



**Doncaster  
Council**

# **A Public Realm Art Strategy for Doncaster**

**2018-21**

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## **1. Introduction**

Throughout history public spaces have been enriched by the use of art and design, from monuments and sculptures to paved areas, gateways and murals. Public art helps to foster a positive sense of place, heritage, and adds cultural value; there are some forms of public art which everyone is aware of, whether due to how the art has been deployed, or its scale. And there is public art which resonates and which people identify with at national, regional and local levels. For the purpose of this strategy, public realm art of high quality could be considered important at one or more of these levels, depending on the commission and the activity.

Through this new Strategy, Doncaster Council recognises the role public art plays in shaping our environment and cultivating a sense of ownership and pride for residents and communities. Doncaster has a number of installations of public art but, until now, it has lacked the cohesive strategy and policy required for the commissioning process, and vision for how this will contribute to a positive shape for the borough's future.

Our vision is for Doncaster to boast a comprehensive portfolio of high-quality commissions that can provide a legacy for the future; creating tomorrow's heritage in the heart of our urban and rural development plans of today. We strive to contribute to a long lasting social and cultural legacy which will see the growth of our creative industries and tourism, enhance perceptions of the area, and contribute to the local economy.

This document will outline the aspirations and aims for public art in Doncaster. It will also provide guidelines for partnership working, and a framework for the commissioning process.

Doncaster is already home to a number of pieces of public art including works such as: The Lovers in Waterdale (1967:2015); The Mallard at the Southern Gateway (2014); The 'Danum' obelisk in Sir Nigel Gresley Square (2012); Richard Perry's 4 Bronze Sculptures (2000), and Doncaster's latest additions to its public art inventory: the Ted Hughes statue in Mexborough (2017), the K.O.Y.L.I. memorial statue (2018) for Elmfield Park, and a Mining Statue for Doncaster by Suffolk-based sculptor Laurence Edwards (2018-19) and the Station Forecourt screen (by 2019) will reset the bar for public art and design in Doncaster. With this strategy, the intent is for commissioners of art in Doncaster to be increasingly forward thinking; to integrate public art into our regeneration plans at the development stage, so that it is not just an 'afterthought'. The ambition for the future is to support local ambitions for art installations, push for high quality art installations with national and international significance wherever possible, and to explore innovative and contemporary approaches to Public Realm Art Strategy as seen in projects such as the Fourth Plinth, or in recent local examples like Feature Walls SHF (see: <http://www.bandbgallery.com/feature-walls-shf>).

## **2. Purpose of the strategy**

Doncaster is a borough full of rich history and pride in place, and has traditionally been a prosperous area. It is now reinventing and repurposing its place with

ambitious plans for renewed growth. Good public art, design and architecture can build on the richness of Doncaster's industrial and economic heritage by creating a unique community identity which informs the sense of place and creates in itself an iconic branding of its municipality.

Doncaster's Public Realm Art Strategy is created to respond to and reflect the community vision for the Council and its partners existing and future public art works, for the next 3 years. Firmly rooted in place, it provides a vision, themes and procedures to guide the delivery of good quality public art that reflects the aspirations of the people within the borough. The publication of Doncaster's first Culture Strategy (2016) identified the need for a Public Realm Art Strategy and therefore this work fulfils an objective of that strategy and the Creative and Culture Strategic Partnership.

In 2016 Doncaster published its first Culture Strategy, written in partnership with organisations from across Doncaster via the Creative and Cultural Strategic Partnership. The Strategy outlined 4 key aims:

1. To raise the profile of Doncaster through creativity & culture.
2. To encourage people from all sections of the communities across Doncaster to access and take part in great creative and cultural activities.
3. To see all children and young people and their families participate in and enjoy great cultural experiences across Doncaster.
4. To use culture, creatives, and creativity to drive inclusive growth in Doncaster, reflecting the diversity of its people.

The first aim contains an action to 'Embed art and culture in buildings and spaces across Doncaster, by integrating arts and culture into local plans', which it hopes to achieve by 'advocating for the inclusion of a public art in regeneration policies and strategies, embedding public art into new strategies within the LA and partnerships'.

The strategy is written within the context of Arts Council England's Great Art and Culture for Everyone strategic framework, which makes clear the national policy context and case for change in ensuring that people can access great art regardless of age or background, and provides a focus for the commissioning, programming, delivery and evaluation of great art and culture. The future policy direction for commissioning public realm arts in Doncaster will also apply learning from the experience of Hull UK City of Culture, and also peer Local Authorities and their partner organisations. The strategy's action plan should also be updated in 2019-20 to reflect any changes presented in ACE's strategic plans.

### **3. Scope**

This Public Realm Art Strategy covers all permanent, integrated or ephemeral works of public art in public space that is either commissioned by or supported in partnership with Doncaster Borough Council.

The development of a Public Art program will involve the continued guidance of the new Arts and Culture Programme Board in Doncaster Growing Together, which will

review proposals or concepts and make recommendations on artworks to be commissioned.

Definitions are as follows:

**Artist** | a person:

- Who has specialist training within their field [not necessarily in an academic institution] and involved in the creation of art as their profession.
- With high level interpretive, conceptualising and creative skills that result in the creation of artwork.
- Who has demonstrated professional standing through exhibitions and commissions and is considered an artist by his or her peers.

**Public Art** | Is for the purpose of this strategy defined as any permanent or temporary art object, installation or activity in the public realm excluding galleries, museums and public collecting institutions. In general public art is sited on public land and has been purchased or is owned or maintained by a public authority, its partners, or a commissionable organisation.

**Integrated Art Work** | Art and design work that is embedded within signage, seating, paving, fences, urban design, landscape design, architectural design etc.

**Ephemeral Public Art** | Artwork in temporary art spaces or platforms, such as lighting, projections, interventions and temporary installations, community engagement and place making initiatives.

**Permanent Public Art** | Artwork in this category might include signature works, landmarks, acquisition of existing art work for specific site, commemorative or monumental works, site-specific art work in a public place. All these terms relate to the fact that such works tend to be commissioned as set pieces of art in their own right. These artworks are often major commissions with significant budgets and therefore require a transparent and accountable commissioning process to ensure the best artists are considered and that due process occurs.

**Contemporary Art** | Any artwork created today which is innovative for its time, comments on or otherwise engages with issues relevant to its time or uses materials and processes that are at the forefront of arts practice within their particular field at the time can be classed as contemporary art.

**Public Realm** | The public realm can be defined as including but not limited to streets, squares, parks and spaces that are within buildings that are accessible to the general public and in the ownership of, or under the control of public authorities.

## **4. Principles for growth in great public realm art in Doncaster**

### **4.1 Value**

In endorsing this strategy, Doncaster Council demonstrates its value of the inherent social, cultural and economic value public art has in reflecting culture, expressing the

history and experiences of our borough, and contributing toward and showcasing our unique identity. Public art brings our public spaces to life; it challenges our ideas and values, and it creates an ongoing conversation between our past, present and future. Public art is free to experience and plays an important role in increasing the liveability and desirability of the municipality, which in turn has long term economic benefits to the borough. This value can be quantified and reported to the Council and its partners' leadership in terms of economic impact, impact on growth, how public art can support learning, skills and opportunities in the borough, and value for money. These benefits can also be directly applied to priority areas of focus in the borough; great art installations in the public realm can be accessed by residents of all ages, from all backgrounds. Through our shared sense of place, and linking with the place plan, it can be a way of growing a shared awareness of heritage, and further generating ambition and aspirations which tells Doncaster's story to the world. In very practical terms, art works can be used to, for example, be a focal point for a group for people living with dementia, or who have a story of migration to connect with and tell, an exploration of community history, or as an opportunity for new apprenticeships. The benefits will need to be assessed, monitored, and reported appropriately to external funders, local leadership and wider stakeholders and residents.

A study in the US in 2015<sup>1</sup> found that “the process of creation of a work of public art determines impact and that participatory public art creation may yield positive health and social benefits. Art may promote economic development through enhancing the aesthetics of a place, by increasing place identity, and by promoting arts tourism. It seems that art, regardless of its aesthetic appeal, may enhance the capacity to innovation in society through a common thread in the creative process. Those working in planning-related fields may utilise studies demonstrating positive health effects from engagement with the arts to create programming and plans that allow for community-based art creation. For those working in economic development, the knowledge that arts-related initiatives may powerfully stimulate local economies through large, temporary events as well as through coordination between traditional economic development planning and arts and culture related industries may create better outcomes for all involved as well. Thus, combining public art with other programs may benefit those programs through benefits of interacting with and producing art”.

Overall, the impacts of public art are complex, however, an analysis of diverse fields of inquiry and cross-examination reveal that public art may exist as an instrumental boon to its society, although it arguably possesses intrinsic value in its existence as a pure act of creativity. It is suggested that planners and policymakers work to ensure that space for public art is supported and easy to find so that all may enjoy its benefits.

Cheltenham's Public Art Strategy<sup>2</sup> provides some useful national data insights which can be applied in relative terms locally to Doncaster:

<sup>1</sup> See: <https://repositories.lib.utexas.edu/handle/2152/32867>

<sup>2</sup> <http://ruralrecreation.org.uk/wp-content/uploads/2018/03/Cheltenham-Public-Art-Strategy.pdf>

£26,817 – the average increase in housing value in an area with twice the average level of cultural density;  
 1:5 – the multiplier effect of investment in public art as advertising, PR and for the local economy;  
 77% - Percentage of population of the UK who participate in the arts (50.15 million);  
 £576 - Saving to the NHS per patient from prescribing creative activity instead of prescriptions;

## **4.2 Vision**

Doncaster is an ambitious place to be, and a place which is currently going through a period of intense transformation and investment. Our vision is for Doncaster to showcase a comprehensive and growing portfolio of high-quality commissions that can provide a legacy for the future; creating tomorrow's heritage in the heart of our urban and rural development plans of today. Through the commissions which the strategy will support and enable, we strive to contribute to a long lasting social and cultural legacy through great public art. These commissions and wider grassroots activity will contribute directly to the growth of our creative industries and tourism, enhance perceptions of the area and contribute to the local economy.

This vision may be delivered through permanent / temporary / integrated / ephemeral public art in a variety of forms.

## **4.3 Strategic Aims**

Our strategic aims are:

1. Contribute meaningfully to the growing sense of identity and pride in the borough;
2. To encourage the incorporation of public art within key developments;
3. Integrate public art into the planning and design of dedicated 'development zones' identified in the Doncaster Urban Centre Masterplan, including high-quality public spaces, urban and landscape design;
4. Support the delivery of innovative and quality contemporary public art for the borough;
5. Increase the understanding and enjoyment of contemporary art by, with and for our communities;
6. Create opportunities for social inclusion through engagement practices that celebrate the diversity of our residents.

Objectives are as follows:

1. Conserve what we have effectively;
2. Support the development of further grass-roots art networks, furthering the work which has taken to date through Well Denaby, for example, or the activity of the New Fringe arts collective;
3. Connect with the curriculum; providing opportunities for children and young people to participate in great outdoor arts experiences;
4. Develop new enterprising partnerships to help achieve objectives 1-3;

5. Have the ambition to commission great art, and involve communities in the co-commissioning and co-production of art, so that residents of all ages can be involved;
6. Demonstrate due regard for the diverse and wide-ranging audiences which may engage with the commissioning, production, and future enjoyment of the art, both for residents and for visitors.

Key priority areas for the delivery of this strategy include areas within the Urban Centre Master Plan, including but not exclusive to Doncaster Market Place, Doncaster Waterfront, Doncaster Minster Canal Side, the Doncaster Retail Core, and the Civic and Cultural Quarter, as well as supporting public realm areas in urban areas, for example, should opportunities for development and commissioning be presented in Conisbrough and Denaby, Mexborough, Rossington, and Thorne. Decisions can be made strategically dependent on need, location, community involvement and co-commissioning, and where the best value would occur.

## **5. Commissioning Great Public Realm Art**

The strategy does not aim to be prescriptive about the form of future commissions or programmes of work; we hope that it will act as a point of reference to provide guidelines and outline our expectations. The legacy of this strategy will be shaped by the accumulation of projects over time. It is anticipated that the programme will go on to develop beyond 2021, alongside Doncaster's transformation over the next two decades and it is our view that over time, we will gain a wealth of value from the learning and trust accrued through a continuous and evolving programme.

### ***5.1 Funding Framework: External & Self-Generated***

To achieve the strategic aims and objectives, Doncaster Council, and particularly the Culture Partnership, will:

- Develop robust sponsorship or partnerships arrangements with the private sector, local businesses and industry;
- Strongly encourage donations from private individuals/organisations (philanthropy, gifts and bequests), developing an appropriate model for attracting and retaining funds with commercial skills and behaviours, and learning from the experience with SpaceHive towards a mining statue for the borough in 2018-19;
- Ensure there is a resource commitment to deliver new public art as part of major Council led development and regeneration projects.

Dedicated funding from the Local Authority for public art is not practicable given the ongoing uncertain economic climate we are in, and there is no specific revenue budget within the Local Authority for commissioning public art. Therefore, we will be seeking funding for projects from a variety of external sources. As identified in the list above, there are a number of approaches through which to gain financial support for art. Further examples could include: Collaborative Public/Private sector partnerships; percent/non-percent-for-art ordinance; funds from companies' corporate social responsibility strategies; the Development Management process – the use of Planning Conditions and Section 106 planning agreements; donations from private individuals/corporations (philanthropy, gifts and bequests); ACE/Lottery

bids; sink-funds for match funding from service revenue; private trusts and foundations; alternative funding sources such as crowdfunding/kickstarter, and others.

One of the ways in which the strategy can be fulfilled is through planning and the development management process; art works can be secured through the use of planning policy requirements and conditions or S106 contributions. While this can result in work that is integral within new development schemes, the strategy also allows for the possibility of public art being non-building specific: it can encompass work that contributed to improved open public spaces, arts and health initiatives, and creative neighbourhood renewal. Demonstrating the value of public art in terms of local health and wellbeing, or social value, may open up new funding opportunities. For example, art which is commissioned to respond to local health priorities, such as supporting residents living with dementia, may lead to tactile installations, or installations which support community and individual memories, may be achieved through specific external funding allocations. The same is true of art which commemorates and celebrates themes of migration, diversity, and people's sense of place. An aim of this strategy is to raise aspiration and ambition in Doncaster, expressed through public art of all forms and across all communities. In this way, new art commissions will represent and celebrate Doncaster's past, whilst at the same time looking forward to the future. Creating a small scale installation which encourages visitors to take their photograph alongside it, or which has a meaning to a particular village or town, is just as vital as the one or two installations at scale which will increase the borough's reputation at a national and international pitch, as a borough which is a great place to live, study, visit and work in.

In developing the new Local Plan for Doncaster, there is an opportunity to reflect this strategy's aims and objectives within planning policy requirements to encourage the delivery of new public art at different scales. This could include positive and proactive policies to deliver the major installations sought in this strategy, as well as setting out a context for smaller art projects and community based initiatives. Neighbourhood plans could be encouraged to work up public art strategies or themes based on local character and capture people's imaginations to have very modest or subtle artistic works in small developments.

Within this policy framework and through the development management process, developers will be encouraged to work with planning and the Arts and Culture Programme Board in pursuance of Doncaster Council's Public Realm Art Strategy. Where appropriate, developers will be encouraged to submit ideas on the provision of public art as part of their planning application, and their implementation will be secured through a planning obligation (condition) or S106 contribution. However, it must be recognised that in the case of many major developments, particularly larger housing proposals, the viability of development is a key consideration and public art may be competing with other asks such as affordable housing, open space or education contributions, so is not guaranteed.

## **5.2 Sustainability**

Artists, their individual practice, presence and creative output are important to the cultural infrastructure of a place. The creative sector makes a significant contribution

to Doncaster's cultural life and to the borough's economy, and it is a sector we seek to support and see grow. Great public art commissions can contribute by creating employment opportunities for artists, makers and fabricators, who in turn utilise local industry, skills and resources.

Sustainability of resources for the delivery of Public Realm Art in Doncaster is essential for impact to be maximised. Support for this strategy will be provided from the Creative & Cultural Strategic Partnership, and staff from Doncaster Council's Culture, Planning and Environment Departments. The Arts and Culture Programme Board will be tasked, as a result of this strategy, to monitor the effectiveness of funding applications, development opportunities, and growth in the public art estate.

### ***5.3 Planning and supporting great public art***

Ensuring that public art is delivered where it has the greatest benefit relies on planning for the inclusion of art/design as early as possible in place-making projects. Therefore all major public place development and infrastructure projects and all major projects will be tasked as a result of this strategy to include consideration of the potential for integrating permanent public art. Key to delivery, and in leading by example, the Council should seek to integrate public art in any major capital funded development or regeneration projects, or such projects funded in partnership with others.

The DGT Arts and Culture Programme Board should engage collaboratively with the Council's planning, highways and major projects teams at the earliest concept and master planning stages in order to assess the strategic potential for integrating permanent public art, and to set public art priorities. These requirements include the following types of development project:

- Place-making projects such as metropolitan and town centre masterplans, major waterfront and regional infrastructure precinct developments, public realm and open space developments;
- New local, regional and national facility projects (including, but not limited to, community centres, libraries, recreational facilities, leisure centres, arts buildings, galleries, theatres and stadiums);
- Town and village centres and major street upgrade and development projects;
- Infrastructure projects funded by Doncaster Council (including, but not limited to, pedestrian and transport bridges, train stations, transport hubs, wharfs and coastal walkways);
- Architectural projects, park and landscaping developments where public space objectives and public art outcomes can be achieved through collaborations between artists and architects.

Through this strategy the Council seeks to encourage third parties who wish to devise and present temporary public art. Community-initiated temporary public art activity will not be required to go through the approval processes required for permanent public works of art, although landowner and planning approval may still be required on a case-by-case basis.

Permanent public works of art planned by third parties but located on Council-owned or Council-controlled land are required to follow our new public art administration and governance processes before they can proceed, as set out by this strategy. The Arts and Culture Programme Board should monitor compliance with regard to all requirements for permanent public works of art developed by others, where the Council has had an involvement.

Doncaster Council and its partners through the Arts and Culture Programme Board will seek to influence the character and quality of public art activities to positive effect. Those devised and delivered by third parties must be subject to the same guidelines, health and safety and quality standards. We will do this by demonstrating best practice and the high calibre of our own public art activity, by developing collaborative relationships with others, and through various process and quality guidelines.

#### ***5.4 Advocacy and procurement***

The commission and design of public art should be informed by the associative qualities of a particular location as defined in respective development briefs for major schemes. It should be integral with urban design principles and expectations. The means to achieve public art should reflect planning guidance, corporate policies and delivery mechanisms to provide a consistent, coherent approach towards the regular commission of high quality art in the public realm. Doncaster Council's Public Realm Art Strategy demonstrates a commitment to the development of public art across the borough. A public art policy statement and associated publications are used by way of advocacy to encourage the commission of public art across the borough and advise external organisations of due process. Doncaster Council will profile and support the commissioning of public art through our own schemes and via the planning process, being co-ordinated by the Senior Cultural / Arts Officer and relevant planning officers. In addition to advocacy and specific project development, a Senior Cultural/Arts Officer is responsible for the promotion of the Cultural Strategy across the borough and with a range of stakeholders. They will focus on the delivery of major public art programmes in the nine regeneration areas of the Town Centre Masterplan. Procurement of appropriate services and resources within the commissioning cycle will be in clear adherence to corporate procurement policies and wider procurement legislation and regulations. The procurement process is an ideal opportunity to include representation from our children and young people, local artists, and large and small local businesses, to ensure that the procurement process and wider commissioning cycle reflect local diversity and are representative of residents in the borough.

#### ***5.5 Commissioning process & guidelines***

The development and delivery of a draft Public Art Strategy is the responsibility of the Head of Libraries & Culture in the first instance, with the support of the Culture team and the Creative and Culture Strategic Partnership. This will move across to the Arts and Culture Programme Board, once the strategy is agreed, for purposes of governance and monitoring.

In the instance that external groups fund a private commission and request for it to be displayed on public land, Doncaster Council must be consulted at each stage of the process and will require the relevant documentation to be completed and approved.

#### **5.5.1 Indicative delivery process:**

Pre-planning application discussions including Public Art Commissioning Panel
Planning application submitted
Consultation, determined by the Commissioning Panel
Where appropriate to have S106 Planning obligations & conditions agreed – to include clauses that secure the development & implementation of art.
Developer appoints public art expertise to oversee the development and implementation of a public art statement, in negotiation and communication with the Panel.
Review of public art statement by the Panel team.
Commissioning Panel contribute to the commissioning and production of the art & identify a programme, budget and management for on and/or off development site.
Artist(s) appointed.
Culture team and project officer leads maintain oversight of implementation.

#### **5.6 Artist selection**

Doncaster Council expects appointments to be made following public advertisement and a defined selection process. The public art policy seeks to enable work for artists, especially those artists at an early career stage. It also seeks to involve communities who have traditionally been excluded from public art. Particular effort should be made to source artists and arts organisations in Doncaster or based within the Yorkshire region in the first instance however, this should not be made essential criteria.

A commission panel should short-list and select artists against agreed criteria to assess for example:

- Track record and experience of art in the public realm of a similar size/scale/type.
- Conceptual skills towards the production of original high quality artwork.
- Ability to communicate concepts and ideas.
- Ability to communicate with a variety of different people.
- Experience of working with architects, engineers and landscape designers.
- Experience of collaborative design and planning.
- Understanding and experience of community consultation methods.
- Evidence of insurance details.
- Ability to work to a budget and timescales.
- An understanding and knowledge of the Borough.

## **5.7 Good Practice**

There are some recognised standards of good practice that should be met:

- Clarity – agreed briefs, contracts, approval mechanisms and outputs or outcomes;
- Terminology – the language used in creative briefs should be in plain English;
- Timely appointment – if the artist is to contribute effectively to planning and developing a project, they have to be in place early;
- Management – capacity has to be made available in a project to ensure that the artist's involvement is managed and supported;
- Remuneration – if artists are expected to contribute in like-manner to other professionals they should be accordingly properly paid;
- Support – an artist should have the support of their main point of contact as well as from the appointed public art review group & LA officers.
- Consultative – the best, most meaningful projects for our communities will be those grounded in co-production and consultation.

The Local Authority through this strategy will also support the creation of a commissioning panel, which could report into the Arts and Culture Programme Board, which would include cross-cutting membership from a range of organisations which in partnership would review public art commissions. This would form part of the decision-making process, and part of the route map for commissioning great public art which would help bring clarity to funders, commissioners and artists as to how decisions will be made and who to refer to.

## **5.8 Consultation**

Public Realm Art should be subject to an appropriate level of meaningful consultation. A key objective of this strategy is to promote the value of research and consultation as an integral element within public art projects. Seeking direct participation from local people in shaping the future of their communities generates a greater sense of ownership and involvement in regeneration and change. This approach will provide confidence to decision makers in local schemes of work, and generate buy-in from communities who can have more ownership of the art that residents see around them. This approach also ensures that a wide range of voices can be heard and represented when shaping great public art for the borough.

The commissioning of great public art, whether within communities, businesses, other spaces, or as one off iconic installations, must demonstrate due regard for diversity and equality throughout the process. This means that the commission must reflect local needs and identity, and both the procurement and consultation processes must recognise and encompass the needs of people with protected characteristics, as determined by the Equalities Act 2010. This will be covered in more detail in an accompanying Due Regard Statement.

## **5.9 Communication, Dissemination, Narrative**

A bespoke communications plan should be drawn up once a contract with an artist has been agreed and signed. Doncaster Council's Corporate Communications

Team should be kept up to date at all major stages to the project, particularly regarding conceptualisation, production and construction. Commercial opportunities should be explored, again on a bespoke basis.

This strategy will be publicly accessible on the Doncaster Council website, the Creative Doncaster website, and available hard copies of the policy may be accessed contacting Doncaster Council's Culture Department. The Culture Programme Board will work closely with the Council's Corporate Communications Team, and partner organisation communication departments, as and when required through the lifespan of the strategy. A separate communications plan will be developed to encompass all forms of public art commissions, as and when these occur.

### **5.10 Body of Work**

The body of works produced over time should display a conscious level of diversity and variety. Public art should not be offensive, or overtly political in its subject content. Doncaster Council will endeavour to curate works that represent a diverse array of artists, styles and forms. For example, it is permissible for two works by the same artist to be displayed however, there must be reasonable grounds to do so unanimously agreed by the commissioning panel.

## **6. Case Studies**

Hull commissioned a range of public realm art projects within the year UK City of Culture 2017. Key findings from the first 3 months include:

- 90% of Hull residents attended or experienced a cultural event or activity as part of the UK's City of Culture.
- 70% of resident agreed it had a positive impact on the lives of local people.
- 342,000 visitors came to 'Made in Hull' during opening week and 94% of the audience agreed the event made them feel more connected to the city, the stories of its people, the history and heritage.
- Of the 1.1m people passing through Queen Victoria Square during the Blade installation, over 420,000 interacted with the artwork. 50% said it was the main influential reason for their visit that day and 46% said they would not have come if the Blade wasn't there.



Ten years after the installation of the Angel of the North in Gateshead, Gateshead Council found that:

- The success of the Angel helped Gateshead Council attract around £145m of lottery funding;
- Delivering such a major project on time and within budget - at no extra cost to council tax payers - give Gateshead Council huge credibility both locally and nationally;
- The success paved the way for a series of major funding bids including £9.6m for Saltwell Park, £46m for BALTIC, £70m for the Sage Gateshead and £22m for the Gateshead Millennium Bridge;
- The Angel can be credited with successfully achieving a balance between creating a new identity while acknowledging its heritage;
- The value in promotional terms cannot be accurately measured, but the exposure generated for Gateshead would have cost millions of pounds in advertising;
- The process set in train by the Angel has boosted employment in the tourism and cultural industries<sup>3</sup>.

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<sup>3</sup> <https://www.localgov.co.uk/Angel-a-vital-economic-icon-of-the-North/13602>



In a further case for investing in (or attracting investment in) arts and culture, the blog post “Art, Audience and Economy: How should we value the arts in the North of England?”<sup>4</sup> reports that “Wakefield Council stated that in the first year of opening (2011) the Hepworth Wakefield brought in £10 million to the local economy (Wakefield Council, 2012). There are similar justifications for cultural investment in Gateshead. In 2015-2016, the Newcastle Gateshead Cultural Venues (NGCV) reported that for every £1 of public money invested in NGCV, there was a return on investment of £4.61 (NGCV Annual Economic Assessment, 2016)”. Similar ROIs should be part of the ambition for Doncaster in future.

## **7. Decommissioning & Maintenance**

Public art is subject to daily wear and tear, and vulnerable to such issues as: Weathering, vandalism or site redevelopment. Consequently, public artworks of all forms can begin to look tired, out of context or lose meaning/relevance for a site.

Much thought goes into the original commissioning and positioning of such works but inevitably circumstances change, therefore it may be necessary to temporarily/permanently relocate or remove an item through a decommissioning or relocation process.

In order to ensure that Doncaster Council’s broader Culture Strategy is achieved, Doncaster Council has developed this strategy to assist in caring for its public artwork and other designed public realm items, to ensure their quality and presentation and remain appropriate to the standards expected in the borough.

### ***7.1 Maintenance Plans, Reviews and Damaged Items***

Whether an artwork is privately owned but located on public land, or owned by the Council on behalf of the borough, consideration needs to be taken regarding its

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<sup>4</sup> <http://www.corridor8.co.uk/article/art-audience-economy-value-arts-north-england/>

maintenance and decommissioning. Good practice when commissioning new work is to consider a decommissioning framework at the outset.

A clearly written Decommissioning Plan should include an agreed assessment criteria, process and timescale for decommissioning. The artist, along with those who have commissioned the new work should, as part of their role, produce a Maintenance Plan with all technical specifications and other relevant issues, clearly considered through all stages of the commission, including a budget for its life expectancy. The plan should address:

- Anticipated life expectancy
- Clarification of who ownership.
- Clarification of who is responsible for checking the condition of the artwork or item and how often.
- Responsibility for maintenance.
- The financial implications for routine cleaning and minor repairs.
- Decommissioning protocol - in the event that the work deteriorates or becomes damaged beyond reasonable repair.
- Relocation: Who needs to be consulted if it is proposed that the artwork is moved to another site?

A Maintenance Plan and Risk Assessment should accompany each item - identifying agencies responsible for ensuring quality upkeep. If the item is vulnerable to vandalism then a Vandalism & Risk Reduction Plan should form part of the Maintenance Plan. The owner of the item should hold a copy of these plans and assessments.

## ***7.2 Relocation and Decommissioning***

A separate public art policy can be used to make a decision on the suitability of relocating an item, and to make a recommendation as to whether an item should be relocated or decommissioned.

It is recommended that permanent items and their Maintenance Plans and Risk Assessments are reviewed every five years using the policy. This is to ensure that they are still relevant in their setting and their original artistic integrity and vision has not been compromised.

## ***7.3 Reasons to decommission an installation***

1. It has physically deteriorated; the physical condition of the work is no longer of an acceptable quality.
2. It requires excessive or unreasonable on-going maintenance.
3. It is damaged irreparably, or to an extent where the repair is unreasonable or impractical.
4. A suitable place for display no longer exists.
5. It is a duplicate, or is considered to be “excess” or of too similar a nature to other holdings of work of that type or of that artist(s)
6. It represents an unacceptable risk to public safety due to deterioration.

7. The work is stolen.
8. It is fraudulent or not an authentic work.
9. A written request from the artist(s) has been received, that seeks removal of the work, return of the work to the artist, or for extensive repair of the work.
10. Changes to the environment impact on the integrity of the work, affecting the artist's original intent or moral rights.

#### **7.4 Establishing a Public Art Review Panel for Doncaster**

When reviewing current artworks in the Borough's portfolio, the process should be carried out by the new review panel. The process must be transparent and engage with officers, experts, artists, interested parties and members of the public. Documentation regarding the process and a visual record of the work in situ should be included. Once a recommendation has been made about the decommissioning or relocation of a publically owned work of art or other significant public realm item, a final decision will be made by relevant Cabinet Members on a case by case basis. The panel would be strengthened by having direct representation by local artists and residents.

### **8. Summary of Actions**

<b>Action</b>	<b>Owner</b>	<b>Timescale</b>
Agree a new policy for commissioning public realm art, expanding on the objectives in the strategy, with associated action plan	Arts and Culture Programme Board; Corporate Planning Team; Arts community representatives.	Q2 18-19
Agree a street art policy which will form part of the overall strategy.	Arts and Culture Programme Board; Corporate Planning Team; Arts community representatives.	Q2 18-19
Put in place a communication plan with overarching principles for any newly commissioned work	Arts and Culture Programme Board; Corporate Communications Team;	Q3 18-19
Create a public art review panel, which includes representation from local artists, young people, the business communities, and residents, as well as Council planning managers and Council arts and culture team reps.	Project Group reporting into DGT Arts and Culture Programme Board	Q3 18-19
Put in place a document pack for use when commissioning	Project Group reporting into DGT	Q3 18-19

artistic installations, to ensure consistency and quality	Arts and Culture Programme Board	
Increase and improve work with the private sector and local businesses, including in partnership with the Chamber of Commerce, to create a portfolio of opportunities for business investment, while demonstrating the ROI to business. Create a community / business fund to hold income which could then be used as match funding and for future investment.	Arts and Culture Programmed Board; Chamber of Commerce; Business Doncaster	By Q4 18-19
Work with the Doncaster Culture Education Partnership (DCEP), Partners in Learning, and other partnership organisations including specific schools and academies to provide opportunities for engagement in public art commissioning	Arts and Culture Programmed Board; DCEP	By Q4 18-19
Achieve growth in the number of high quality, grass-roots / local commissions within the borough's communities	Arts and Culture Programmed Board; Corporate Planning Team	By Q3 20-21
Develop a plan to attract inward investment to create a programme of urban feature walls, similar to the work in Sheffield, working with local landlords, property owners and businesses to transform dilapidated / barren venues into colourful and attractive artistic features	Arts and Culture Programmed Board; Corporate Planning Team	Plan by Q3 18-19 Implement by Q3 20-21
Assess the feasibility of installing public realm art in the green spaces in Sir Nigel Gresley Square, as per the Trafalgar Square 'fourth plinth' model, and if appropriate, seek investment in this area specifically.	Arts and Culture Programmed Board; Corporate Planning;	Q1 19-20
For the scheduled celebration of culture in 2020 in Doncaster, commission two large scale art installations in the borough, appropriate to Doncaster's	Arts and Culture Programmed Board;	By Q3 20-21

place-marketing, heritage, industries and ambition		
Produce a statement of intent within a separate art procurement policy which shows how the co-commissioning and co-production of public art will represent and reflect local diversity, need and aspirations for the whole borough.	Culture Team; Arts and Culture Programme Board	By Q2 18-19

## 9. Contacts

For more information about the strategy contact:

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