.com/

Diversión, Whitley Bay, by NOVAK Collective
A striking, abstract and evocative reflection of the bygone days of Whitley Bay’s seafront Spanish City. This digital projection mapping combined 2D and 3D animation with bespoke illustrations and a nostalgic soundtrack, conveying a fairground aesthetic that celebrated the buildings history in its centenary year. Filling the entire building with vibrant colour ‘Diversión’ brought this cherished landmark back to life in a totally unique way, while delighting its audience.
www.novakcollective.com/work/diversion/
7. LOANED ART

Vertical by Nigel Hall

A 5.7 tonne sculpture on loan to Barnsley Council from the Yorkshire Sculpture Park. The sculpture has been located outside Barnsley town hall as part of the public garden.

The work is made of steel and created in 2006; it was first placed at a sculpture park in March 2008. The steel 'weathered' to form a rust-like patina when exposed to the air.

Mr Hall created many works for the open air since the late 1980s and has been commissioned to make sculpture by institutions around the world said the council.

C.6 Borough-wide Ideas

- **Curiosity:** Commission a series of artworks across the Borough in key locations linked to and linking key landmarks and locations, including visitor attractions. The aim of the commissions is to stir curiosity and exploration by revealing, sign-posting, and promoting landmarks, attractions, and areas of interest both for citizens and visitors, contributing to local pride and the visitor economy.

- **Barnsley Beacons:** Marking former mineshafts and other key points with artworks utilising new technologies and light.

- **Reveal:** Commission artists and writers to reveal the hidden stories of the Borough and share them through discrete installations amongst Barnsley’s many walking and cycling trails. This project could be promoted by the Council to encourage the exploration of the wider borough by visitors and residents alike, as well as wellbeing through physical activity like walking and cycling.
C.7 A Range of Approaches

Two areas have been selected to illustrate the methodologies and possibilities outlined in this strategy to show how a place can be assessed and approached to develop short, medium and long term opportunities for public art developments.
THE BARNSLEY PUBLIC ART STRATEGY

AREA BRIEFING FORMS

The following Area Briefing Form provides a range of opportunities to deliver "art" in the city centre of Barnsley guided by the Barnsley Public Art Strategy. The potential projects include short, medium and long-term opportunities.

The Briefing Form incorporates a process tool and map. It is intended that these briefing forms should be updated regularly.

Location: Barnsley Town Centre
Revision Date: 11-02-15

Briefing Background

The vision set out for the future of the centre in the Town Centre Area Action Plan is for the creation of a town centre that is uniquely distinctive and establishes Barnsley as the premier 21st Century market town – not a copy of many other town centres across the country.

As well as beautiful historic architecture and recent public realm improvements there are a number of upcoming regeneration schemes and new buildings in motion including the £125m Marketplace Barnsley Project which will be a major catalyst for improving Barnsley’s retail ranking and stimulating much needed private investment to transform the town’s leisure and retail offer.

It should be a key focus for the engagement of artists in the design and implementation in these schemes as they incorporate a number of important public spaces, public buildings and gateways into the town. There are opportunities to build in the potential for artist’s involvement within the new developments via a percent for art scheme or CiL, however, timing will be crucial to ensure artists can be engaged early enough to make meaningful and integrated contributions.

Key Sites in the Area

Existing
- Barnsley Town Hall & Barnsley Pots Square, plus view from Regent Street to Town Hall
- The Cooper Gallery (soon to be extended)
- George Yard
- The Arcade
- Mandela Gardens
- Churchfield
- Barnsley College
- Bemthai Close
- Locke Park

New Developments
- New sixth form college (potential new Student Quarter)
- Railway – new bridge across busy highway
- Marketplace Barnsley Project
- New town square – Expected October 2016A new landscaped Public Square where routes into the town centre meet. The square will be large enough for market stalls and public events, and will look into the refurbished indoor market.
- Reamplified metropolitan centre and market hall – Expected early 2017 - Bright, open and inspiring, this newly refurbished space will create flow between outdoor and indoor shopping, and easier to get for shoppers and businesses.
- New shopping boulevard – Expected 2017 - By extending Lambra Road there’ll be a new route behind the redeveloped indoor markets with new shopping and leisure opportunities.
- New central library – Expected early 2017 - Proposed for location on Mayday Green, this state of the art building will be a hub for community activity.

DELIVERING THE PUBLIC ART STRATEGY

<table>
<thead>
<tr>
<th>Potential Projects</th>
<th>Map Ref</th>
<th>Location &amp; Description</th>
<th>Toolbox</th>
<th>Key components</th>
<th>Outline costs</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Short Term</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1 New Town Square</td>
<td><strong>3</strong></td>
<td>Commission an artist to create integrated works throughout the space focusing on floor detail and seating. Ensure that the opportunity for using the space as a performance/gathering space is not compromised by permanent fixtures.</td>
<td><strong>4</strong></td>
<td>Focus on the ‘Story Telling’ theme. Artist to engage with local community and students to gather and generate stories that capture the town’s uniqueness. Artist to collaborate with landscape architect to apply ideas re text and seating.</td>
<td>£75,000 - £100,000</td>
</tr>
<tr>
<td>2 New Pedestrian Bridge, edge new town square</td>
<td><strong>2</strong></td>
<td>Commission a lighting artist to highlight and enhance the pedestrian/cycling experience creating a sense of movement.</td>
<td></td>
<td>Focus on the ‘Great Outdoors’ theme. Artist to work closely with architects &amp; engineers to develop a lighting commission that pedestrians and cyclists can interact with when crossing it.</td>
<td>£50,000 - £75,000</td>
</tr>
<tr>
<td>3 Hoardings, Various</td>
<td><strong>6</strong></td>
<td>Work in collaboration with developers to engage artists to use temporary hoardings as a canvas throughout the town centre. A coordinated approach should be taken in order to ensure a cohesive aesthetic.</td>
<td></td>
<td>Focus on ‘Forward Looking themes. Engage local/ regional artists to produce high quality visuals on temporary hoardings. Imagery should be inspirational and reflect the future and aspirations of the town.</td>
<td>£15,000 - £20,000</td>
</tr>
<tr>
<td>4 Temporary Projections, Cooper art Gallery</td>
<td><strong>6</strong></td>
<td>Commission a local/ regional artist to develop a series of projections for the outside of the Cooper Art Gallery during its refurbishment to interpret the collection.</td>
<td></td>
<td>Focus on the ‘Story Telling’ theme. Opportunity to creatively interpret the collection at the Cooper Art Gallery and retain the public’s interest during the refurbishment.</td>
<td>£15,000 - £25,000</td>
</tr>
<tr>
<td><strong>Medium Term</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 New Library, Mayday Green</td>
<td><strong>3</strong></td>
<td>Commission an artist to create works that will be integrated into the building incorporating stories, text and poems generated through a community engagement programme.</td>
<td></td>
<td>Focus on the ‘Story Telling’ theme. Artist to engage with library users to generate content that will be incorporated into final pieces. An accompanying book /online version could provide information about the project.</td>
<td>£30,000 - £50,000</td>
</tr>
<tr>
<td>6 Illuminating Barnsley</td>
<td><strong>2</strong></td>
<td>Initiate a new festival of light for the town centre celebrating the features of the beautiful historic buildings in contrast with more recent contemporary additions. Potential to commission new animations/film focusing on ‘Story telling’ theme to be shown on exterior of key buildings.</td>
<td></td>
<td>Focus on all themes. Potential to incorporate St Mary’s Church as the oldest building in the town centre and conservation area. Opportunity to engage local students in helping to create / deliver the festival. Opportunity for families to participate in engagement workshops – lantern parade etc.</td>
<td>£100,000 - £150,000</td>
</tr>
<tr>
<td>7 New Market Hall</td>
<td><strong>1</strong></td>
<td>Commission an artist to reveal the heritage of the famous Barnsley markets through contemporary interventions within the new market hall.</td>
<td><strong>4</strong></td>
<td>Focus on the ‘Story Telling’ theme. Opportunity to engage local people to capture stories and memories about the bustling markets. Share those stories through contemporary art interventions integrated into the new market hall.</td>
<td>£60,000 - £80,000</td>
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<td></td>
<td>Long Term</td>
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<tr>
<td><strong>8</strong></td>
<td><strong>Defining Quarters</strong>&lt;br&gt;Commission an artist to creatively define the quarters within the town centre using a series of artistic interventions: retail, cultural, student, social, conservation.&lt;br&gt;1 3</td>
<td>• Focus on the ‘Story Telling’ theme.&lt;br&gt;• Artist to work closely with city centre management and regeneration team, local retailers etc and engage the general public and students to determine quarters.</td>
<td>£50,000 - £70,000</td>
<td></td>
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<tr>
<td><strong>9</strong></td>
<td><strong>Wayfinding</strong>&lt;br&gt;Artist commission to subtlety and creatively support wayfinding throughout the town centre creating a ‘trail’ pinpointing key locations.&lt;br&gt;1 3</td>
<td>• Focus on the ‘Story Telling’ theme.&lt;br&gt;• Artist to create small-scale interventions to help people to discover the town centre.</td>
<td>£30,000 - £40,000</td>
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<tr>
<td><strong>10</strong></td>
<td><strong>Underground river – Kendray Street</strong>&lt;br&gt;There is potential to commission an artist to create subtle permanent interventions in the paving to reveal the route of the underground river.&lt;br&gt;3</td>
<td>• Focus on the ‘Great Outdoors’ theme&lt;br&gt;• Artist to create small-scale integrated interventions to help people to discover the hidden river in the town centre.</td>
<td>£30,000 - £40,000</td>
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<tr>
<td></td>
<td><strong>Loaned Art</strong>&lt;br&gt;Consider the potential for loaned art to enhance the growing public art ‘collection’ in the town centre. Any loaned works should be appropriate to the vision and themes outlined in this strategy.</td>
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**Goldthorpe: a Demonstration Area for the Barnsley Public Art Strategy**

[Map of Goldthorpe with various locations marked]
### The Barnsley Public Art Strategy

**Area Briefing Forms**

To be read in conjunction with:
- Barnsley Public Art Strategy
- Barnsley Local Plan
- Barnsley Public Spaces Strategy
- Barnsley Town Centre Prospectus
- Remaking Barnsley
- Culture and the Visitor Economy Service Delivery Plan
- Barnsley Corporate Plan
- Barnsley Culture Strategy
- Dearne Valley Green Heart Interpretation Study 2011

**Briefing Background**

Goldthorpe is a village located within the Dearne Valley, which is undergoing a period of change with a desire to improve the network of places and features in the valley, and their connections with local communities and people visiting this unique area.

Barnsley Council has invested in excess of £20 million commencing the delivery of the Goldthorpe masterplan, which was approved in 2012. Work has included bringing empty properties back into use, new homes, a large-scale public realm improvement scheme and installation of CCTV along the main shopping area. Public realm environmental improvement works were completed during March 2013, in some areas of Doncaster Road and Barnsley Road, focusing mainly on the retail areas, and included provision of:

- New paving along the pedestrian footpath areas adjacent to the businesses from Kelly Street to Market Street
- Replacement of existing carriageway surface with new, including new granite kerbs
- New traffic signage
- New street furniture, such as replacement seating/rubbish bins/provision of cycle racks
- Replacement of existing street lighting columns with new ones and provision of additional ones
- New car parking/loading bays in some areas

Working with Dearne High School, there was also a successful Heritage Lottery Fund bid. This meant that some special heritage paving slabs were provided. The school commissioned an artist professional to work with the local junior and infant schools in the area to design the artwork for the paving slabs. The work was co-ordinated with the public realm works.

Following analysis of the area the recommendation is that it will be very important to engage local people in creative processes and in the development of any public art projects. Artworks must be robust and vandal proof. When developing projects in the area potential local partners should be considered including: Creative Recovery, Community Shop, Dearne Valley Playhouse and The Dearne ALC. Potential sponsorship for specific projects could also be sought from companies based on the Goldthorpe Industrial Estate including: Kestral UK Ltd, A & S Packing, Beta Engineering Services, Cambertown Ltd, Granville Oil & Chemicals Ltd, Price Thomas Holdings Ltd etc.

### Potential Projects

<table>
<thead>
<tr>
<th>Map Ref</th>
<th>Location &amp; Description</th>
<th>Toolbox</th>
<th>Key components</th>
<th>Outline costs</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Artist residency</td>
<td>5 6</td>
<td>Focus on the story telling theme</td>
<td>£6,000 - £15,000</td>
</tr>
<tr>
<td></td>
<td>Commission an artist to undertake a residency in the heart of the village to encourage local people to discover what makes Goldthorpe unique.</td>
<td></td>
<td>Focus on the high street location seeking potential for temporary works on large blank areas above empty shops, canopied areas above shops etc: to reflect what they uncover.</td>
<td></td>
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<tr>
<td>2</td>
<td>Goldthorpe Church</td>
<td>2</td>
<td>Focus on the Forward Looking theme.</td>
<td>£25,000 - £35,000</td>
</tr>
<tr>
<td></td>
<td>Commission a lighting artist to design a lighting scheme to enhance and highlight the church that can be seen from miles around.</td>
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<tr>
<td>3</td>
<td>Dearne valley Playhouse</td>
<td>5 6</td>
<td>Focus on the Great Outdoors Theme.</td>
<td>£10,000 - £20,000</td>
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<tr>
<td></td>
<td>Commission an artist / collective to consider how to creatively engage residents in the green space located in front of the playhouse to celebrate the unique landscape of the Borough.</td>
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<td>Potential for pop up cinema events.</td>
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<td></td>
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<td></td>
<td>Potential for projections or temporary wrapping of the 2 boarded up houses either side of the playhouse.</td>
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<tr>
<td>4</td>
<td>Key Gateway</td>
<td>1 3</td>
<td>Focus on the Great Outdoors theme.</td>
<td>£40,000 - £60,000</td>
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<tr>
<td></td>
<td>Enhance the sense of arrival at one of the main gateways to the village through the siting of a permanent work.</td>
<td></td>
<td>Potential for land art sited on the raised grass mound area.</td>
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</tr>
<tr>
<td>5</td>
<td>Arts trail</td>
<td>1 3 4</td>
<td>Focus on Story Telling.</td>
<td>£90,000 - £120,000</td>
</tr>
<tr>
<td></td>
<td>Commission a range of artists to create an arts trail to be encompassed into the proposed green areas that will be sited around the boundary of the village.</td>
<td></td>
<td>Artworks could be small scale, stand alone or more integrated into pathways and furniture.</td>
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<td></td>
<td></td>
<td></td>
<td>The trail would be utilized to support wayfinding along foot/cycle paths.</td>
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<tr>
<td>6</td>
<td>Water Tower</td>
<td>2 6</td>
<td>Focus on the Forward Looking theme.</td>
<td>£20,000 - £30,000</td>
</tr>
<tr>
<td></td>
<td>Commission an artist to develop a temporary lighting scheme on the tower to act as a beacon for the village enhancing one of the gateways to the area.</td>
<td></td>
<td>This project could incorporate a literature element.</td>
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<tr>
<td></td>
<td>Loaned Art</td>
<td></td>
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<tr>
<td></td>
<td>Consider the potential for loaned art to enhance the growing public art ‘collection’ in the town centre. Any loaned works should be appropriate to the vision and themes outlined in this strategy.</td>
<td></td>
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</tbody>
</table>

### Key Sites in the Area

<table>
<thead>
<tr>
<th>Existing</th>
<th>Future Potential Developments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Highstreet</td>
<td>New residential development</td>
</tr>
<tr>
<td>Goldthorpe Library</td>
<td>New primary school</td>
</tr>
<tr>
<td>Goldthorpe Market</td>
<td></td>
</tr>
<tr>
<td>Goldthorpe Church</td>
<td></td>
</tr>
<tr>
<td>Dearne Playhouse</td>
<td></td>
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<tr>
<td>Goldthorpe Railway Station</td>
<td></td>
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</tbody>
</table>
C.8 Engagement and Consultation

There are a range of methods that can be used to engage people when commissioning/borrowing public art.

- Commissioner coordinates a steering group – if desired there are opportunities to engage stakeholders within this group. This steering group should be kept quite small to ensure efficiency, and members chosen who are capable of broad thinking beyond particular narrow interests
- Engage artists through a competitive process, whether open or via a long-list. This creates choice, extends the range of possibility, and enables the opportunity to engage and consult as appropriate.
- Artists can engage or consult with stakeholders during the concept or detailed design development process, with the potential for feedback on design ideas and development. Of course the artist could also engage the community to directly feed into designs – this would have to be carefully managed to ensure the quality of final work, and it is important to ensure that the artist has artistic license in developing the final designs.
- Artists can engage children and young people through learning opportunities to find out more about the artist, types of art, different creative techniques, themes/topics that the artist is focused on etc., through design workshops, talks and site visits.

See Section A6 for more details about the value of engagement and consultation.

C.9 Marketing

Each project will require a different approach to marketing, depending on its aims and context, where the work is to be located / take place and the stakeholders involved.

With any project it is important to raise awareness via a local and social media strategy, promote any opportunities for local people to get involved, and showcase the finished product. It may also be appropriate to use the project as a case study and promote via more art-focused websites such as publicartonline.

There is also a need to consider the incorporation of signage or plaque in the location of an artwork to provide basic information about the work and the artist. It may be appropriate for some works to have more interpretation about the background of the project or the subject that inspired the work either in-situ or accessible online via digital tools and devices.

There is an opportunity to create online content through a Council or culture-focused website, enabling access to further and deeper information – artist sketches and statements, historical or other background, other artworks across the borough and elsewhere. There is a growing range of digital platforms that can be explored.

The value that Barnsley places on certain arts projects will be important the marketing and promotion of Barnsley as a destination and could potentially lead people to discover smaller interventions whilst visiting a larger scale installation. The promotion of public art adds value to the Council’s promotion of the arts and culture, education, the visitor economy, and inward investment.

C.10 Summary Conclusions

This section gathers together the Conclusions in previous sections of the study, in order to relate them more easily to the Recommendations that follow.

Conclusions: B.2. Policy and Strategy Context – National, Regional, Local

- It is clear from the various studies that have been undertaken in Barnsley during recent years that there are considerable opportunities to incorporate public art into the town centre and the Borough, as well as recognition of the benefits of so doing.
- There is already a precedent within the various policies to support the integration to public art.
- The integration of public art can support Barnsley’s clear ambitions to enhance culture the visitor economy.
- The Council should be able to utilise this Strategy as a guide to support the commissioning of new/existing work. However, It may be advisable on larger-scale projects, to minimize risk and enlarge artistic opportunity, to engage professional public art consultants.
- The very fact that Barnsley Council has commissioned this Strategy is positive and shows commitment and forward thinking.

Conclusions: B.3 Public Art Precedents in the Borough

- A town and borough of Barnsley’s scale and ambition has room for a wide variety of approaches to the arts in the public realm, creating a range of responses from visitors and citizens. With the Council’s recognition of the need for an imaginative and forward-looking stance, however, there is a risk in continually playing to the past and to the expected.
- It would seem important to include more innovative artistic means, and a wider range of artworks and media that accurately reflects contemporary arts practice – even if this generates some controversy.
- It is our recommendation to capitalise on the momentum set by the Council’s recent commissions in both art and architecture to become more forward thinking and to create a strategy for the whole Borough that enables the commissioning or siting of artworks that adopts an imaginative and broad approach, and that is cohesive whilst being flexible enough to respond to opportunities.
- In order to develop a public art ‘collection’ that is diverse it is recommended that commissioners experiment with a variety of disciplines, materials and scales. This will also inject excitement into the process, and the produce a more engaging range of works.
- Where possible the Council should seek to engage communities in the process of developing public art commissions as this will lead to more sustainable projects that the communities in which they are sited will adopt and care for.

Conclusions: B.4 Assets & Weaknesses Affecting Public Art Development

- The Barnsley borough covers 32,863 hectares, 68% is green belt and 9% is National Park land, the landscape changes from rural to urban interlaced with rivers and canals and good transport connections.
- Unfortunately, areas of both the town and the borough can feel disconnected for citizens, while visitors can visit key attractions but completely miss a heritage feature or natural beauty spot in the next village or adjacent landscape.
- Public art could help to address this disconnectedness through a cohesive approach to wayfinding to help reveal the hidden narrative of the borough.
- Barnsley is well known for its industrial heritage and more recently encouragement and fostering of digital media and the creative industries.
- Central coordination can help to link up places through appropriate themes and cross fertilization of ideas and learning from best practice.

For the purpose of this strategy two specific areas have been chosen for a more detailed analysis to illustrate how aspects and lessons from Barnsley Town Centre and Goldthorpe can be applied to other locations in the Borough. See Section C.7.
C.11 Recommendations

Principle Recommendations
1. Adopt a forward-looking and Borough-wide strategy for the commissioning of the public arts that embraces a variety of disciplines, approaches, materials and scales, and is prepared to be experimental.
2. Adopt a Strategy that aims for overall connectivity and coherence, while remaining flexible and open to opportunity.
3. Adopt a wide definition of the arts in the public realm, to include the temporary, performance, the digital arts, and artists’ contribution within design teams, as well as to the more traditional approaches of sculpture and object-based art.
4. Combine the commissioning of new work with the carefully-considered borrowing of existing contemporary artworks – for example, by means of an arrangement with the Yorkshire Sculpture Park.
5. Ensure quality and consistency of process and decision-making through the creation of an effective Public Art Steering Group, with appropriate representation and expertise drawn from within and outside the borough, to guide and advise on individual commissions and the ongoing development of the Strategy.
6. The involvement of stakeholders, and the decision-making process of the Steering Group, should be done in a way that protects and ensures quality outcomes and the principle of artistic integrity.
7. The development of project proposals, and the process of production of artworks, should involve, and be transparent to, key stakeholders. The identification of stakeholders for each project, and a method for informing engaging them, is a key aspect of project planning.
8. Continue to ensure that the arts have a voice in the Borough’s wider policy-making, planning system and Design Review processes.
9. Successful implementation of the Strategy is not just a matter for the Council, although the Council’s involvement is critical to its success. It is the business of all those concerned with making Barnsley a better place, and its success depends on wide commitment and participation.

Implementing the Strategy
The Council should:
1. Formally adopt the Strategy.
2. Promote the Strategy internally and across departments to ensure wide awareness among officers and members and its integration with relevant policies and priorities in planning, economic development, health and wellbeing.
3. Promote the Strategy to the Council’s partners and stakeholders, and the local arts community to raise awareness about the vision and encourage support.
4. Signpost developers and investors to the Strategy to encourage the implementation of public art throughout any development.
5. Take advantage of impending developments and seek to pool resources to fund the public arts.
6. Create a Seed Fund to encourage community action and seek to work with community champions to help promote the Strategy.
7. Consolidate and promote existing ‘catalogue’ of works across the borough, online and by other means.
8. Ensure that sufficient expertise is available to implement the Strategy through appointment of a specialist officer or external consultant, and through training and awareness-raising for officers, members, and key partners.

C.12 First-year Action Plan

The success of any Strategy depends on small steps as well as large, which combine with ambition to make the plan realisable. Below, we lay out actions which can be taken within the first year of the Strategy and which, if taken, will create the framework and momentum required to put the Strategy into action.

<table>
<thead>
<tr>
<th>First-year Actions</th>
<th>Q1</th>
<th>Q2</th>
<th>Q3</th>
<th>Q4</th>
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</thead>
<tbody>
<tr>
<td>Adoption of the Strategy by the Council at Cabinet level</td>
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<tr>
<td>Co-ordinate key presentations and dissemination of the Strategy within the Council and to partner organisations and networks including: The Design Review Panel and The Section 106 Steering Group</td>
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<tr>
<td>Establish a Public Art Steering/Advisory Group</td>
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<tr>
<td>Create information package on public art for developers</td>
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<tr>
<td>Closely consider the short term opportunities to integrate public art into Barnsley town centre through the most imminent new development schemes</td>
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<tr>
<td>Create the Seed Fund to encourage public art</td>
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<tr>
<td>Formalise a loans scheme – e.g. with The Yorkshire Sculpture Park</td>
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<tr>
<td>Appointment of public art champions selected from across Council departments</td>
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<tr>
<td>Pilot a public art training and awareness programme for members, officers, and key partners</td>
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<tr>
<td>Co-opt appropriate members, officers, stakeholders to the public art steering group on a project-by-project basis</td>
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<tr>
<td>Develop an online portfolio promoting public arts across the borough</td>
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<tr>
<td>Strategy is actively being implemented and promoted</td>
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</tbody>
</table>

Acknowledgements
Beam would like to acknowledge the support and input from all stakeholders involved, local creative and voluntary organisations, Lizzy Alageswaren, James Brunt and Lynne Dunning.
D.1 Pooling Contributions and Percent for Art Schemes

If the Council takes a strategic approach to providing arts in the public realm and utilises opportunities to raise funding via Section 106 and CIL then there is potential to pool contributions to fund a wider long term programme.

POOLING CONTRIBUTIONS

Cambridge City Council is a good example of a Local Authority putting this into practice. See details below.

Cambridge City Council

The council’s Public Art Supplementary Planning Guidance (SPG) supports the delivery of public art in new development and to manage funds committed to the council via planning obligations (Section 106 Agreements).

The purpose of the Public Art Supplementary Planning Document (SPG) is to guide the council in creating and providing public art in Cambridge by setting out clear objectives on public art, a clarification of policies, and the means of implementation.

The role of the Public Art SPD is to:

- Provide a definition for public art and the explains the purpose of it
- Outline strategic principles and objectives for public art in Cambridge
- Clarify the one percent for art policy
- Provide guidance for the implementation and delivery of public art within council processes and for developers
- Clarify the approval processes for public art including clarifying the role of the council’s Public Art Panel
- Provide information about the S106 Public Art Initiatives and clarifies what the monies can be used for
- Provide contacts for support and advice for delivering high quality public art.

Section 7.13: Pooling Contributions

Institutions, including the Universities, the colleges, schools and Cambridge University Hospitals may have a programme for development, which will be built out over a period of time and through separate planning applications. Presently, public art proposals from these institutions are coming forward on an ad-hoc basis and are related directly to single planning applications rather than forming part of a site wide strategy.

As noted in paragraph 4.2, an emerging strand of public art in the City, is from institutions interested in developing strategic approaches to delivering public art in major developments.

In order to support the delivery of public art with a more strategic approach, the City Council will encourage institutions to develop Public Art Strategies, based on the future programme of development, as a whole and to ‘pool’ the S106 contributions to implement and deliver the Public Art Strategy through the future build out of the individual developments. This approach ensures the aims and objectives set out in the SPD are achieved, including the strategic objectives set out in Section 6.

DC Guidance 4

Public art contributions may be pooled and a wider Public Art Strategy developed where:

a) Institutional developments have a planned programme of separate development with a build out time over several years

https://www.cambridge.gov.uk/public-art-spd
PERCENT FOR ART

A Percent for Art scheme includes the allocation of on average 1% of the total cost of a new development towards the creation of public art. This “public art” can be incorporated in various ways from fully integrated within the landscape, structure, lighting, furniture etc. to stand alone works. Often a key part of these public art projects is engagement by the artist or creative team with key stakeholders and local communities to feed into the development of the project.

Artists benefit from:
1. Recognition through public commissions and purchases;
2. Gainful employment;
3. Training and experience of monumental or public art works;
4. New and large-scale creative opportunities, particularly in relation to the provision of new services in urban planning, architecture, construction, landscaping, and interior design;
5. Relief from unemployment.

www.artquest.org.uk/articles/view/percentage-for-art

The Public benefits from:
1. Enhancement of their opportunities to appreciate public places;
2. Demystification of the fine arts by their manifestation in public places;
3. Acquaintance with the works of artists of their time;
4. Improvement of the environment, particularly for public employees working in public buildings, which may be made more inviting to the public;
5. Accepting a responsibility for artists and craftsmen;
6. Providing a medium for expression by the community in relation to its own identity;
7. Enhancing the community’s reputation and standing as a leader in public arts;
8. Providing a reason for civic pride;
9. Raising the morale of the public and of public workers, thereby increasing efficiency;
10. Making people happy and educating them through their environment;
11. Enhancing the architectural environment;
12. Fostering, promoting and their artistic heritage.

GOOD PRACTICE

Bristol City Council
Bristol is one of the leading city’s in the UK for public art commissioning and for its programme of projects with artists of local, national and international significance. Our programme focuses on the development of visionary public art works across the city, outside of the conventional gallery and museum setting.

The public art programme has been active since the adoption of a public art policy by Bristol City Council (BCC) in 2000, and the development of a Public Art Strategy, which followed in 2003. To date over 100 commissions have been produced within a diverse range of contexts, including public spaces, housing, health, retail, education and local parks.

The public art programme is funded through a number of sources, primarily planning gain, which is based on a percent for art scheme (PFA), a system where up to 1% of a developments budget is used to fund a work or works by artists, along with planning conditions, both of which are agreed through the Bristol City Council planning department. Bristol City Council provides a strategic role in the development of art in the public realm and is also responsible for providing formal planning approval for art works both permanent and temporary.

Art and the Public Realm Bristol has been developed specifically to provide a showcase for City’s public art programme, providing detailed information on past and present artworks. In addition there is further information on the artworks location – using a dedicated mapping system, audio/podcasts of artists talks staged at Arnolfini (as part of BCC’s dedicated ‘Art in the City’ Lecture Series) and information on the BCC Public Art Policy and Strategy.

http://aprb.co.uk/aboutcontact/mission

CHESTERFIELD BOROUGH COUNCIL

The Borough Council supports the promotion of public art as good planning practice, which brings cultural, environmental and economic benefits to new development and to the local community.

The Borough Council decided in July 1992 to include a Percent for Art Policy in its district wide Local Plan. The Chesterfield Borough Local Plan invites developers to commission work by artists and craftsmen. This work should ideally form an integral part of the development and not be added as an afterthought.

The provision of Public Art within a scheme is normally achieved by means of a voluntary agreement with the developer. In Preston, negotiations are conducted on the basis of the Council’s adopted “Percent for Art” scheme. The Council may enter into a Section 106 Agreement to secure its implementation.

Policy D9: Proposals for works of Public Art which require planning permission will be permitted where they enhance the townscape and/or open space within which they are to be located. Prioritised locations are public spaces in the City Centre, including parks and pedestrianised areas, conservation areas and main road corridors.

Policy D10: In determining planning applications account will be taken of the benefits of providing new works of art or craft by developers and their effects on the appearance of the particular scheme and the amenities of the wider area. Public Art may be either an integral part of the development or located off site in an appropriate location (see Policy D9). The local planning authority will promote the provision of Public Art in its negotiations with developers.

www.cartoplus.co.uk/preston/text/15_design.html#9
D.2 Analysis of Key Policies

GUIDANCE FROM NATIONAL, REGIONAL AND LOCAL POLICY

National

National Planning Policy Framework

Planning considerations

In setting a strategic vision for public art, developing planning policy and taking planning decisions, the following planning considerations should be taken into account:

- A long-term policy and strategy for public art requires an evidence base. This could include: studies which identify the social, economic and environmental impact of public art projects; and details about either historic or existing public art policies, strategies and supplementary planning guidance and documents and the public art projects that these have generated.
- A local planning authority should ensure that public art expertise is in place to assist it with the development, implementation and evaluation of a public art policy and strategy. Furthermore, a local planning authority and its public art expertise should ensure that developers appoint public art expertise to oversee the involvement of artists with specific development sites.
- The involvement of public art expertise within a local planning authority could include the development and implementation of public art projects relating to the list of projects to be funded by Community Infrastructure Levy (CIL).
- The involvement of public art expertise and artists with a specific development site should include the development and implementation of public art projects prior to the submission of a planning application. A public art plan should be submitted with a specific development site should include the details of: why and how artists have and will contribute to a specific development site; the costs of public art projects; the maintenance of public art projects; and the timescale and trigger points for the delivery of public art projects. The details of the public art plan should inform the wording of either Section 106 planning obligations or planning conditions in order to secure its implementation.

ixia

ixia, the UK’s national ‘think tank’ for public art, has done considerable work to assess the status of public art within the policy. It believes that the inclusion of cultural wellbeing as a material consideration within the NPPF gives public art an important new status, since any rational definition of cultural wellbeing must include access to the arts.

www.ixia-info.com

Farrell Review of Architecture in the Built Environment (March 2014)

A broad and independent review of collective efforts to plan and design our future built environment, which in turn shapes the way we live our lives. "Many contributors to the Farrell Review stressed the role of the arts and artists in improving our everyday places."

www.farrellreview.co.uk/

Regional

Sheffield City Region

The Sheffield City Region has a diverse economy comprising a dynamic core city, important towns and market towns, fabulous countryside and a significant rural economy. The City Region encompasses more than 1.8 million people and approximately 700,000 jobs. The City Region is located at the strategic heart of the country and comprises of nine local authority areas.

The Sheffield City Region is synonymous with high quality, innovative products that are exported around the globe, promoted by the ‘Made in Sheffield’ brand. The area’s economic base has transformed over the last twenty years from being dominated by more traditional manufacturing to a wider range of knowledge economy sectors, including advanced manufacturing, healthcare technologies, creative and digital industries and a developing low carbon sector.

The Sheffield City Region has a broad and mixed economic base. The following sectors are important in driving future growth, jobs and success:

- Advanced manufacturing
- Low carbon
- Construction
- Logistics
- Creative and digital
- Manufacturing
- Financial and business services
- Retail
- Healthcare technologies
- Sport, leisure and tourism

The City Region’s strategic location at the heart of the UK, strong transport links, its diversity of offer, two universities and a number of higher education colleges, competitive house prices, high quality of life and sense of place, including the Peak District National Park, and diverse cultural offer, make it an attractive place in which to live, work, visit, study and invest.

http://sheffieldcityregion.org.uk/

Regional and Spatial Strategy for Yorkshire and the Humber


The ‘Northern Way’ Public Art Strategy


www.artscouncil.org.uk/funding/funded-projects/case-studies/welcome-north-public-art-programme/

ixia

ixia, the UK’s national ‘think tank’ for public art, has done considerable work to assess the status of public art within the policy. It believes that the inclusion of cultural wellbeing as a material consideration within the NPPF gives public art an important new status, since any rational definition of cultural wellbeing must include access to the arts.

www.ixia-info.com

Farrell Review of Architecture in the Built Environment (March 2014)

A broad and independent review of collective efforts to plan and design our future built environment, which in turn shapes the way we live our lives. "Many contributors to the Farrell Review stressed the role of the arts and artists in improving our everyday places."

www.farrellreview.co.uk/

Regional

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ixia
Opportunities to Grasp

"Public spaces are vital to the future success of Barnsley. A range of public spaces must be created to meet the diverse needs of residents and visitors."  
(See Barnsley, 2005, p12).

Barnsley needs its public spaces to have a ‘wow factor’.  
(pg 13)

The Character of Barnsley

• Industrial heritage
• Proud architecture
• The hills and lanes
• Busy and vibrant
• The Town Hall
• Connection ambitious outlook  
(pg 21)

Existing Furniture, Features and Lighting

Features & public art

The Town Centre Area Action Plan outlines various opportunities throughout the town centre for the introduction of public art. It concludes that “the town centre will enjoy a wide range of public art.”  
(TCAAP, 2005, p.31). Mandela Gardens showcases some good examples of public art, however, elsewhere there are limited examples of public art in Barnsley. A statement can be made through public art, echoing Barnsley’s unapologetic approach to architecture and ambition. This can create talking points, attractions for visitors, tell a story and perhaps become a much loved icon (such as The Angel of the North). Public art should be site specific and sensitively located.

Lighting

Opportunities for feature lighting have not been taken, with the notable exception of the Town Hall, which is illuminated, and The Arcade’s fairy light canopy.  
(pg 31)

SWOT Analysis of Barnsley

Weaknesses — Lack of Public art and interest

Opportunities — A truly distinctive place to inspire great public spaces  
(pg 34/35)

Increased Activity and Diversity

Arts/Culture/Education (Year round programme for new and upgraded public spaces).  
(pg 39)

Public Spaces Vision

Objectives

• To create a successful town centre which works together with its surrounding towns and villages to make a successful borough.
• To make a clear definition between town and countryside.
• To make a town centre which is a leading economic driver in the sub-region.
• To create a dynamic, mixed-use town centre for everybody.
• To create a town centre which is clearly defined as a different place.
• To make Barnsley beautiful.  
(pg 40)

Public Spaces Principles

To link old and new

• To celebrate the place with strong architecture, hills, lanes and arcades.
• To lift the spirit and add the ‘wow factor’  
(pg 47)

Wider Aims

The proposed ‘green sprint’ will provide a pedestrian connection from Town End, through the town centre to the Dearne Valley.  
(pg 43)

A Vision for Future Public Space Functions

Moving towards a pedestrian focused town centre.  
(pg 45)

The ‘Green Sprint’ Concept

The ‘green sprint’ concept emerged from the Asop’s SDF and will provide an east/west link, a strong pedestrian friendly route from Town End through the town centre to the Metrodome and the Dearne Valley. The ‘green sprint’ concept can become a distinctive feature in the townscape and should be applied in variety of ways along its route to create interest and a sense of discovery.  
(pg 53)

Signage and Wayfinding

Public art can create new landmarks and aid navigation.  
(pg 83)

Features and Public Art

A wide range of public art and features to celebrate Barnsley.  

The TCAAP outlines specific areas of Barnsley Town Centre where there are opportunities for the introduction of public art. The map on the left also recommends additional areas, which would benefit from the introduction of public art and features. Some reference to history and heritage are important but the 21st Century Market Town concept presents a real opportunity to be forward thinking.

Installations should aim to inspire and challenge perceptions with a mix of local and international artists, permanent and temporary pieces all aiming to create a vibrant art and culture scene. Within the inner core investment should provide both high impact installations and smaller scale surprises. Outer core investment should be focused on gateway improvements.  
(21st Century Market Town concept presents a real opportunity to be forward thinking.  
(pg 85)

Culture and the Visitor Economy

Service Delivery Plan 2014/15

Service Area: Culture and Regulation — Culture and Visitor Economy Services

• Museums, Arts and Archives
• Cultural Events Programming  
(pg 2)

Links to Corporate Plan

• Provision of the Trans Pennine Trail and provision of the borough’s flagship parks at Elsecar and Locke Park.
• Provision of facilities and opportunities for active recreation, such as the Trans Pennine Trail, parks and open spaces.
• Provision of opportunities for engagement with services and volunteering e.g. in parks, Trans Pennine Trail, nature conservation, sports, the Dearne Valley Landscape Partnership Project, museums, Arts and Archives, which raise self esteem, provide positive activities and have the potential to reduce worklessness.
• Providing access to learning and engagement.
• Engaging community groups in supporting services.  
(pg 3)

Service Delivery Objectives

• Improve the perception of Barnsley
• Increase visitor numbers and amount visitors spend
• Provide a comprehensive cultural programme at attractions and in the Town Centre to drive up visitor numbers, raise awareness and improve perceptions of Barnsley.  
(pg 4)

Culture Strategy

Barnsley cultural Consortium

Foreword

This strategy will drive the development of cultural and creative opportunity in Barnsley and reposition it as an essential component in stimulating economic growth and growing social capital in our communities.  
(pg 2–3)

We define Culture here as:

• Arts
• Creative and Digital Industries
• Libraries and Archives
• Museums and Heritage
• Sport and Active Lifestyles
• Tourism and Visitor Economy
• Architecture
• Markets
• Parks and Green Spaces  
(pg 4–5)
Vision
To create a culturally inspiring, dynamic and thriving 21st Century Market Town & Borough.

Priority 1: To strengthen the Barnsley visitor economy
Aim 1: To create a first class visitor experience.
To develop signage, interpretation and promotion that ensures ease of orientation and repeat visits.
Aim 4: To create a vibrant, attractive and successful town centre for residents, businesses and visitors.
• Strategically programme events and specialist markets to increase visitor numbers.
• To improve the town centre through public realm that builds the brand.
• To create new creative retail opportunities.
Aim 5: To support the development of local economic centres and communities.
To develop cultural facilities as community hubs offering a wide range of activities and providing visitor information that promotes all of Barnsley’s cultural assets.

Priority 2: To improve the social health and well being of the residents and communities of Barnsley.
Aim 1: To increase community engagement, audience development and participation.
To support and share a sense of a cultural community in Barnsley e.g. through development of the Heritage Forum.
Aim 2: To promote equality and celebrate cultural diversity.
To ensure all our events and exhibitions are relevant and accessible.
Aim 4: To improve the physical and mental health of residents.
To increase the use of walking and cycling routes specifically including the Trans Pennine Trail, making connections to cultural venues.
Aim 5: To increase the understanding, appreciation and sustainability of the built and natural environment.
To influence the design quality of the built environments to promote public art, increase participation in sport/active recreation and create play friendly spaces and communities.

Barnsley Local Plan
Consultation Draft 2014
Vision and objectives
• Creating a vibrant and attractive town centre.
• Respecting the cultural identity and local character of Barnsley.
Policy BTC4 Improving Public Spaces
17.38 Significant new developments in the town centre must improve the quality of the town centre’s streetscape and public spaces for everyone’s benefit. Public space improvements include such things as surfacing, street furniture, boundary treatments, paving, lighting, benches, litterbins, signage, and public art.
17.42 The aim is for the town to enjoy a wide range of public art, from traditional sculptures and statues to installations that explore new media, using digital images and light. Public art can include specially ordered street furniture. Temporary works of art can allow risks to be taken, particularly during periods of change. The guiding principle is that public art should be varied, creative, of high quality and use appropriate materials. Public art will be particularly encouraged in the Priority Sites identified in the Public Spaces Strategy.

Policy BTC7 Gateways
Development on or next to the gateways identified on Inset Map 2 must:
• Create a strong distinctive visual gateway to the town centre and a sense of arrival.

A Green Infrastructure Strategy for Barnsley
Final Strategy Report, August 2010
Executive Summary: A Vision of Green Infrastructure in Barnsley
The Borough of Barnsley covers 320 square kilometres and is home to almost 230,000 people. It lies midway between Leeds and Sheffield, and is within both Leeds and Sheffield City Regions and, uniquely, plays an important role in the future success of both. It is also a Borough of contrast: more than half is predominantly rural with open moorland, farmland and natural woodland. The remainder comprises the towns, which have grown on the former Barnsley coalfield and together create a strong urban character.

Barnsley’s Green Infrastructure Assets
Urban Barnsley, with a population of approximately 90,000, lies on the River Dearne / The River Don, River Dearne and the River Dove are the principal rivers and have a strong impact on the character of the Borough / The Borough has a diverse range of urban and rural landscapes. With the exception of the Peak District, National Park, all the landscape (outside of the settlements) is designated as Green Belt.

Deanne Valley Landscape Partnership
Interpretive Planning Strategy, December 2013
Introduction
It aims to “Reveal the Hidden Deanne Valley”. Over five years it will fund a range of projects involving a combination of physical improvements to the area as well as working with local people on a range of events and activities.
It aims to:
• Conserve, protect and enhance the built, natural and cultural heritage of the Deanne Valley.
• Increase people’s understanding, use and enjoyment of the heritage of the Deanne Valley.
• Improve the economy of the Deanne Valley by making it a place where people want to live, work and visit.
• Support the local community by providing a range of training, skills and volunteering opportunities.

The Definition of Interpretation
“Heritage interpretation is a communication process, designed to reveal meanings and relationships of our cultural and natural heritage, through involvement with objects, artefacts, landscapes and sites.” (Section 3.7)

It’s the Destination that Counts
Except in exceptional circumstances, visitors tend to come to a destination because of the sum of its parts rather than any one single part. As a rule of thumb, visitors want 3 good reasons to invest their time, money, effort and emotion to come to a destination, so planning, developing and/or selling a single site as an isolated experience makes no sense. (Section 4.3)

The Value of Interpretive Systems Planning to Deanne Valley
It helps to create a sense of place and fosters community pride through better understanding of the landscape and its stories. (Section 4.4)

Orientation
The disadvantage is that navigating visitors around the landscape is a greater challenge. Finding specific sites will require changes to directional and welcome signage at specific points (see Deanne Valley Orientation Strategy) together with conspicuous, strategically placed tourist information points (TIPs) at key sites. (Section 10.1)

Interpretive Themes
When a visitor comes to a destination like the Deanne Valley they perceive a scrambled, disjointed jigsaw of unconnected stories, places and experiences. All these sites are in Deanne Valley and yet collectively they don’t add up to the sum which is the essence of Deanne Valley – there is no structure and no plot and so the visitor leaves with unconnected pieces of the Deanne Valley jigsaw that really make no sense. The interpretive theme acts like the picture on the jigsaw puzzle box – it helps visitors make sense of the Deanne Valley story with each piece of the jigsaw fitting into the big picture of the overall story. (Section 11.5)
D.3 An Overview of the Benefits and Potential Impact of Public Art

This guidance has been designed to summarise the key potential benefits and impact public art can have on a place socially and economically. Relevant online sources are detailed at the end of the document.

For every £1 of salary paid by the arts and culture industry, an additional £2.01 is generated in the wider economy through indirect and induced multiplier impacts.

The Value of Arts and Culture to People and Society, Arts Council England, May 2014.

• Helps create a sense of place
• Draws out the distinctiveness of that particular area
• Contributes to the distinctiveness of an area
• Creates more interesting and attractive places to live and work
• Contributes to community cohesion
• Fosters civic pride and confidence
• Support legibility of a place
• Helps to animate our public spaces
• It’s free to experience
• It’s open to everyone
• Attracts investment
• Source of publicity and recognition for a place
• Draw for tourists
• Can create jobs and volunteering opportunities
• Attracts and retains businesses
• Develops talent
• Challenges different perspectives

Reference Sources

www.pps.org/blog/how-art-economically-benefits-cities/
www.publicartonline.org.uk/resources/research/current_research_jan2010.php
dirt.asla.org/2012/10/15/why-public-art-is-important/
www.citylab.com/design/2012/05/financial-case-public-art/2113/
D.4 Pro forma for Potential Public Art Projects

This form should be used to assess if proposals for potential public art projects fit within the framework of the Barnsley Public Art Strategy. This applies to new public art commissions of a temporary or permanent nature as well as loans or gifted art.

<table>
<thead>
<tr>
<th>Question</th>
<th>Answer – please answer all questions accurately or tick appropriate choices</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contact name:</td>
<td></td>
</tr>
<tr>
<td>Job title:</td>
<td></td>
</tr>
<tr>
<td>Organisation/group/department:</td>
<td></td>
</tr>
<tr>
<td>Email:</td>
<td></td>
</tr>
<tr>
<td>Phone number:</td>
<td></td>
</tr>
<tr>
<td>What type of project is being proposed?</td>
<td>New commission, Gifted art, Loaned art</td>
</tr>
<tr>
<td>Where will the project take place?</td>
<td></td>
</tr>
<tr>
<td>Timeframe:</td>
<td></td>
</tr>
<tr>
<td>What is the outcome of the project:</td>
<td>Permanent, Temporary</td>
</tr>
<tr>
<td>How would you describe the public art being proposed? (tick all that apply)</td>
<td>Sculptural, Lighting, Integrated into architecture/landscape, Functional/street furniture, Performance, Intervention: structure/projection/event</td>
</tr>
<tr>
<td>Please give a short description of the proposal (100 words)</td>
<td></td>
</tr>
</tbody>
</table>

If known, name any artists involved (please include websites)

Does the project address any of the following strategic themes:

- **Story Telling:** Opportunities to reveal stories about Barnsley’s past, present and future and build up layers of narrative within the artwork/s.
- **The Great Outdoors:** Inspiration can be drawn from Barnsley’s unique diverse landscape including its’ network of rivers and canals.
- **Forward Looking:** Innovate and inspire, encourage the use of the latest technologies, showcasing world-class practice and promoting the potential for interactive works.

What criteria does your proposal meet?

- Help to create connections, support wayfinding in the locality/across the borough.
- Reflect and respect the past whilst looking forward to the future.
- Be relevant to Barnsley and where possible site specific.
- Challenge and innovate.
- Endeavour to incorporate opportunities to celebrate locally generated art – support local/emerging artists.
- Contribute to a sense of place – instilling pride, reflecting local identity, building ownership.
- Contribute to the vibrancy of place – giving life to a space, generating activity or new resources, animate space day and night.
- Contribute to the engagement with and accessibility of place – through enjoyment, inspiration, play, fun and interactive works.
- Contribute to the experience and memory of place – through helping to raise the profile of an area, create a unique experience and generate strong memories of an area.
- Promote opportunities for learning/developing new skills.

Please describe how you propose to engage or consult members of the community/key stakeholders in the development of the project:

Please outline how this project will be funded:

Please describe what consideration you have given to: security/maintenance/promotion and documentation

Please send the completed form to: arts@barnsley.gov.uk

If you need help to complete the form or ask any other queries please contact: Kevin Wallace, Arts and Events Officer; on (01226) 767896

The assigned officer will consider if your proposed project will fit within the framework of the Barnsley Public Art Strategy and respond to you within 28 days.
D.5 Practicalities and Things to Consider

Selecting an Artist

Firstly check the size of the contract against Standing Orders – if the contract is very large, there are EU regulations about where contracts must be advertised, and there will be a cost to this. Over a certain size the contract will have to go out to tender, which will impose a timetable.

For small contracts, artists may be on a list of approved suppliers, in which case they can be appointed after only asking for a few quotes. Generally however, a fair and open selection process in collaboration with community members and stakeholders is best.

The artist chosen is the most important decision in the project. If artists are asked to submit a proposal then the task is easier as there will be an indication of what the artist will create. However, it is much more likely that the artist will be commissioned to consult and work with a community to create a piece, so the selection should be made on the style of work, quality and their experience. The selection panel should be drawn as much as possible then from that community and/or your steering group. This will ensure that the group are as related as possible to the piece they will work with and have warmed to already and are keen for them to succeed, so the selection panel is on board supporting the project.

The selection panel should be responsible for selecting the long and shortlist of artists and the interviews themselves based on an indicative criteria of what is required.

Advertising for an artist can be done for free through the Arts Council Jobs Newsletter, and this will often be picked up by other newsletters. Allow three weeks between posting and deadline for responses. As a rule contracts of £10 – £30k will attract from 20 to 60 responses between posting and deadline for responses. As a rule contracts of £10 – £30k will attract from 20 to 60

Where is the Work Going?

The chosen site for the artwork may belong to the Council, and complete knowledge of what lies underneath the ground may be available – but if not, then there are some things to research before commencing with any project.

1 Who Owns the Land?

The place to check this is initially with the Asset Management team or officer within the council. They will have the Asset Register and will confirm who, if they own the land, or whether it has been ‘adopted’ by the Council and therefore under their control. This often applies to open or green spaces, road verges, roundabouts etc. where Highways or Green Spaces departments within the Council take on the responsibility for mowing, maintenance etc. If the Council is not the owner, the Land Registry should be contacted https://www.gov.uk/search-property-information-land-registry for details of the title. They may charge a small fee for this service. All councils will hold an account with the Land Registry, and contact should be made with the officer who manages the account.

Artwork on land that does not belong to you: permission should be sought from the owners before a planning application is made as the application form will ask if permission has been obtained from the owners of the land. The owner of the land may be happy to put the artwork there, but it will be useful to work out a contract with them for how long the artwork remains there and who has responsibility for making sure it is safe, looking after it and repairing it, and removing it and its foundations when it has come to the end of its life. This is called a ‘licence to occupy’. The owner may request an annual fee for the life of the artwork. In addition, the Legal team involved working with may charge a fee for drawing this up.

2 Underground

There are lots of things underground which we tend not to think about, but they will certainly be recalled if they are cut through when installing the artwork. These are called Underground Statutory Services and include drainage and sewage pipes, water pipes, electricity, gas, cable TV and Broadband, traffic and rail signals. Any one of these can run into the millions to repair or in compensation (e.g. if the installer cut through broadband to an industrial estate.) Therefore it must be ensured that anyone digging on the land has appropriate insurance and Health and Safety policies and also find out if any of these services run under the proposed site before you dig. The local Authority will have a list of local providers, including underground services and cable providers and it is up to the project manager to contact all of them to ensure that there will be no interference with underground services. In addition some services must be informed in advance of the installation dates – check: www.linesearchbeforebedug.co.uk

It is best to do this before a planning application is submitted, because if underground services bar the installation of the artwork in the proposed site, there is a high probability that a new application would have to be made for a different site, and therefore lose the initial application fee as well as the time to turn an application around which may be 6 weeks or more. It is recommended to search a number of possible sites for services to help to decide where to put the artwork. This may save time and money in the long run.

Be warned that just because planning permission to install on a particular site is granted, this does not stop any of the above providers from digging it up tomorrow and putting their services in, and they are not obliged to inform you. Therefore there is the possibility of losing the site at the last minute, and it is always wise to check with a CAT scanner before digging to make sure no broadband or electrical services have been installed in between the searches and the installation date. It is therefore best to put in the foundations as soon as possible after the planning permission has been received, even if the artwork itself is still to be completed.

Artists, volunteers, Contractors, Insurance and Public Liability

All the contractors, including the artists, should have the appropriate insurance for their activity. Ask the artist to bring a certificate to their interview and check them before awarding any contracts. If the artist is to be working with children unsupervised, or is likely to be alone with children, a DBS certificate should also be obtained from them. These can be applied for but be aware they can take up to 6 weeks to arrive so the project manager needs to allow for this in the planning.

If involving volunteers in the project, check with the Volunteer policy of your organisation. If in doubt the local office of the Voluntary Action network will be able to give guidance on how to support them.

Contractors digging on land belonging to others, or on land belonging to the local council or on Highways should have an approval certificate before beginning work. The Local Authority will have a list of approved contractors. If the contractor is not on the list they must still provide a certificate. When the artwork becomes the property of the Local Authority – usually as soon as it is installed, they will take on responsibility for the artwork itself. If it is broken or damaged, and also if it causes injury to anyone else or their property. The managing organisation is therefore obliged to have public liability insurance and insure the work for damage. Make sure your existing policy covers the new artwork. For large organisations, this means that it should be listed as an asset of the company or local authority on the Asset Register. There may not be a fee for adding the artwork to existing policy unless the artwork is deemed particularly vulnerable or fragile, in which case an annual fee may have to be allowed to cover insurance for loss or damage, or allocate a budget to be charged in the event of such damage.
Contracts for working with the artist should be drawn up, which will lay out what they are expected to provide, the fees and timescale, who will own the copyright to the work, who is responsible if anything goes wrong, and procedures for breach of contract etc. The legal team may charge to draw one up.

Things to consider in the budget:

- **Who is undertaking the management?** Will a project manager be employed to pull together the consultation, draw up contracts, etc.?
- **Officer costs and overheads**
- **Costs of adverts** to advertise for the artist
- **A selection panel** to choose the artist — expenses such as meeting rooms, panel members’ expenses and travel costs for artists invited for interview
- **Community workshops** for people to take part in designing the artwork — publicity, room hire, artists’ fees, materials etc.
- **Consultation.** at the beginning and when you have a proposed design, with local communities so that everyone is informed of the intentions and progress — publicity, room hire, artists’ fees, display print costs, display board hire, refreshments, materials etc.
- **Artists fees and expenses**
- **Materials**
- **Costs of finding land ownership**
- **Search fees** for suppliers of underground Statutory services
- **CAT scan** to check for underground services
- **Planning application.** (Allow for 2 or more in case there is a change of site(s) for any reason).

- **Technical drawings** for planning application (if the artist or contractor cannot provide them)
- **Do any roads need to be closed to install the artwork?** Costs of applying for a Temporary Traffic Regulation Order (TTRO)
- **Costs of transporting artwork** to site or storing it if it cannot be installed immediately
- **Installation and contractors’ costs** — installing artwork and making good afterwards
- **Does a fee have to be paid to the owner of the land to host the artwork?**
- **Legal fees** — contracts and licence to occupy
- **Insurance** — ongoing for installed artwork
- **Meetings with stakeholders** — room hire, travel, print costs
- **Are there electrical or other systems incorporated that will require regular maintenance?**
- **Maintenance checks** — expenses.
- **Launch and commemoration plaque, book, pack**
- **Contingency somewhere between 5% and 7.5% is usual — the higher the better.**
D.6 Potential Pitfalls when Commissioning Public Art

There will always be risks to commissioning public artworks and there are some circumstances that will always be out of the project managers’ control. However, there are some potential pitfalls that can be avoided with careful planning.

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Phases of the Project:

**Phase 1: Project Setup and Artist Selection**

1.a Project Plan and Steering Group
- Ensure the Steering Group includes representatives with decision-making powers
- Ensure the Steering Group is manageable in size (preferably around 5 people)
- Ensure a clear project plan is drawn up that the Steering Group all agree to

1.b Brief Development
- Ensure the brief is clear and ideally outlines the whole process from start to finish, detailing exactly what is expected of the artist
- Ensure that clear guidelines are laid out about what can be provided in terms of maintenance
- Undertake underground investigations at this stage to save time later—ensure that there are not any utilities or obstructions that could affect the location of the artwork

1.c Artist/Designer Selection
- Be clear and open from the start about what process is being adopted: open call, direct appointment etc.
- If feedback will be offered to artists who are not selected ensure that notes are kept during the shortlisting process—if desired, a points/criteria system can help with this process
- Ensure references are sought and where possible visit examples of previous work
- It is important that the Steering Group feel they can work with the selected and have a certain level of rapport
- Request copies of artist insurance documents

**Phase 2: Concept Designs and Consultation**

- Be clear and open from the start about what process is being adopted to consult or engage with the public or stakeholders
- Consider durability of the work being proposed and consider longevity of materials
- Examine what maintenance would be required— if the work involves power, moving parts, lighting, the artist should provide details about what maintenance would be involved, ensure that the parts are not bespoke. The Steering Group could request to see examples of previous similar work that has lasted the test of time.

**Phase 3: Detailed Designs**

- At this stage, the artist should provide the Steering Group with details of the proposed artwork and the methodology including details of foundations etc.
- Don’t forget the planning application will take 6–8 weeks which may affect the scheduling of the project

**Phase 4: Implementation and Evaluation**

- When possible arrange to visit the artist studio during fabrication stage— if this is not possible request an interim report with photos to ensure that the artist is working towards the same vision of the Steering Group
- Allow a 2 weeks defects schedule after the work is installed
- A handover document should be signed evidencing that the client has accepted the work and is responsible for the work. The client and the artist should retain copies.
- The artist should provide a maintenance and decommissioning document to the client outlining essential maintenance, contact details and details about how the work could be decommissioned
D.7 Loans and Gifted Public Art Guidance

It is recommended that any loans of gifted works of art proposed for the public domain are only accepted if they sit within the framework outlined in the Barnsley Public Art Strategy.

If works are accepted the following guidance notes will support the implementation and highlight factors to consider during and after they are obtained.

Proposed gifts or loans to the town of Barnsley shall be reviewed by the Barnsley Council.

Proposed gifts or loans should be evaluated in line with the Strategic themes outlined in the Public Art Strategy. See pro forma D.8.

In addition works should also be assessed on the following criteria:

1. Quality – the quality of the artwork and aesthetic merit.
2. Public Liability – each work shall be examined for unsafe conditions or factors that may bear upon public liability.
3. Relevance – context in the Town’s collection. Does artwork enhance the existing collection or add diversity? How does the piece engage people? Are the materials appropriate? Is the work susceptible to vandalism or graffiti?
4. Siting – availability of an appropriate site – relationship to existing planned architectural, natural and landscape features.
5. Costs – all costs associated with the work should be provided by the donor – siting, installation, and maintenance of artwork.
6. Donor conditions, if applicable.
7. Durability of the artwork – consideration of the artwork’s long-term durability in terms of its materials, and against theft, vandalism, and weather must be addressed.
8. Ongoing maintenance and insurance implications and associated costs
10. Duplication – it is recommended that the policy of the Council should be to accept unique, one of a kind works of art.

Memorial Gifts

Memorial gifts should also be judged to the following additional criteria:

- The person or event being memorialised must be deemed significant enough to merit such an honour. The person so honoured shall have been deceased for a minimum of five years. Events shall have taken place at least five years prior to consideration of a proposed memorial gift.
- Represents broad community values.
- The memorial has timeless qualities that will be meaningful to future generations.
- The location under consideration is an appropriate setting for the memorial; in general, there should be some specific geographic justification for the memorial being located in a specific site.

For any artworks proposed to be on loan to the Council a legal agreement should be signed applying to the length of the loan and other terms such as location, maintenance requirements, insurance, value of art work, installation and removal responsibility, and other conditions pertinent to the agreement.

Whenever possible a public art steering group should be engaged to consider the siting of the loaned or gifted work. All donated or loaned artwork should include identifying plaques.

Costs associated with a gifted work must by borne by the donor. Costs may include, but are not limited to, the costs associated with design, engineering, building permits, fabrication, installation, general insurance and maintenance.

The donor/sponsor will also be responsible for the design and cost of a pedestal, identification plaque, base, structural support and landscaping of site and must provide a maintenance endowment for the artwork. The Commission may also require an administrative fee to cover costs associated with staff coordination and oversight of the project.

An endowment fund adequate to ensure the continued care of gifts of art should be required for all outdoor artworks. The amount of the maintenance endowment should be negotiated with the donor on a project to project basis. Scale, material, location, value of the work and potential for vandalism should be considered in determining the maintenance endowment.

Removal, relocation or de-accessioning of gift of art – in accepting a gifted artwork or commemorative plaque, the Council should not be bound by any agreement with the donor that restricts the Council’s ability to act in the best interests of the Town. Nothing in the acceptance of a gift of artwork shall prevent the Council from approving subsequent removal, relocation or de-accessioning of such gifts if it serves the Town’s best interest to do so.

D.8 National Advice and Advocacy Organisation Links

- Arts Council England
  The national development agency for the arts in England, distributing public money from the Government and the National Lottery.
  www.artscouncil.org.uk
- Public Art Online
  ixia has taken over the ownership and management of Public Art Online from Arts Council England.
  www.publicartonline.org.uk
  ixia
  Arts council England funded charity – Public art think tank.
  ixia-info.com/
- AD:UK
  Association of Arts Officers Across the UK
- Axisweb
  Showcases the best UK contemporary art and craft. And connects you with the people who make and present it.
  www.axisweb.org
- a-n
  a-n stimulates and supports contemporary visual arts practice and affirms artists’ value in society. With over 19,000 members, we focus on conversations around the critical and professional environment for the visual arts, bringing together artists, art students, producers, arts professionals, researchers, arts organisations and universities.
  www.a-n.co.uk
- Artquest
  Artquest provides everything visual artists need to know by encouraging critical engagement and providing practical support.
  www.artquest.org.uk
- Voluntary Arts England
  Promote and increase active participation in cultural activities across the UK and Republic of Ireland.
  www.voluntaryarts.org/basic-page/england/?lang=en
- Axisweb
  Showcases the best UK contemporary art and craft.
  www.axisweb.org
- a-n
  a-n stimulates and supports contemporary visual arts practice and affirms artists’ value in society. With over 19,000 members, we focus on conversations around the critical and professional environment for the visual arts, bringing together artists, art students, producers, arts professionals, researchers, arts organisations and universities.
  www.a-n.co.uk

APPENDICES

The Barnsley Public Art Strategy
If you need help understanding this document:

**Contact:** Head of Culture and Visitor Economy  
**Service:** Culture, Housing and Regulation  
**Email:** arts@barnsley.gov.uk  
**Telephone:** 01226 787896

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