

THE CITY
AND ART:

A PUBLIC ART STRATEGY FOR SHEFFIELD

2001-2004



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A PUBLIC ART STRATEGY FOR SHEFFIELD 2001-2004

*"It is a question of boring versus interesting,
of meanness versus courage"*

(Margaret Drabble, *A Vision of the Real City*, 1991.)

This strategic reconsideration of public art in Sheffield begins from the happy position of recognising a history of creative and dynamic public art activity within the city. Successful implementation of a percent for art policy as well as wider encouragement of the integration of public art into a range of regeneration projects has seen the completion of over 150 public art commissions since 1985.

The purpose of this document is to continue to build on these sound foundations as well as to explore new ways of making contemporary art activity relevant to the communities of Sheffield.



Jonathon Cox, *Fighting Rams*; Bret Payne, *Railings*,
Castle Square, Sheffield.

WHY PUBLIC ART?

- Public art takes many forms and crosses a variety of media. Public art can help create quality urban environments by engaging directly with architectural, landscaping and townscaping projects and by enriching public spaces in a creative and innovative way.
- In the past five years, public art activity has attracted over £3/4 million of inward investment to Sheffield. The associated benefits to city employment, environment and communities have been funded by a variety of public and private funders.
- Public art may add value to small-scale developments through implementation of a percent for art recommendation, or it may create a coherent context for a larger scale regeneration of public realm.
- This document outlines ways in which public art in Sheffield can add quality to the lives of those living and working in the city. It creates the framework for promoting Sheffield as a centre of excellence for art in public places.

Fundamental to this activity is recognition that public art can:

- Create character and identity by reinforcing a sense of place.
- Enable community participation in regeneration projects to encourage a sense of ownership.
- Make the most of resources and investment in the city by accessing a variety of funding sources and adding value to existing regeneration packages.
- Play a key role in environmental, social and economic regeneration by improving city spaces and enabling active participation in regenerative schemes.

OBJECTIVES AND BOUNDARIES

The strategic plan outlines key priorities for public art within the next three years.

It is intended as a core framework for delivering public art in the city. This framework should be flexible enough to respond to a variety of opportunities created by the development of new regeneration schemes, funding initiatives and partnerships.

In association with Sheffield's Unitary Development Plan, this strategy will enable public art to engage fully with these opportunities.

The main strategic areas treated by the document are:

- Percent for art reviewed
- Public art and economic regeneration
- Expertise within the city
- Creating identities
- A city-centre role
- Cutting-edge art in Sheffield
- Raising the profile
- Developing new audiences
- Enabling community participation
- Evaluating progress

WHAT IS PUBLIC ART?

Public art is the integration of work by artists and craftspeople into public buildings and spaces. Some public art opportunities are the result of private developments and some result from larger scale public realm regeneration projects.

Past public art projects in Sheffield have ranged from gateway sculptures like Amanda King's *Made in Sheffield*, to integrated projects like the Peace Gardens. Public art also adds value to private developments like, for example, commissioning a series of lighting and metalwork pieces for Globe Works on Penistone Road.



Amanda King, *Made in Sheffield*,
The Wicker, Sheffield.
Gateway sculpture.

A key mechanism for enabling private developers to contribute to public art activity is the percent for art scheme. This identifies an element of a project budget specifically for a commission from a professional artist or craftsman. Currently percent for art recommendations are made early in the planning stage and take place through

discussion with the project architects and developers. There is no fixed percentage contribution.

The distinction between public art and percent for art is an important one. The percent for art policy has been successful because it has been integrated into and has developed upon a wider strategy for public art which looks beyond individual developments towards a citywide policy enabling as many people as possible to participate in public art initiatives.

A CORE POLICY FOR PUBLIC ART 2001 – 2004

The focus for public art will be on artist-led projects integrated with wider regeneration schemes rather than on one-off pieces of artwork.

We will try to increase the opportunities for artists to engage at an early stage with architectural, environmental and community regeneration schemes. This will make it possible to create sustainable contributions which increase opportunities for economic investment and add quality elements to developments.

The emphasis will be on making public spaces more lively, attractive and welcoming. This will take place by using a variety of responses including the intervention of temporary pieces of art where appropriate.

There will continue to be a role for traditional public art elements such as site specific and functional permanent works, but in addition alternative opportunities for delivering innovative and exciting public art - and involving direct community participation in this delivery - will be created.

A BEST PRACTICE FRAMEWORK

Public art activity within the city will be delivered within a framework which ensures best practice. Those with a key role to play in public art projects, including the public, the funders, the artists and the delivery agencies, will be given every opportunity to contribute in the most active and creative way to ensure that each project fulfils the needs it is addressing.

The main elements of this framework are:

- Each project proposal will outline its key audience and the role this audience can play in developing and implementing the project. Wherever possible this audience will be encouraged to participate in a variety of elements in the project's development.

- Each project proposal will outline its impact on and relationship to its immediate physical context and the wider context of the city as a whole.
- Projects will be monitored at regular stages from proposal to completion by the public art officer in conjunction with other key stakeholders to ensure that each work is using suitable materials, is fulfilling the brief, is actively adding quality to the environment and is relevant to its site and audience.
- Artists and craftspeople will be introduced to projects at the earliest possible opportunity. Their professional contribution will be encouraged as an important element of project design teams.
- Artists will be paid at appropriate rates for the work done.
- Long-term care and maintenance of the work will be considered as part of the initial project proposal and suitable arrangements made to deal with these issues.



Vic Brailsford, Glen Howe Park, Sheffield

1. PERCENT FOR ART REVIEWED

The percent for art scheme has been a relatively successful vehicle for the delivery of a range of public art projects over the last ten years. As the needs of the city change and the role of public art develops, however, the sustainable use of percent for art funds requires reconsideration.

PERCENT FOR ART: A CASE STUDY

Scramble, Vicar Lane Scheme, Chesterfield, 2000

Collecting objects donated by local people, sculptor David Mach integrated them into the townscape by setting them in new streets and squares.

Scramble is part of a 'Chesterfield Suite' of new art and music made possible by the enforcement of a percent for art policy. Developer Centros Miller funded the sculpture, a video work, a new composition and a photographic project as well as a publication for the programme.

Budget: £152,000

Funded by Centros Miller developments; Royal Society of Arts; Arts and Business Pairing Scheme.



Currently the extent and value of percent for art contributions varies from project to project and is decided through negotiation with the developer. The commission is managed directly by the developer or the architect who invites tenders from artists, selects a commission and works with the artist to deliver it. Support is given by the public art officer throughout the process. While some enlightened developers use percent for art as a means of adding quality architectural features, many fulfil the condition in a half-hearted and ill-considered way and at as low a cost as possible.

It is recommended that consideration be given to the possibilities of:

1. enabling, where appropriate, a more specific condition to be attached to a development. This might suggest a particular type of commission to integrate with a wider policy for an area. In the Cultural Industries Quarter, for example, this might specify a commission incorporating lighting in order to build on identified priorities for the area, or it might encourage community participation in a housing project
2. Creating an enforceable percent for art contribution which genuinely ringfences an appropriate budget amount for public art.



*Michael Johnson, Bow Works Gates,
Pomona Street, Sheffield.
Percent for art project during development for
Norwich Union.*



It is essential that best use is made of the money being identified for artworks, to create quality features through a coherent and integrated framework, rather than to create a series of add-on pieces which will in time clutter the city and exhaust public appreciation. It is intended that percent for art is freed up from being committed to a specific building and becomes instead the means for delivering a more long-term vision for the development of an area or city quarter as a whole. In order to persuade developers that

this will enable a more positive contribution to be made previous guidance "*The Human Touch*" will be revisited and republished to act as an advocacy tool in early discussions. It should offer an easy guide to fulfilling percent for art in the most creative and sustainable way.

As is outlined elsewhere in this document, the role of public art will include the development of semi-permanent and temporary responses to public space as well as its key role in regenerative urban design. To allow these activities to operate effectively it will be necessary to create substantial funds from a variety of sources. This may include using planning gain monies in the most effective way to enable developers to contribute to a larger-scale scheme for public art rather than single developments.

As the number and range of public art works within Sheffield continues to grow, and as a number of them reach a considerable age within the public realm, there will be increasing demand to maintain these works in an appropriate way. Although work commissioned through the Percent for Art process is maintained as the responsibility of the developer, other public realm pieces often have no formal maintenance agreements attached to them. Art in public spaces must look good. It is recommended that a sustainable approach to maintaining public art works is developed, exploring ways of using percent for art contributions to assist in the care of these works. Discussion with the Council's Premises and Assets and Highways teams will also identify ways in which the care of commissioned works can be formalised and long-term maintenance assured.

ACTION

1.1 exploring possibilities for introducing an enforceable percent for art contribution.

1.2 pooling "percent for art" contributions, where appropriate, to create a viable fund for larger-scale coherent public art projects which will demonstrate greater benefit to the community through wider opportunity for participation and a more considered and integrated approach.

1.3 exploring ways of tailoring percent for art conditions to reflect agreed priorities across the city

1.4 creating a percent for art publication to encourage developers to use the scheme as an opportunity to add value to built or environmental projects rather than as an onerous condition to be met cheaply and easily as possible

1.5 developing a long-term maintenance strategy and exploring the possibility of using percent for art contributions from appropriate developments to create a capital fund for the long-term maintenance and care of the increasing wealth of public art works within the city.

2. PUBLIC ART AND ECONOMIC REGENERATION

Public art has been shown to be a successful tool for leveraging a variety of funding and creating opportunities for economic investment.

Since 1996, public art activity in Sheffield has been funded by the Arts Council of Great Britain, the Millennium Commission, the European Regional Development Fund, the Crafts Council of England, The Foundation for Sport and the Arts, Single Regeneration Budgets, Yorkshire Arts and through substantial private sector contributions.

The value of this inward investment in Sheffield is considerable. In the past five years it has amounted to:
£203,000: value of public art commissioned by the private sector

£540,500: value of public art commissioned with external public funding

Public art should continue to extend its role in the economic regeneration of the city. A three-year programme of special projects associated with the £5.2m Persistence Works project will, for example, create opportunities for further investment in the Devonshire Quarter, the Five Weirs Walk and Education Action Zones across the city.

In addition new partnerships should be explored to extend the opportunities for attracting investment. This should include working closely with Sheffield One, private developers and regional agencies.

ACTION

2.1 continuing to work closely with private and public organisations within Sheffield to attract inward investment through public art activity

2.2 exploring new partnerships to lever additional funding.

2.3 creating projects to address needs in priority areas for economic investment e.g. North Sheffield.

PUBLIC ART AND ECONOMIC REGENERATION: A CASE STUDY

Art on the Riverside, Newcastle, North Tyneside, South Tyneside and Sunderland, 1998-2002

Art on the Riverside is the largest programme of public art in Britain. It represents £6.3m of economic investment across the four participating authorities.

Launched by the Tyne and Wear Development Corporation, the programme is now managed by a joint committee. Over 100 artworks and design features have been integrated into the regeneration of the riverside areas, creating improved environments and opportunities for community participation. As well as creating employment for artists, fabricators and technical support teams within the cities, Art on the Riverside has also generated substantial numbers of national and international visitors.

Budget: £6.3 million

Funded by National Arts Lottery Fund; Arts and Business Pairing Scheme; Regional Arts Boards, venue local authorities, private sector.



3. EXPERTISE WITHIN THE CITY

In recent years, funding opportunities like SRB and Objective 2, have enabled a significant expansion in the number and type of public art activities taking place around the city. Some of these are managed and co-ordinated by the public art officer, and others are developed by other, more local, agencies. The involvement of these local agencies is critical, not only to allow effective community participation but also to manage a large number of projects in a sustainable way.



*Chris Knight, car park grilles,
Stoddart Building,
Sheffield Hallam University.*



*Wendy Taylor, Railings,
Mappin Street, Sheffield.*

In order to ensure the quality of experience of those taking part in public art activity and the quality of the final product, it is important that those managing public art projects – often with substantial budgets attached – have the expertise and support they require to do so successfully. Currently the public art officer gives support on an ad hoc basis as requested and in turn requests support from other organisations and individuals as and when needed.

It is also important that a degree of co-ordination takes place between the individual projects in development to ensure best use of the budgets attached, to prevent unnecessary duplication and to ensure that each of the city's communities is being served by at least one of the projects in progress.



*Tasmin Cave, Temporary Hoardings,
Various City Centre Sites, Sheffield.*



*Julie Whitelaw, Knife (detail)
Part of Sheffield Millennium Canteen.
Commissioned for the year 2000.*

A public art forum could ensure an added element of co-ordination and communication about public art projects throughout Sheffield. Its role would not be to deal with the mechanics of individual projects but to offer a strategic overview which could make the most of funding opportunities. Once established the group could make use of, for example, a central website with associated mail and discussion facilities to enable quick and informal discussion/advice between meetings. In addition a sub-group could take formal responsibility for making recommendations on a project-by-project basis to assist during the statutory decision-making process.

ACTION

3.1 creating a public art forum to act as an active support and advice group with a strategic overview of activity across the city.

3.2 enabling this forum to meet on a formal basis to discuss potential as well as current projects and to ensure co-ordination of all those involved. The membership of the forum would be by invitation but might include representatives from development and regeneration agencies, Sheffield Galleries and Museums Trust, Yorkshire Arts, the Universities, public art delivery agencies and representatives of community partnerships and action groups. The cabinet member for Streetscene would be represented on the forum which would be convened by the Public Art Officer.

3.3 exploring quick and effective methods of enabling communication for support, advice and discussion beyond the formal meetings.

3.4 establishing a formal sub-group to consider key projects during the statutory decision process.

4. CREATING IDENTITIES

One of the strengths of the public art contribution to regeneration is its ability to reinforce and enhance the identity of a building or area.

With a great number of different developments taking place across the city, it is important that the contribution of public art

CREATING IDENTITIES: A CASE STUDY

Angel of the North, by Anthony Gormley, Gateshead, 1998.

Building on the identity of the Gateshead site as a coal-mining site, and drawing on allusions to the Tyne's shipbuilding industry, Gormley's Angel reinforces and reinvents the identity of the place and people it represents.

The Angel was chosen as a landmark piece for a gateway site. Local communities were closely involved in articulating the identity which the Angel was to portray – Gormley met early in the project with schools and a two-phase education programme facilitated input and responses to the project as it progressed.

Budget: £800,000

Funded by National Arts Lottery Fund; The European Community; The European Regional Development Fund; Northern Arts; Corporate sponsorship.



to each does not become uniform. Each of the large-scale projects should instead use public art to strengthen the identity of the area, an identity which will be recognised most strongly by the communities living and working there. For this reason it is important that communities have input into each of the projects.

Making full use of the city's area panels, as well as contributing to initiatives such as New Deal for communities, should ensure that public art continues to respect and develop area identities.

ACTION

4.1 ensuring that public art defines and enhances the identity of each part of the city to which it makes an active contribution.



*Paul Waplington, Steelworker,
Angel Street, Sheffield.
Brick Mural.*

4.2 enabling the active involvement of artists in the design of a development from the earliest possible stages so that they are able to have a full understanding of and make a full contribution to the defined identity of the area.

4.3 ensuring communities understand and value the role of public art in expressing the identity of their own places.

5. A CITY CENTRE ROLE

Although public art has a key role to play in regeneration plans for areas beyond the city centre, the city centre will continue to be an important focus for activity, particularly in view of the masterplanning initiatives. New and exciting opportunities exist for public art to contribute to the improvement of the city centre and to enhance the changing image of the city as a dynamic environment with aspirations to national and international recognition.

Public art should play a full part in these opportunities. It will be part of the implementation of the city centre masterplan. Examples of successful projects from other cities around the world will be made available to developers as potential models, and activity will be co-ordinated to ensure best use of resources.

Public Art within the city centre needs careful management in order to enhance, rather than confuse, the identity of the centre and to ensure that new work sits comfortably alongside existing public art. In particular, the emphasis will be upon fully-integrated pieces of design/artwork which add quality to the overall process of the redevelopment.



Tracey Heyes, Ceramic Tiles
Peace Gardens, Sheffield.



Peter Yarwood, Seat
Fargate, Sheffield.

ACTION

5.1 contributing to discussions for the future of the city centre

5.2 ensuring that public art within the redevelopment of the city centre engages with the national and international aspirations of a regenerated Sheffield by being creative, innovative and of the highest quality.

A CITY CENTRE ROLE: A CASE STUDY

Blue Carpet by Thomas Hetherwick, new Bridge Street area, Newcastle, 2001

Creating the first new public square in the city for 100 years, Blue Carpet also aims to regenerate the city fabric and stimulate economic activity.

Driven by a consortium of public and private organisations, the project launched an international ideas competition in 1996. The chosen solution proposed to unify what was already in place by treating the surface of the square as though it were fluid, reacting to obstacles and flowing into side streets.

The design developed through a collaborative process to a cohesive concept of a giant blue carpet integrating seating, planting and a public staircase. It received international attention and promises a highly animated and identifiable public space.

Budget: £1.2m

Funded by Newcastle City Council; National Arts Lottery Fund; European Regional Development Fund.



5.3 considering public art within the definition of the city as a series of “Quarters” each with a distinct identity.

5.4 creating an emphasis upon fully-integrated sustainable works which can add quality to architectural and environmental developments.

5.5 using art to animate public spaces through a series of temporary interventions. These may include performances as well as visual media such as lighting; projections; banners; seasonal/environmental pieces etc.

5.6 involving artists in the design of city centre developments at the earliest possible opportunity

5.7 pooling percent for art/planning gain monies in a central fund which will be used to contribute large scale coherent works of public art rather than smaller piecemeal developments.

5.8 ensuring careful discussion and co-ordination between all those involved in the redevelopment to ensure a workable and coherent contribution e.g. advertising, highways, planting, signposting

6. CUTTING EDGE ART IN SHEFFIELD

Public art is too often associated with poor quality sculpture or the conventional shopping-centre decoration. It is recognised that there is an important role for integrated street and architectural features of the highest quality and that public art can continue to contribute substantially to this as outlined elsewhere in this document.



Ron Hasledon, Red River
Oasis, Meadowhall, Sheffield.

CUTTING-EDGE ART: A CASE STUDY

Making Waves by Ray Smith, Teignmouth, Devon

Making Waves is a major town-centre lighting artwork. It is a fluent wave form repeated through 26 spans in the town's four main streets.

After initial design proposals a public consultation on three prototypes identified fibre optic and Flo-light as the preferred media. The innovative technology was developed with the artist and specialist manufacturers to create spans between 7 and 14 metres. The lights pulse in sequence as the spectator moves down the street.

Budget: £338,730

Funded by National Arts Lottery Fund; Teignmouth Town Council; Teignbridge District Council. The Town Council committed its annual Christmas Lights budget for four years to create match funding.



Alongside this core activity there is opportunity for more cutting-edge exploratory public art works which engage with different communities and which push forward the contribution public art can make to city life. In particular there will be a commitment to exploring the use of new materials and the role of public art to animate spaces rather than simply to create permanent features.

ACTION

6.1 addressing contemporary issues by engaging with unusual or untried materials and/or by introducing the work of artists not normally associated with public art and/or by creating dynamic temporary public art responses to spaces within the city. Exploring the use of the symposium format to facilitate this.

6.2 carrying out evaluation to enable the integration of the most successful elements of this activity within the long-term development of public art in Sheffield.

7. RAISING THE PROFILE

The profile of Sheffield's public art should be as high as possible both within and beyond the city. The recent publication of the city centre trail leaflet has helped mark the achievements to date but it is important that a national, and potentially international, profile is achieved.



Laura White, *Trilogy (detail)*
Sheffield Hallam University
Learning Centre.

To some extent of course the best way of achieving a sustainable profile is by the development of quality work which

RAISING THE PROFILE: A CASE STUDY

Cow Parade, Zurich, Chicago, New York, London 1998-2001

300 fibre glass cows painted in bright colours and set up in urban spaces, Cow Parade was originally conceived as a way of improving the image of Zurich. Life size casts are each painted by a different artist and auctioned for charity.

Variations of the idea took off, attracting unprecedented media attention as the cows made an international tour. The profile of the work attracted £6.7m worth of trade in Chicago alone, raising £2.3m for charity and being viewed by an estimated 40m people.



will in itself generate interest and it is hoped that this will develop as a matter of course. In addition, however, it is intended to kickstart interest by introducing a number of new initiatives and building on successful precedents like the series of material-based symposia run from 1995-1998.

It is recognised that there are, broadly, two objectives – to raise the profile of what we do among those who live and work in Sheffield, and to take the name of Sheffield beyond the city limits as an example of outstanding innovative practice.

ACTION

7.1 revisiting the principle of themed symposia. In particular to explore making-learning opportunities around development activity in the Devonshire Quarter or the City Centre.

7.2 exploring alternatives to hands-on activity such as seminars, conferences and publications in partnership with organisations such as Sheffield Hallam University.

7.3 exploring the possibility of constructive partnerships with other cities to create a national-scale public art project which would create widespread interest and press coverage. This may take the form, for example, of non-site specific works which tour from city to city – and perhaps take on new identities in each – or of a series of linked themed works situated in different cities.

8. DEVELOPING NEW AUDIENCES

As with all art forms, there are a number of audiences who feel excluded from or hostile to public art activity. This includes in particular young audiences of 16-24 years olds, some ethnic groups and some residents in more deprived areas of the city.

One of the key benefits of public art is its potential to be inclusive. Efforts have already been successfully made to widen the participation of those involved with public art projects but more work is needed to continue this.

Public art has an important role to play across the city, not just in city centre spaces, and this breadth of activity should

DEVELOPING NEW AUDIENCES: A CASE STUDY

Greater North Initiative, Sheffield, Liverpool and Middlesbrough, 1996-2000.

The 3-year initiative launched a series of events, workshops, exhibitions and promotions to encourage young people of 16-24 to get involved with art activity across the North of England.

Driven by a team of young people the project located residencies in bars, clubs, shops, outdoor spaces, galleries and hairdressers, allowing the target age group to take part in design, new media, projection and making events. A significant marketing element included web pages, a CD Rom and club-style flier distribution.

All venues reported a genuine increase in new audience participation. In Sheffield, an increase of over 50% of 16-24 year olds was recorded.

Budget: £98,000

Funded by Arts for Everyone; Regional Arts Boards; Venue Galleries; Crafts Council of England.



continue to be important in involving and engaging new audiences.

ACTION

8.1 facilitating the involvement of a wide range of communities as a key factor in developing any public art project.

8.2 targeting the inclusion of young people.



Caroline Turpin with Sheffield schools.
Children's Festival Banners,
Tudor Square

8.3 targeting previously excluded communities.

8.4 identifying ways of allowing contributions from and to enable the participation of diverse ethnic communities.

9. ENABLING COMMUNITY PARTICIPATION

As has already been outlined above, enabling community participation in a variety of ways should be integral to the work of public art. Active community participation has been the successful basis of a number of key projects already undertaken. This participation will continue to be encouraged by the inclusion of community groups within the development of major public art projects.

In addition to this, a number of specific steps should be taken to ensure that this participation continues to be managed successfully and continues to meet the long-term needs of those involved.

ENABLING COMMUNITY PARTICIPATION: A CASE STUDY

Applied Art in the Northern Quarter, Manchester, 1994 - 2001

The extensive work throughout the Northern Quarter was driven by a partnership between a community organisation – the Northern Quarter Association – and the City Council. A lead artist from the community developed a public art scheme integral to the environmental improvement programme.

Ideas for works came through workshop sessions with local people and artists' briefs evolved during collaboration with local people. A series of temporary features raised discussion about what sort of work would express the area's identity. The consultation process gave the community a means of expression, allowing them to become the strongest advocates for the work which includes ceramic street signs, poetry paving, sculpture, murals, tiling and a light tower.

Budget: £360,000

Funded by Manchester City Council; National Arts Lottery Fund; The Single Regeneration Budget; North West Arts Board; Urban Splash; Studio in the City; the Northern Quarter Association.



ACTION

8.1 maintaining and expanding the tradition of including community activity within public art projects.

8.2 strengthening links with project delivery agencies like Yorkshire ArtSpace Society in order to reach the widest possible communities.

8.3 including, wherever possible, sustainable training programmes as an integral part of community activity in order that a useful and long-lasting transfer of skills might take place between arts professionals and community members.



Stone City Workshop.



*Johnny White, Sculptures on the Move,
Various sites, Sheffield.*

10. EVALUATING PROGRESS

Despite the range and volume of public art activity there has, in the past, been no formal framework for its evaluation. This evaluation would inform future projects and should help best direct resources. It could potentially take the form of feedback questionnaires, focus groups and informal discussions.

ACTION:

9.1 implementing a full process of evaluation for each major public art project (defined as that with a total budget exceeding £50,000) which includes contributions from the individuals and agencies involved, the key funders and the users.

9.2 seeking professional specialist advice on the best way to create a framework for evaluation and on how to implement this effectively.

9.3 creating an appropriate system of evaluation for smaller-scale projects via simple feedback questionnaires.

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www.shu.ac.uk/services/lc/slidescol/pubart/shtml

PUBLIC ART ACTION PLAN

STRATEGY REFERENCE	TARGET	TIMESCALE	OUTCOME
1. Percent for art reviewed	Review use of percent for art funds	December 2001	Sustainable use of percent for art funds for long term, large-scale developments.
2. Expertise within the city	Create active public art forum	October 2001	Co-ordination of public art activity. Advice and expertise network.
3. Creating Identities	Create projects which enhance the particular identities of each area of the city.	Ongoing. Review December 2002	Public art as an enhancement of an area rather than as uniform blanket activity across the city. Participation of communities in defining these identities.
4. A City Centre Role	Ensure key role for public art within city centre masterplan Animate public spaces with temporary interventions	December 2001 December 2003	Major public art scheme for city centre. National/international profile. Opportunities for public activity. Engagement of new audiences and development of new models of practice.

5. Cutting Edge Art in Sheffield	One substantial project employing contemporary materials and techniques	December 2003	Framework for future development of cutting edge projects. Model of good practice. National profile.
6. Raising the profile	<p>Create opportunities for symposia/seminar/conference.</p> <p>Publish one article on public art activity.</p> <p>Create formal partnership beyond Sheffield to enable national project.</p>	<p>June 2002</p> <p>December 2002</p> <p>December 2003</p>	<p>Making-learning opportunity creating local/regional press interest and raising profile with makers/public.</p> <p>Profile within national specialist publication.</p> <p>National/international profile through innovative project and associated press activity.</p>
7. Developing new audiences	<p>Create a project with young people</p> <p>Create a project with communities from deprived city areas.</p> <p>Create a project with specific ethnic groups</p>	<p>December 2002</p> <p>December 2002</p> <p>December 2003</p>	<p>Include new audiences in the development of public art activity within Sheffield.</p> <p>Encourage widespread support of public art activity.</p>

8. Enabling community participation.	Expand resource of community/education project providers. Create opportunities for sustainable training.	December 2001 December 2003	Resource directory of providers and wider scope of projects. Long-term transfer of skills between artists and community.
9. Evaluating Progress	Create framework for formal evaluation of projects	December 2002	Develop information resource to inform future projects and to ensure best use of funds etc.

KEY PUBLIC ART PROJECTS 2001-2004

PROJECT IDENTITY	PROJECT DETAILS	TIMESCALE
Devonshire Quarter	Range of commissions and activities to create identity for Quarter redevelopment. Explore participation by a variety of audiences.	Initial stages completed December 2001 Project completed 2003
NE Sheffield	Use active community partnerships to develop projects in a variety of media.	Pilot project completed December 2001
Persistence Works	New studios project for artists in the city. Focus for educational and community activity	Building completed October 2001 Special Projects programme of commissions, events, symposia 2001-4
Sheffield Station/Sheaf Square	Integrate commissions into plans for regeneration of station, Sheaf Sq and Howard St corridor.	Initial proposals completed December 2001