

Dudley Metropolitan Borough Council, Planning & Regeneration,  
Place Directorate

# **REPORT: Art in the Public Realm Strategy & Action Plan 2020-2025**

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## Recommendations

### MANAGEMENT AND ORGANISATIONAL

- Reinststate advisory guidance for 'per cent for art' principle in planning policy
- Establish Public Art Advisory Group (PAAG) with *Terms of Reference*
- Management in-house through Planning and Regeneration with support from Museums and external art expertise assessed on project by project basis and responsive to priorities of Action Plan
- Devise and use *Commissioning Procedure Checklist* for internal advocacy and guidance for commissions development through PAAG
- Phase production of PDF Public Art Guidance notes for developers, community groups and artists as downloads on DMBC website
- Continue to use Planning Obligations as a fundamental source of funding levered through the planning system for public art commissions including planning conditions, CIL (general and Neighbourhood) and Section 106s
- Contribute to devising a Crowdfund platform for Dudley that can be used to fund public art projects
- Ensure project development and management costs are written into budgets and funding bids on case by case basis
- Develop an Arts Council England funding bid for the Metro Art programme commissions

### INFRASTRUCTURAL

- Conduct *Audit and Public Art Assets Mapping exercise* to enable documentation of permanent artworks both located in the Borough and owned by the Borough
- Devise a Collections Development Policy for the Public Art Collection using an 'Acquisitions and Disposals Policy' format as advised by Museums service
- Create public digital access for the Public Art Collection
- Conduct a feasibility study for the creation of the *Borough Artist Archive* project and its expansion as a 'live archive'
- Use the museums accreditation process to develop the Public Art Collection and to scope the feasibility and accreditation of a new post with responsibilities for public art development and management of the collection as Keeper
- Consider setting up an Artist-in-Residence pilot project or scheme relating to priority projects

## **ARTISTIC**

- Development of commissions on project by project basis as part of a public art programme using Commissioning Procedure Checklist, Curatorial Approach and Acquisitions and Disposal policy
- Commission priority projects set out in Action Plan starting with Metro Art programme (Phase 1)

## **ACTION PLAN**

Priority commissioning areas:

- Metro Art programme (subject to Arts Council England bid)  
Dudley Interchange stop; Dudley Castle stop; Flood Street stop, Merry Hill stop, Brierley Hill terminus, linear public art projects along track, structures/engineering temporary - MMA 1, 2 and 3, substations, lift structure (Merry Hill); and lead-in projects
- WMCA St Thomas Town Centres scheme
- Brierley Hill HAZ
- Flood Street Metro stop/The Minorities P.O.S pocket park
- Public Art Trails
- Murals scheme as site-wide intervention

## 1. ART IN THE PUBLIC REALM STRATEGY & ACTION PLAN

### 1.1 Background

Commissioned by the Place Directorate's Regeneration and Enterprise service this report outlines an *Art in the Public Realm Strategy and Action Plan* with placemaking at its core. The strategy sets out the scope and a model for ongoing public art commissioning in Dudley Borough within the context of changes in practice within the field of public art development and within the planning system over the past ten years. Planning obligations have historically been a key source of whole or seed-funding for art commissions through the application of 'Per Cent for Art' policy on capital developments, planning conditions and mechanisms such as Section 106 agreements with developers for public realm improvement.

This report is referential to Dudley's *Public Art Strategy* (1999), authored by the Borough Artist and offers an update and way forward for the strategic development of public art commissions given changes in the public art development infrastructure, particularly reduction in human resources since the late 1990s. This report and its recommendations will be reviewed in 2025 to reflect changes in planning, regeneration, cultural and museums service policy.

A review process has taken place in the course of this consultancy and at the time of writing the Covid-19 outbreak is causing high levels of uncertainty across all fields of cultural production.

The review of public art commissioning processes has involved:

- Consultation with stakeholders in Dudley
- Appraisal of policy changes in planning and arts context
- Commissioning processes and creation of new artist commission opportunities
- Infrastructure changes: human resources, capacity and management
- Potential partnerships and community engagement opportunities
- Update of funding sources

This report recommends the setting up of the Public Art Advisory Group (PAAG) to support oversight and management following its *Terms of Reference* (see Appendix A). The work of the group is supported with a commissioning procedure checklist drawn up to assist in the identification of commissioning areas, new commission opportunities including art projects generated through the planning system, brief development, funding sources, development opportunities, increased partnerships and community engagement. (see Appendix B)

The strategy aims to support the development of a public art programme that extends and builds upon Dudley's unique public art commissioning track record of 32 years led by the Borough Artist (employed as a traded service whereby project development is contingent on artist fees generation). As a placemaking initiative the public art programme aims to foster a sense of place, develop local distinctiveness, belonging and ownership of the Borough's public realm by its residents, communities and visitors across its towns and local centres. This approach is in alignment with the aim of the Dudley Borough Development Strategy (2016) to 'create designed environments' and public open spaces; to 'create places that people value and invest in to live, work and play', prioritising community engagement as well as neighbourhood, cultural and learning development for residents and visitors.

Feedback from recent meetings of the People's Panel and through Dudley Council for Voluntary Service (DCVS)-led consultation has identified a desire for better public spaces, pedestrian links and walking trails led by retail initiatives, arts and culture to create vibrant places for communities. There is an appetite from Borough residents for increased arts and cultural activities as events, temporary projects and festival formats which would make a valuable contribution to the development of both the local and visitor economy.

This strategy and Action Plan can be used to support new funding bids including bids to Arts Council England (ACE) for National Lottery project grants, partnership regeneration and economic development bids, heritage bids and bids to create temporary programmes, events and arts festivals including public art, participatory and community arts practice.

The model has been developed as a strategy and programme of priority commissioning areas establishing procedures that will enable the continued involvement of artists to produce permanent, time-based and temporary public art works. These works will be commissioned in relation to capital development sites, across social contexts and with partnerships and communities of the Borough. The model involves the creation of a new archive as Borough Artist Archive which has a 'live' archive aspect for new public art commissions. The model using an 'Artist-in-Residence' format provides a way to involve artists at an early stage of development to produce concept designs and proposals covering fees, design materials costs and setting up hosting requirements. Design stage production materials can be strategically archived to create public art and urban design legacy for the Borough, whether projects are delivered, can be revisited or remain unrealised.

The strategic approach to commissioning will:

- Value the civic role of the artist, building on Dudley's unique 32-year commitment to engaging the Borough Artist as a trading account role and to involve artists at an early stage of project development
- Equally value, develop and promote site-specific and context-specific permanent, time-based and temporary public art commissions including Artist-in-Residence (AiRs) and festival formats
- Reflect and employ diversity of artistic practice
- Create new commission opportunities including through partnerships, collaboration, neighbourhood and community engagement

This strategy sets out good practice principles for the council, agencies, developers, cultural organisations, education bodies, community groups and artists for the involvement of artists in the development and creation of the built environment and public open spaces. Its guidance is aligned with current planning policy and procurement processes recommending engagement of artists in the early stages of regeneration and economic development scheme development. This approach by Dudley Borough will maximise the opportunities for the designed public realm to include integrated works of art such as engineered structures, lighting schemes and landscape design.

Opportunities for involving artists in the design of the public realm and the creation of permanent and temporary new artworks and projects will be developed at a neighbourhood, town centre, local centre and Borough-wide level. This strategy also gives guidance with regards to governance, commissioning procedure, resourcing, development, management and delivery of art in the public realm projects through leadership and cross-service area working practices between *Planning & Regeneration services, Urban Design, Landscape Design, Cultural and Museums services*. The strategic development, management and delivery of public art projects will be achieved through partnership with external agencies, organisations and funders.

## 1.2 Aims of Report

The key aims of the *Art in the Public Realm strategy and Action Plan* are:

- Inform public art policy guidance, advocacy and awareness in service areas: Planning & Regeneration, Projects & Delivery and Cultural Services
- Advise strategic procedures to support governance, development, management delivery and community engagement
- Identify opportunities to involve artists and create art commissions in relation to new regeneration and development initiatives



- Identify opportunities to use planning system mechanisms to fund public art commissions alongside other funding bids (e.g. Arts Council England)
- Identify opportunities to develop partnerships to support project development, community engagement, funding and delivery
- Outline an indicative programme of priority commissioning areas, sites, contexts, priorities and timescales

### 1.3 Readership

The primary readership of this report is internal to include council officers and staff who have a role in the development of the public realm to include Planning and Regeneration, – Place Directorate and service areas such as Museums and Archives service, Heritage, Adult Community Learning and Public Health. Procedures for public art commissioning are summarised in a DMBC *Public Art Commissioning Checklist* (see Appendix 2) and strategic development will be overseen by the newly created Public Art Advisory Group (PAAG). Each public art commission will be scoped using a proforma *Public Art Project Sheet* that indicates site or context description, commissioning area, commission specification, budget, funding, timescale, management, partners and community engagement (see Appendix 3).

Secondary readership is for developers, community groups, individuals (artists, community members and council members) and arts, education and cultural partners e.g. Dudley College, Creative Black Country (CBC). This readership will access public-facing information via a series of bespoke public art Guidance Notes as PDFs, downloadable from the ‘Public Art’ section of DMBC’s website. The *Public Art Project Sheet* (see Appendix C) will also be available to download as a guide for a proposal template. The phased production of these one-page PDFs which provide public-facing information is a recommendation of this report. The writing and production of these PDFs will be phased in accordance with assessment of capacity available to manage such applications, with a priority for information about art commissioning for developers in the first phase.

Guidance notes will be developed for the following three readerships:

*Developers (regeneration and construction) and economic development agencies* – advice of how to involve artists, access commissioning expertise and outline toolkit of commissioning process in relation to planning obligations. The content of this PDF will be an update of information contained in the leaflet, ‘Dudley Metropolitan Borough, Percent for Art, Art for your development’ (1992).

*Community groups and individuals* – this will be linked to opportunities for community development projects and to applications for Communities Infrastructure Levy (CIL) Neighbourhood proportion (15%)\* made through Community Forums in areas with Neighbourhood Development Plans. Advocacy and support for such applications can be drawn from DCVS and community arts development agencies such as

Creative Black Country, a consortium managing Dudley's Arts Council England funded 'Creative People and Places' (CPP) scheme.

*Artists, creative practitioners, arts organisations* – it is recommended that access for artists and other creative practitioners to make unsolicited proposals for public art project development in the Borough is considered if capacity for the administration of such applications can be met.

\*At the time of writing there is an existing mechanism for applications for CIL Neighbourhood proportion monies via Planning with criteria outlined in the 'CIL Funding Prioritisation Matrix' used to assess bid proposals for competencies of Funding, Delivery, Wider Benefits and implications and Corporate fit.

## **1.4 Placemaking Vision**

Many neighbourhoods, cities and regions have been transformed through arts-led regeneration since the 1980s. Placemaking now expresses a greater common purpose between public art and planning sectors as never before, particularly in relation to imperatives to provide high quality designed environments and to developing the visitor economy. Arts Council England's recent new ten year strategy 'Let's Create' has highlighted their focus on creating conditions whereby places outside of the large cities – our towns and villages – can become hubs for arts and creative activity that defines local distinctiveness and ownership of place by residents and visitors. Internationally renowned for its modernist TECTON buildings designed by Berthold Lubetkin for Dudley Zoo (1935), the Borough has been a leader in the development of a large permanent public art portfolio since the 1960s, with commissioned works proliferating with the appointment of the Borough Artist in 1989, including temporary projects and events. Through its commissions Dudley has supported many local and regional artists and many works have been manufactured and fabricated by Dudley-based and West Midlands' companies to support the local economy. Dudley has worked with many artists of international reputation including Ian Hamilton Finlay who created a permanent work 'Bench' (1992) dedicated to William Shenstone for The Leasowes, Halesowen and land artist Chris Drury, who was artist-in-residence as part of Russell's Hall Hospital Arts Programme (2004).

The Borough has a significant opportunity to further develop a high-quality placemaking profile through the building, advocacy and promotion of its public art works and its art commissioning culture. This commissioning culture adds value to economic development projects such as Future High Street, Heritage Action Zone, Stronger Towns regeneration initiatives and to capital projects such as the Metro line extension.

## 2. CONTEXT - Now

### 2.1 Public Art Development

Dudley Metropolitan Borough Council has a strong track record of public art commissioning that has proliferated since the 1960s. Many of these works are in the ownership of DMBC as part of a 'Public Art Collection'.\* Keen to develop its nationally acclaimed reputation the former policy outlined in the Council's Public Art Strategy (1999) states, 'DMBC is fully committed to the continued delivery of high quality and exciting public art in the Borough.' In its valuing of the civic role of the artist, the local authority has, uniquely within the UK, employed a Borough Artist since 1988, a post originally created through the Government's Inner Area Urban Programme funding initiative. At the cessation of the Urban Programme funding in 1992 the Borough Artist became permanent within the Planning and Architecture Department, but as a trading account securing fees from service areas of DMBC, other local authorities, education services, museum services, health sector, developers via monies generated by 'per cent for art' and planning mechanisms and other external clients. The role evolved to create the Public Art Unit (PAU) with supporting staff from the Urban Design team, Arts Team, Community Arts Team, Youth Arts and Education Arts Advisor. In 2020, the only remaining role with specific responsibility for public art commissioning is that of the Borough Artist. Artworks have been made by the Borough Artist, who has also developed funding bids to bodies such as Arts Council England. The Borough Artist has also managed commissions - permanent and temporary - by other artists for clients when management fees can be accommodated - to include artist-led, community-led, client-led and council member-led public art projects.

A large proportion of permanent and integrated public art commissions have been initiated as a result of a funding source levered through the planning system by implementation of a 'Per Cent for Art' policy (see Planning Obligations SPD, prior to 2016 version) and via planning mechanisms such as planning conditions and Section 106 Agreements for public realm development and improvement projects. Between 1992-2016 'Per Cent for Art' has routinely been applied to developments including government-funded strategic economic, regeneration and heritage initiatives within the Borough. Finance levered from the planning system of DMBC and through other clients has enabled either part-funding or whole funding of public art commissions to pay for artists' fees and management fees, an imperative condition of the 'traded account' status of the Borough Artist's role.

Since 1989 over 250 permanent and temporary art commissions and events were completed by the Borough Artist or by other artists procured and managed by the Borough Artist. There is now a large portfolio of permanent and integrated public artworks – a collection - situated across locations in the Borough from the Dudley roundabouts on the southern by-pass to memorials, to one-off sculptures and statues, to street furniture and designed environments. These are often produced in collaboration across service areas e.g. with urban designers or in the case of the roundabout artworks, with Highways. Many of these commissions and projects have been delivered with complementary public programmes that have engaged with

schools, Dudley college, heritage programmes, visitor attractions, community-based interest groups and societies.

\*The formal creation of a 'Public Art Collection' through the development of a collections policy that includes an 'Acquisitions and Disposals Policy' with the Museums service is a recommendation of this report. At the time of writing DMBC holds a Heritage Assets list which includes public art works owned by the council. The development of a general list of public art assets of differing ownerships (e.g. schools, hospital, housing associations) is also a recommendation.

## 2.2 Management

The management of public art development and delivery has been undertaken by the Borough Artist, as part of Visitor Economy & Culture services. The Borough Artist role is now managed through Planning & Regeneration services as of January 2020.

With restructuring in council services and reduced human resources capacity since 2010, the Public Art Unit (PAU) now operates with the Borough Artist alone leading public art commissions and projects, with some support from the Cultural services team including Museums service from Regeneration, Planning and urban design teams. All public art commissions are currently identified, developed and managed by the Borough Artist on a project by project basis as they arise, most frequently as a result of monies being levered and made available through the planning system. The Borough Artist also develops art commissions for other public sector and private sector clients through referrals via existing contacts or DMBC website e.g. other local authorities, developers, schools and hospitals.

## 2.3 Role of the Borough Artist

The role of the Borough Artist is not set out in the form of a formal 'Job Description', however it has historically involved two main functions with associated duties, that of Lead Artist and that of an advisor, consultant, commissioner and project manager. As a traded service the need to establish a budget for artist's fees is a prerequisite of a decision to proceed with the development of a public art commission.

**Lead Artist** role in creation, design, production, fabrication, management and installation of artworks as fundamental part of artist's own practice as practitioner who makes work that is integral to public realm development. This involves public art advocacy and education, project development, research, producing maquettes, plans, sketches, drawings, photographs, documentation, marketing materials, leaflets and publications, distribution, community consultation, fundraising, budget monitoring and project management.

**Advisory, consultant and project manager** role in developing and managing public art commissions in response to referrals via council service areas and external clients, prioritising commissions, researching and shortlisting artists, managing artist selection and procurement, managing artist-led projects, artist and client liaison,

overseeing fabrication, writing briefs and developing artist contracts, writing funding bids, partnership development e.g. with schools and community groups, strategy writing e.g. *Metro Art Strategy – Art in Transit*, documentation, publishing books and marketing materials, archiving, distribution, budget monitoring and project management.

## 2.4 SWOT analysis

### **Strengths**

- DMBC commitment to continued development of public art commissions within the Borough
- Sustained role of Borough Artist as producer and champion of civic role of the artist
- Portfolio of permanent and integrated art commissions
- Track record of memorial works, statues and works inspired by industrial heritage, local histories and famous people of Dudley
- Historical commitment of Dudley MBC to working with artists to develop public art to support placemaking
- Reactive commissioning in response to expressions of interest across service areas, external clients including other councils, monies levered via planning system
- Traditional design approaches: urban design/applied arts, murals, mosaics, sculptures (cast and carved), textiles, metalwork, stained and etched glass, fountains and water features, heritage-themed including industrial heritage and memorial
- Permanent artworks and integrated artworks e.g. street furniture, paving, signage, wayfinding and interpretation
- Public Art Trails development
- Track record of commissioning with healthcare sector partners e.g. Russell's Hall Hospital Arts programme, highways e.g. southern by-pass roundabouts and education sector: primary, secondary, Further Education college
- One-off sculptures and 'pieces of art', text-based and heritage commissions
- Council member-led and community group-led role in initiating commissions guided and managed by Borough Artist
- Commissioning local artists and West Midlands-based artists; working with local fabricators

## **Weaknesses**

- Ad – hoc commissioning (as majority of commissions funding-led through planning obligations compliance)
- Under-developed partnership and community engagement
- Lack of diversity of artistic practice
- Lack of current 'Percent for Art' policy and strategic response to changed landscape of planning policy and mechanisms which support public art commissioning
- Lack of capacity and human resources for strategic development
- Lack of opportunity for more proactive commissioning
- Reduced opportunity and capacity to commission temporary, time-based projects, socially-engaged practice and community arts practice
- Lack of collated and detailed audit of DMBC's public art portfolio e.g. ownership and maintenance register, excepting those included on the 'Heritage Assets' list

## **Opportunities**

- Increasing diversity of artistic practice
- More strategic approach to artist procurement, commissioning processes, partnership, funding and community development
- Increased working across service areas: Regeneration, Enterprise, Planning, Visitor Economy, Cultural services, Museums service, Public Health, Education and Adult Learning services
- Building stronger relationships through partnerships to co-commission, develop audiences, community involvement and participatory opportunities e.g. Creative People and Places scheme managed by Creative Black Country
- Capitalise on current regeneration developments to involve artists at an early stage of development as part of Design Teams e.g. Metro line extension
- Develop policy and guidance that puts monies secured through planning mechanisms at the heart of the public art funding matrix e.g. Percent for Art, CIL, planning conditions

- Develop a Crowdfunding platform generating funds that can be used to support public art projects
- Build upon existing links with schools, further and higher education, community groups and organisations, voluntary sector, heritage, healthcare and well-being sector
- Develop community engagement, neighbourhood and audience development by increasing awareness and access to initiatives such as Community Fund and CIL Neighbourhood proportion
- Build a place-making Borough-wide marketing campaign with a public art focus

### **Threats**

- Planning Obligations SPD (2016) no longer includes previous long-standing 'Per Cent for Art' policy and Section 106 is no longer applicable to public realm improvement projects
- Lack of arts-oriented support infrastructure in Dudley
- Lack of development of artists' community and networks
- Lack of human resources capacity and funding for strategic development
- Lack of capacity to design, devise and develop public art projects and programmes, develop and write public art funding bids
- Effects on economy, regeneration and capital development programmes of Covid-19 outbreak

## **2.5 Planning Context**

Planning service areas and the planning obligations system has been a fundamental part of public art development in its support of public realm design and improvement but crucially for the generation of a vital funding resource gained through the application of Percent for Art policies and other planning mechanisms. It has been important to ensure the strategic collaboration of planning and economic development departments and liaison with the commercial sector and private developments to achieve the roll out of successful programmes of public art.

**Per Cent for Art** is a scheme whereby a proportion of capital costs of a new development is set aside to commission or buy artworks which will be integral to the site. The percentage can vary between 0.5% and 5% of capital costs depending on local resources and policy and partly on a project's size. The allocation need not come out of new budgets. A 'Per Cent for Art' statement is included in Dudley's

*Public Art Strategy* (1999) outlining its policy as a voluntary contribution from developers. Such policies invite the developer to allocate a percentage of costs to commission new works of art by professional artists and craft-makers. In the revision of Planning Obligations SPD (2016) the Per Cent for Art policy has not been reiterated, however large capital schemes such as the Metro line extension continue to apply its principle to finance public art commissions.

Changes have also occurred recently with regards to **Section 106 agreements** with developers which have historically also provided a source of finance for seed or whole funding of public art commissions. Although these agreements have now ceased for the category of public realm improvement and development use, they are retained for use in relation to:

- Green spaces and public open spaces (P.O.S)
- Nature and Conservation
- Highways and Transport Infrastructure improvements
- Libraries

The nature of these retained categories means that it will still be possible to use such agreements to involve artists and fund the development of public art commissions which add value and are integral to an overall development scheme e.g. pocket parks, green initiatives such as the tree planting scheme, highways, corridors and routes such as retaining walls, lighting schemes and public art trails. Until recently expenditure of Section 106 agreement monies has been proximity specific with a requirement for spending within the same ward in which the development is generated and as near to it as possible. As agreements have often involved small sums of money, they have sometimes been pooled to make them more cost effective and scale-up projects across ward boundaries with 87.5% allocated for construction and 17.5% for maintenance. Decisions about how Section 106 money is spent often come via individual ward members and officers who identify suitable projects e.g. recently, Gornal funded the Abraham Darby memorial project with Section 106 monies.

During this consultancy discussion took place with planning officers with regards to the efficacy in revising Planning Obligations SPD (2016) to reinstate 'Per Cent for Art' policy or to developing a discrete Public Art SPD. Although this may be of benefit in the long term, producing an SPD needs to be weighed up against the 18-month timeframe that is required for the development process with a need to involve artists in key regeneration developments in progress. Planning's policy review priorities currently lie with Black Country Core Strategy 2006-2026 (2011) and Dudley's Borough Development Strategy (2017). Elements of the guidance and recommendations outlined within this report can be followed immediately for priority sites and commissioning areas in the Action Plan, for example, the development of a Metro line public art programme. Discussions also established that the continued use of **planning conditions** aligned with a 'per cent for art' principle would be sufficient in order to lever funds for new public art commissions on a project by project basis. For example, the Dudley Interchange Metro stop, bus station and surrounding area is subject to a planning condition due for discharge.



Another source of finance for public art through the planning system introduced nationally in 2010, is the **Community Infrastructure Levy (CIL)**. CIL is a tariff-based approach to enable local authorities to raise and pool funds from developers undertaking new building and capital projects in their areas. These funds can be used to support community infrastructure projects which are needed as a result of development projects taking place. CIL monies have been used to support improvement projects that aim to ameliorate social, economic and environmental changes in relation to development including for public art commissions and projects. For example, the Longbridge Public Art Project (2012-2017)\* was subject to large-scale funding from a CIL-type precursor Longbridge Infrastructure Tariff (LIT) used to support an artist commissions programme and two Longbridge Light Festivals as mega-events which integrally involved local communities. Local authorities are required to develop their own Charging Schedules for CIL, and all developments need to be included on the 'Regulation 123 List' to be eligible for funds. A general CIL pot makes up 80% of available funds, a Neighbourhood pot (15%) with 5% available for related administration costs. CIL charges in Dudley are levied on new residential and new retail developments, but charges and their imposition vary depending on locations and land values. As much of the Borough is a zero charge zone, generating no CIL receipts for residential developments, it has resulted in a number of Community Forums having development in their area (and therefore infrastructure needs) but having little to no CIL Neighbourhood funding pot available. Conversely there are others with a large amount of funds. Most recently the public art project Round Oaks Steelworks memorial commission has been successful in securing monies as a result of a CIL bid of £44,500.

Applying for these funds to support project development and delivery is a competitive process and each local authority has varied approaches to creating access to general CIL monies through a bidding process across service areas, to the public and for the Neighbourhood proportion funds (15% in areas with an Neighbourhood Development Plan - NDP)\*\*. Until March 2020 Neighbourhood proportion funds were required to be spent in consultation with the community and within the locality of the development. The bidding process is administered through Community Forums using a proforma applications procedure and a 'CIL Funding Prioritisation Matrix'.

A review of Dudley's planning obligations (Section 106 Agreements) and to CIL Neighbourhood funding in relation to spend process was approved at Cabinet in March 2020. These amendments include:

- The reserving of 10% of Capital and Revenue Infrastructure funding for large strategic projects
- A proposed Crowdfunding approach to spend of CIL Neighbourhood funding
- Approval of delegated authority to the Director of Regeneration and Enterprise (where there are no ward member objections) for S106 and for spend of CIL Neighbourhood spending

There are currently low levels of awareness about the Neighbourhood proportion funds for local community development projects to include public art and community arts projects. This can be improved as part of wider advocacy and awareness

campaigns relating to Dudley's public art programme, using recommended public art commissioning procedures and through representation on Dudley's proposed new crowdfunding platform.

In recent years a significant number of local authorities including Plymouth and Wolverhampton have created a **crowdfunding platform** which uses pooled CIL monies or other council funds (£180,000 and £50,000 respectively) as a match-funding pot for community-based and public art projects. (see Funding Sources).

In the light of Dudley's planning context, recommendations to support the public art commissioning process are:

- Consider formal reinstatement of 'per cent for art' policy within Planning Obligations SPD or a Public Art SPD in the long-term
- Consider inclusion of public art development policy within forthcoming revisions of Area Action Plans (AAP) for Brierley Hill, Dudley, Stourbridge, Halesowen and The Lye.
- Use available planning obligations including 'per cent for art' principle, planning conditions, Section 106 agreements and CIL to provide a significant funding source as seed or whole funding for public art commissions
- Consider public art projects including those developed with communities for supported development with partners such as Creative Black Country, and bids for Neighbourhood proportion CIL monies
- Ensure that the public art commissions are eligible projects for development and funding via the proposed new Dudley crowdfunding platform
- Develop and publish a series of download PDFs with guidance notes creating access to public art commissioning processes via DMBC's website
- Develop an advocacy and awareness campaign promoting and creating access to the public art commissioning process for internal and external stakeholders and audiences

\*The Longbridge Public Art Project (2012-2017) organised by WERK was successful in securing almost £0.5 million for its public art and communities development programme over a five-year period. This CIL-type funding came via Birmingham City Council and the accounting body was Bournville College.

\*\*Dudley currently has no Neighbourhood Development Plans (NDPs)

## 2.6 Arts and Cultural Context

Art in the public realm projects in the Borough have been chiefly developed and led by the Borough Artist based at a studio at Himley Hall, as part of Cultural services. The studio currently houses documentation and objects of the Borough Artist's production and history developed over a 32-year period. Arts development and commissioning, particularly in relation to crafts and craft/maker development has been led by the Museums service which has also devised and delivered learning programmes often in collaboration with partners from education and cultural sectors such as Dudley College and Dudley's visitor attractions. The Museums service has

recently applied for accreditation via Arts Council England for its museum collections housed at Dudley Archives Centre and for Red House Glass Cone. The Museums service leads on exhibitions and projects relating to its collections. The Red House Glass Cone museums programmes work extensively with contemporary glass artists and makers who have historically created public art commissions. The Borough's major glass collection will be housed at a new museum, White House Glass Cone and developed by British Glass Foundation (BGF). DMBC departments of Public Health and Adult Learning have also played a key role in recent years in arts development, working with the Borough Artist and developing public art and community arts and learning projects. The Museums service is led by Jane Lamine (Business Operations manager) and employs a currently employs a Keeper of Glass and Fine Art. Dudley Archives and Local History Service is run by a commercial company, GLL.

Arts, cultural projects and festivals such as Do-Fest have been developed by the council and Black Country based community arts agencies within the context of local arts and cultural strategies. The Black Country as a whole, is host to many community arts development agencies and to thriving artists communities. Arts development agencies and projects who have developed community arts programmes in Dudley include Multi-story, Creative Black Country, Fused Magazine and Paint Dudley.

Significantly Creative Black Country has been successful in its bid to develop a community arts programme of co-creation and co-production with communities with a £1.2 million Creative People and Places (2019-2022) grant from Arts Council England. This programme is being developed in partnership with DCVS and Black Country Living Museum. DMBC has an opportunity to co-create community arts initiatives within the context of this new programme and make links with other programmes organised by Creative Black Country in Sandwell, Walsall and Wolverhampton.

Arts Council England has recently launched its 10-year strategy 'Let's Create' 2020-2030, which seeks to develop more arts activity with community involvement, with a focus beyond cities to towns and villages.

Other previous partners or potential partners in the development of Dudley's Art in the Public Realm programme include Dudley College, Wolverhampton University, BCU, Dudley Council for Voluntary Service (DCVS), primary and secondary schools in the Borough. The three main visitor attractions in Dudley: Dudley Zoo and Castle, Black Country Living Museum and Dudley Canals and Tunnels Trust expressed an interest in collaborative arts programmes in the development of this consultancy. There is potential for each of these organisations to host Artists-in-Residence.

## 2.7 Website presence

Public-facing information about public art development in Dudley is currently advocated and accessed from the council's website in the 'Things to Do – Arts' section. Information about the public art, Borough Artist and Advisory Services is available for a general audience and for developers. A weblink is provided to the public art online catalogue on an external website, **dudleyartbc.com** which has been developed independently (but in liaison with the Borough Artist) by volunteer photographer Brian Carr. The new Dudley town centre 'Public Art Trail' leaflet is available as a PDF download. A digital contact form for the Borough Artist is provided for public art enquiries.

The phased introduction of new sections to the website and public art's advocacy and promotion is a recommendation of this report to increase awareness and access to Dudley's commissioning processes and opportunities. Promotion will be targeted at different readership, stakeholders and audiences including internally across service areas, for developers, community groups and forums, individuals – residents and artists. (See 1.3 Readership)

The leaflet 'Dudley Metropolitan Borough, Percent for Art, Art for your development' (1992) was targeted at developers. This leaflet outlined 'Percent for Art' policy with regards to per cent for art agreements with developers and is an advocacy tool in highlighting public art benefits, ensuring quality and indicating opportunities for artists to create works that are integral to buildings and spaces. In 1992, in addition to the Borough Artist there was a Project Manager of Public Art role based within the Heritage Division, Planning and Leisure department.

It is recommended in this report that the 'Per Cent for Art' leaflet for developers is updated as one of a series of downloadable PDFs on DMBC website, reflecting changes in policy and creating awareness of public art commissioning procedures.

### **3. BEST PRACTICE GUIDELINES – going forwards**

#### **3.1 Introduction**

These guidelines of best practice are intended to aid council officers across service areas and other stakeholders such as developers and those involved in the community development sector who wish to commission artists to make new works for public sites in Dudley. They have been written to provide a reference tool for use during the commissioning process. A *Public Art Commissioning Checklist* (see Appendix) has been drawn up as a template for developing commissioning areas, writing commissions briefs, procurement procedure, developing partnerships, funding and community engagement. A recommendation is made that all public art commissions are approved by a new working group, Public Art Advisory Group (PAAG) as part of Planning and Regeneration services with membership drawn from Planning, Regeneration, Cultural and Museums services.

#### **3.2 Principles of Best Practice**

##### ***Developing a Public Art Commissioning Culture***

By working closely together Planning and Regeneration, Projects Delivery and Enterprise service areas with support from the Museums service are well-placed to initiate, lead and manage a continued programme of public art commissions across the borough in Dudley. The aim of the strategic approach to commissioning, creating awareness, promoting increased access to commissioning guidance and procedures is to foster a public art commissioning culture in Dudley. In this way it is hoped that by involving artists at an early stage of project development, through the continued work of the Borough Artist, by inviting artists to undertake commissioned designs and using the Artist-in-Residencies (AiRs) model, collective responsibility for identifying, resourcing and taking forward public art commissions opportunities will be shared and become embedded.

##### ***Governance and Leadership***

Whilst the Art in the Public Realm programme will be co-owned by all stakeholders, it requires clear governance and leadership. As the premise of the commissions programme is public realm and public benefit, it is appropriate for leadership to continue through Planning & Regeneration and supported by Visitor Economy & Culture services (specifically Museums). The need for validation and transparency in commissions development will be supported with a new working group, the Public Art Advisory Group (PAAG)

##### ***Co-ordinated, Strategic Approach***

The Art in the Public Realm programme should be integral to the programme vision and its curatorial criteria, themes and approach. In time, commissions development will be guided by a Public Art Collections Development policy devised with the support of the Museums service using the framework and language of a museums 'Acquisitions and Disposals' policy. A strategic approach requires joined-up thinking and programming between partners and stakeholders, from development of concept

proposals and briefs through to delivery and marketing. The Public Art Advisory Group (PAAG) will act as the co-ordinating body, led by Liz Dickinson (Design and Delivery Manager, Planning and Regeneration).

### ***Borough-wide Approach to Public Realm***

Development of art in the public realm is informed by the priority sites and development projects of Planning and Regeneration underpinned by the Dudley Borough Development Strategy (2017) and the Black Country Core Development Strategy. Inevitably, currently there is a focus on public art development that aligns with large capital projects within the Borough focusing on Dudley's town centre sites. There is an imperative for inclusive public art projects to extend to opportunities borough-wide in terms of creating links, servicing multiple locations – towns, local centres and neighbourhoods - and reaching new audiences including through community engagement. Opportunities for linkage projects include commissions along corridors, site-wide lighting schemes, further public art trails, a contemporary murals scheme and themed projects e.g. in relation to the Geo-Park. Brierley Hill high street is subject to a large-scale development programme including the Brierley Hill and Merry Hill Metro stops. Design plans have been drawn up for The Lye Regeneration and economic development initiatives are being co-ordinated by Halesowen BID. The Leasowes offers an exciting site for Arts and Heritage commissions and the Borough has the potential to reach large audiences by devising a new festival or developing an existing one as a mega-event in the future.

### ***Early Involvement of Artists***

Early involvement of artists particularly in integrated public art commissions is essential. For example, there is a real opportunity to commission artist/engineer and artist/architect collaborative commissions for major engineering features within the Metro line extension development. There is also scope for an 'overlay' of artist-designed squares, pocket parks, open spaces, viewing platforms, seating areas and wayfinding. Artists can lead, or be invited to be members of design teams, sometimes with an open-ended brief that can lead to unpredicted and exciting outcomes, or a specific remit. In Dudley's case using the Artist-in-Residence (AiR) format to engage artists for a design phase is recommended as a commissioning approach to involve artists at an early stage.

### ***Engagement and Involvement of Communities***

Artists' placements or residencies allow the artist and host community or organisation to develop an understanding of each other's ways of thinking and priorities. The public art field now has a history of working with artists with a socially-engaged practice which has associations with community arts practice. Such projects which involve community participants create access to process and enable ownership of places beyond standard consultation opportunities. This practice has been demonstrated to have a positive social impact contributing to community development. Dudley has an option of including a requirement in each Artist's Brief for commissioned artists to consider formats by which they will engage with audiences, communities, cultural and other partners as part of project development.

### ***Excellence, High Quality, Innovation***

The public art programme should be of world-class quality and involve artists who will create commissions that contribute to Dudley's excellent track record of public art development and to its collection of works. Dudley town, Borough and the wider West Midlands' region is rich in creative talent and artists' communities and there is further scope to create local and international partnerships, matching and complementing different skills. The development and delivery of high quality commissions involves a combination of skills in design, production, fabrication, curatorship, researching artists and management paired with the sensitivity and knowledge of working with communities, the ability to understand the different perspectives, priorities and expectations of various stakeholders.

### ***Site-specificity and Uniqueness***

All art commissioned should be unique and specific to sites, contexts, communities and stakeholders including those commissions conceived as site-wide interventions. The Borough's unique history, public art history with the Borough Artist, communities and characteristics and the towns and local centres within it will determine starting points for some commissions. There is imminent potential to use the scale and vistas of physical aspects of locations and large-scale regeneration initiatives to develop the scope of commission briefs. Art in the public realm will also be developed from programmes generated by the key cultural players and partners in the Borough and from projects generated by the community development sector and learning sector.

### ***Diversity of artistic practice***

Public art is to work with a wide range of artists working in different artforms and practice including time-based and temporary works where budgets are available, often through partnerships.

### ***Sustainability***

The public art programme should aim to be a model of sustainability. Briefs for all art commissions will encourage proposals that are low in material consumption, energy use and carbon footprint in accordance with other borough strategies. The programme could include themed new projects that take ecological concerns and sustainability as their inspiration in terms of concept and realisation. The continued alignment of art commissioning and financing through 'per cent for art' mechanisms leveraging funds from capital regeneration and economic development projects will ensure a sustainable programme of works. Investment will attract match-funding – from partnerships, other cultural programmes and Arts Council England - in the public art programme bringing short, medium and long-term rewards including building visitor economy. Investment by commissioning local artists, creative industries and local fabricators will result in growth in the Borough and wider WM region. Through learning providers Dudley has an opportunity to develop partnerships that will increase skills and support new generations of artists working in the public art field.

### ***Legacy***

Dudley has a large portfolio of permanent public artworks, many produced and managed by the Borough Artist which need to be audited and documented for legacy purposes. The expansion of this art in the public realm collection will further contribute to putting Dudley on the cultural map. The permanent artworks in the public realm collection will require management and maintenance, whether freestanding or integrated into the fabric of the public realm and architecture. The creation of a Borough Artist Archive which will grow with new materials from commissioned-designs and Artist-in-Residence production will create legacy for the Public Art Collection and its history, providing conservation and access for researchers. Precedents for management of public art collections include Birmingham, the city's collection of permanent works managed and conserved by Birmingham Museums. Private-sector funded artworks and artworks of ownership other than the council can be gifted to the Borough to add to its public art collection, subject to criteria of the Public Art Collections development policy as Acquisitions and Disposals policy; in this way every artwork can be maintained at the same standard. To preserve DMBC's institutional memory, designs and plans it is proposed that a list of 'Unrealised Projects' of public realm development, which could be revisited in the future, are included in the Action Plan.

### ***Communications and Marketing Campaigns***

It will be essential to create a clear identity or 'brand' for campaigns promoting existing works of public art and new commissions taken forward as part of the Art in the Public Realm strategy. Media strategy and promotion of permanent commissions, artist-in-residencies and temporary public art projects should be embedded within the PR and marketing strategy as part of Dudley's wider branding initiatives such as 'Forging Ahead'. Large-scale commissioned projects such as those proposed for the Metro Art programme will benefit from the promotion of 'lead-in' creative initiatives, for example, as part of wider media campaigns to support investment and visitor economy development.

### ***Curating in the Public Realm***

Taking a curatorial approach to public art commissioning enables a more strategic framework for programme development as commission briefs provide criteria for priorities, balance and diversity of practice. More details of the curatorial approach with potential themes, commissioning areas, commissioning criteria and scope are outlined in the Action Plan.

### ***Monitoring and Evaluation***

The monitoring and evaluation of public art commissions should be addressed at an early stage. Monitoring and evaluation is important in the review of public art projects, particularly because findings can be used to support further funding bids. Issues to take into account in the monitoring and evaluation process include that it is needed for maintenance purposes, the increased requirement for evidence-based practice and policy, economic and social impact factors, feedback from stakeholders and communities and setting goals for future initiatives.



### **3.3 Scope of ‘Art in the Public Realm Programme’**

Although public art development has long championed integrated art practice, whereby artist commissioned works are components of urban design and architecture public perceptions are still dominated by thinking about ‘pieces of art’. The aim of current practice is to move away from this perception and think about involving artists in design from an early stage of the development process, particularly with projects instigated as part of capital works and economic development programmes. This not to imply that artist’s studio practice does not play a crucial role in creating artworks for public space. Public art commissions can be temporary or permanent, exterior or interior, they can be freestanding sculptures or integrated into the built and natural environment of the public realm. Best practice in commissioning art in the public realm contends that art commissions are site-specific and/or context-specific, responsive to physical sites and locations, to social, cultural and development (construction) contexts and to audiences and participants and their community settings.

The public realm means any place that offers the public free access, usually local authority owned land. Art commissions within the boundary of a private site, but fully visible and able to be enjoyed by the public, can also be considered public. The benefits of involving artists in the development of the public realm are recognised nationally and are referenced in the National Planning Policy Framework (NPPF) (see also 2.4 Planning Context). In this sense, public art is an essential part of placemaking – the process of creating quality places in which people want to live, work and play.

### **3.4 Commissioning Model**

The recommended commissioning model uses a process whereby commission opportunities are referred to Liz Dickinson (Design and Delivery Manager, Planning and Regeneration) in the first instance. These opportunities will be referred from direct client approaches, from officers across service areas including Planning and Regeneration, specifically those initiated through monies levered through planning obligations, by the Borough Artist and through independent contact made via the council’s website. Other service areas which might be involved in initiating commission proposals are Museums, Green Care, Public Health and Adult Learning. Concept ideas, public art project proposals and commissioning areas will be assessed at quarterly meetings of the Public Art Advisory Group (PAAG) which will consider options consulting the priorities of the Action Plan for commission development, stakeholder partnership, funding, management, artist procurement and community engagement. (See 4. Toolkit for Commissioning) The Public Art Advisory Group (PAAG) will be constituted with Terms of Reference. (See Appendix 1).

To ensure a coherent and prioritised programme of commissions, criteria for selection will be drawn up and referred to as part of the *Commissioning Procedure Checklist* overseen by the Public Art Advisory Group (PAAG). All commissions will be subject to the development of an Artist’s Brief (see 4.7 Artist’s Brief).

An appropriate Dudley Borough-specific curatorial rationale will be drawn up with ideas input from the Borough Artist and membership of the PAAG including those from Planning and Regeneration, Projects Delivery, Cultural and Museums service areas. In the longer term it will support the *Public Art Collections development policy* and the creation of an *Acquisitions and Disposals policy* or Guidance Notes as advised by the Museums service, if such infrastructural recommendation (summarised at the beginning of this report) is adopted. This policy will facilitate acquisitions using bespoke criteria and inform decisions about maintenance, sustainability, decommissioning and legacy.

Criteria for the curatorial rationale of Dudley's public art programme might include how commission proposals contribute to placemaking, support borough themes e.g. 'Forging Ahead' marketing brand, 'innovation' or 'geology' themes in relation to the Geo-Park. Consideration will be given to priority commissioning areas, locations, balance art forms, diversity of practice, collaboration potential, strategic partnerships with other sectors e.g. further education, heritage or Visitor Economy, community engagement, community development and fill gaps in public art collections development.

In terms of funding sources it is recommended that the commissioning model for Dudley continues to use monies as seed-funding and whole funding levered through the planning system as 'per cent for art' on capital developments as the central tenet of the funding matrix. This funding can be augmented through bids to Arts Council England National Lottery Project Grants and strategic managed funds e.g. Creative People and Places, partnership bids for economic development funds from government e.g. Heritage Action Zone, Stronger Towns, partnership programmes and bids with other service areas, cultural and community development organisations, education and learning sector programmes.

In keeping with Dudley's commitment to creating and maintaining the role of the Borough Artist for 32 years, the development of an Artist-in-Residence (AiR) or placement format to support first phase commissions design development is recommended to forge increased connections of placemaking with artists, neighbourhoods, their communities and regeneration initiatives.

Developing a series of Artist-in-Residencies (AiRs) situated at DMBC or with partner host organisations will enable the Borough to commission artists working with a diversity of artistic practice with regularity. Artists' public art projects – permanent, time-based and temporary - would potentially proliferate by underpinning the council's commitment to commissioning design phases of project development. Financially, this would involve paying for artists fees, materials and hosting in the first instance, allowing for innovation and experiment by artists with established and emerging public art practices. It would enable involvement of artists at an early stage of the development process, but progression to delivery phase caveated with the prerequisite for further approvals, commissions support and funding packages. Artists would work to a variety of briefs that are bespoke to physical sites, capital works, local, environmental, social and community contexts. Each artist's brief would be informed by the prioritisation of commission opportunities according to the

sites/contexts, community engagement, timelines, partnerships and funding sources available within the scope of strategic development of the art commissions programme.

AiRs can be devised in a variety of formats with a range of expected outputs (e.g. exhibition, participatory workshops, publications, drawings or maquettes) and outcomes (e.g. permanent or temporary artworks, neighbourhood and community development projects). All briefs could ask for an outline of proposed formats of artist engagement and consultation with local people, communities and stakeholders. This can include devising creative content and creating audience access to the residency process that emphasises the artist's role in shaping the public realm.

AiRs can be short-term (weeks or 1 month), medium-term (2-6 months) or long-term initiatives (one year or longer). The AiRs can be designed to fit in with priorities of regeneration, learning initiatives and community programmes within the Borough and at the same time accommodate one-off initiatives and projects as long as they adhere to the priorities of the Public Art Collection development policy and curatorial rationale of the programme.

By working in partnership it will often be the case that with management support in place and a host organisation for an AiR, then financially the realisation of a residency may involve paying artists fees for their time and materials costs only, for an initial design phase. If artists are engaged with residencies that are scoped and purposed for the development of ideas and commissioned designs for new permanent and temporary public art commissions, then for legacy, the designs, documentation and ephemera generated would be reviewed according to the Acquisitions and Disposals policy. The recommendation for legacy purposes is that this documentation contributes to the 'living archive' aspect of the proposed Borough Artist Archive, expanding the archive as a significant record of developing place-making with artists. (see Recommendations: Infrastructural).

The Artist-in-Residence model is also reflective of the importance of the civic role of the Borough Artist/Town Artist role, a practice established widely in the late 1960s and maintained by DMBC. A programme of AiRs, complimenting the ongoing Borough Artist role could involve engaging a series of new town artists to undertake residencies, consecutively or simultaneously for Dudley, Halesowen, Brierley Hill, Stourbridge and The Lye and/or in District centres and local centres too.

Options include:

- a) AiRs programme aligned with Section 106 pooled finances or CIL Neighbourhood proportion funds based on public realm improvements and community projects in ward areas.
- b) AiRs established along a theme, aligned with priorities of regeneration or economic development initiative including heritage programmes, site-specific or context-specific, with a host organisation or partnerships.

For examples of Dudley's potential residencies sites, contexts, themes and hosts see Action Plan, 6.Commissions Plan.

### **3.5 Funding and partnership**

Funding of the Art in the Public Realm programme using a combination of ‘per cent for art’ monies levered through planning obligations, Arts Council grants, economic development programmes, crowdfunding and partnerships across service areas and with other cultural organisations, education and community development sectors will attract further investment from external sources. (See 5. *Funding sources*)

The compilation of this report has involved consultation with a wide range of existing and potential partners for the development of an Art in the Public Realm programme including:

- Service areas including Museums, Archives, Adult Learning and Neighbourhood Learning
- Dudley College
- Dudley Zoo and Castle
- Black Country Living Museum
- Dudley Canals and Tunnels Trust
- DCVS
- Sandwell Council
- Metro Midland Alliance
- University of Wolverhampton
- WMCA
- Halesowen Bid
- TfWM
- BCU – for Borough Artist Archive
- Wolverhampton Art Gallery
- Jasmine Road Community Garden
- Paint Dudley
- Multi-story
- Fused Magazine
- Creative Black Country
- Primary schools
- Secondary schools
- Community groups and organisations

### **3.6 Community engagement**

It is important that communities, affiliated in different ways are represented in the development of art commissions and projects across the Borough, acknowledging that collaboration and participation is not limited by geographical boundaries. Public art commissioning as part of community development in Dudley will encourage the creation of artist opportunities which have socially-engaged practice at their core and increased collaboration with partnership organisations.

Community development in Dudley takes place on different levels and through different programmes. Community development in relation to public art commissioning, community arts and learning programmes has been underdeveloped

for a number of years due to lack of capacity within agencies with that responsibility, however this capacity can be written into project development to a certain extent through partnership.

For a list of Dudley communities and audiences and 'Methods of Community Engagement' see *Action Plan 3.6. Community Development and engagement*.

## 4. TOOLKIT FOR COMMISSIONING

### 4.1 Public Art Advisory Group

This report recommends the establishment of the **Public Art Advisory Group** (PAAG) led by Liz Dickinson (Design and Delivery Manager, Planning and Regeneration) with core membership drawn from Planning and Regeneration and Cultural and Museums services that can be augmented with stakeholders and independent art expertise for specific commissions. The Public Art Advisory Group is subject to Terms of Reference (see Appendix ...) and has responsibility for oversight and management, prioritising commissions in accordance with the strategic aims of the Art in the Public Realm Strategy and Action Plan (April 2020).

Responsibilities of the group will include:

- Advocating and promoting this strategy and commissions opportunities to council service areas and externally as appropriate
- Acting as central decision-making body for the co-ordination, development and implementation of public art commissions
- Identify scope and budgets particularly using 'per cent for art' and planning obligations for commissions as part of current and future capital developments in the borough.
- Identify potential partnerships and collaboration with appropriate external agencies including with economic development initiatives, cultural organisations, education and community development sectors.
- Ensure effective communications, marketing and dissemination of information concerning art in the public realm initiatives

Future commissions selection and development will be guided by an 'Acquisitions & Disposal' policy including curatorial rationale as part of the recommended Public Art Collections Development policy that will be advised by the Museums service, following the completion of the museum accreditation process. The PAAG will be convened by Liz Dickinson (Design and Delivery Manager, Planning and Regeneration service) on a quarterly basis to review progress and for additional commissions selection and development meetings on a project by project basis. PAAG members will take part in the selection process of artists for each commission. The PAAG will have decision-making powers in terms of whether to take commissions forward but also acts as an advisory and advocacy agency for the development of art in the public realm in the Borough.

## 4.2 Governance and Management

As stated in the Principles earlier, a clear framework for leadership, decision-making and management of art in the public realm needs to be established in order to take an executive strategic role, and to deliver both one-off projects and ongoing programmes of work.

It is recommended that the Public Art Advisory Group is established as the principal body overseeing the development of public art commissions development. Selection Panels for individual commissions/projects would be convened drawing on some core members of PAAG plus other external representatives from a variety of stakeholder sectors.

### 4.2.1 Development and Management Tasks

The development of permanent and temporary art commissions using this plan could result in many different types of projects ranging from artists working to produce integral works with architects, engineers and landscape architects, to freestanding sculptures and digital sculptures, to temporary installations and events, community-based arts projects, core Artist-in-Residence programme and new festivals.

There are a significant number of areas of work required in the process of commissioning artists for both permanent and temporary commissions:

- Researching and scoping parameters for each commission
- Researching appropriate artists
- Presentations to appropriate advisory and management group, partner/s and third parties
- Developing and writing artists' briefs
- Organising the artist procurement process
- Setting up Selection Panels
- Establishing and advising on budgets
- Drafting commission design agreements and contracts
- Monitoring design development, fabrication and the production of the commission
- Artist liaison, artist management and project managing Artist in residencies, events programmes, installation and de-installation of works as necessary
- Developing partnerships with stakeholders (bespoke for each commission) across private and public sectors including community, voluntary and education
- Liaising with the artist, local authority, architect, engineer, landscape architect, design team and other sub-contractors
- Exploring funding opportunities, writing funding bids and liaising with funding partners
- Organising appropriate public consultation and community engagement initiatives

- Organising exhibitions and presentations of work in progress
- Commissioning, distributing and archiving documentation e.g. photography, film/video, publications
- Organising press and PR
- Writing and disseminating publicity
- Organising evaluation, monitoring and legacy strategies

#### 4.2.2 Models of Project Management

The following options for project management (or combination thereof) will be considered depending on the nature and needs of commissions management and timescales for delivery on a project by project basis.

- Management role of newly established Public Art Advisory Group (PAAG)
- Management by Planning & Regeneration using expertise of Borough Artist, other internal staff e.g. from Regeneration, Urban Design and Museums service identified on project by project basis
- Management by Planning & Regeneration with PAAG plus external public art expertise. This involves the appointment of an independent public art consultant or agency on a fixed term contract to manage the development of specific phases or projects within the Art in the Public Realm programme.
- Other models of project management may consider future appointment of a dedicated Public Art Co-ordinator\* in addition to the Borough Artist role. If accredited (via Museums service) this role could have a wider remit as, for example, 'Keeper of Public Art Collection', responsible for its ongoing development and the *Borough Artist Archive* project.

\*Although dedicated public art co-ordinator and officer roles have declined during the past 20 years, some local authorities have prioritised this role as a part-time position e.g. Bristol City Council.

#### 4.3 Selection procedures and Artist procurement

Dudley is in the unique position of employing a Borough Artist as a traded service therefore Direct Appointment of the Borough Artist as 'Lead Artist' to develop and deliver commissions is a primary procurement procedure.

There are four standard selection procedures used within the field of public art commissioning, all of which have long-standing recognition by bodies such as Arts Council England as appropriate methods of procurement of artists to create site-specific works: Direct Appointment; Invited Competition, Competitive Interview and Open Competition.

There is a key consultant/project management role in artist procurement in researching and drawing up longlists and shortlists of artists from a variety of networks and contacts on local, regional, national and international basis to ensure diversity of artistic practice, artists backgrounds and range of experience.



**Borough Artist:** direct appointment of Borough Artist in ‘Lead Artist’ and/or commissions development and management role.

**Direct Appointment:** direct invitation to an artist to propose work for a specific site or context or participate in the design process or act as ‘lead artist’. This should be used in an informed context for projects where a particular artist has been identified for specific reasons, such as in terms of their previous experience and particular relevance for the commission.

**Invited Competition:** Compiling of a selected shortlist from which a limited number of artists can be invited to work up proposals (commissioned designs for which they would be paid a fee) or competitively interviewed on the basis of their initial responses to the Artist’s Brief.

**Competitive Interview:** Invitation to a small number of artists to interview for a project, this procedure is particularly relevant for artists-in-residence and design team appointments, where the artist’s interpersonal skills will be important, and for selecting an artist with whom to develop a brief/scheme.

**Open Competition:** inviting artists to submit applications in response to an advertised ‘Call for Expressions of Interest’. This can be time-consuming and administratively heavy, but often broadens knowledge of current public art practice and of artists currently working in the field.

The procurement process will usually involve artists shortlisted to be invited to make presentations of their approach to the commission brief at interview by the Public Art Advisory Group (PAAG) or convened Selection Panel.

### 4.3 Artist Selection criteria

Artist selection criteria will be drawn up for each commission and consider how proposals fit with the Art in the Public Realm vision, curatorial rationale, programme balance, themes, site-specificity, diversity and representation agreed and developed with PAAG.

Criteria for selecting artists will include:

- Track record, awareness of contemporary developments in public art
- Approach to Artist’s commission brief
- Quality of conceptual approach, artist’s practice and realisation of artworks to date
- Experience of or demonstration of ability to produce works of relevant scale and successfully operating within financial and programme constraints
- Appropriateness for site and/or context
- Imaginative use of materials and techniques
- Ability to collaborate (with communities, design professionals and other creative professionals as appropriate)
- Technical viability - longevity and resilience of materials
- Physical and intellectual access for everyone
- Diversity of approach in terms of content, ideas and media balanced with other commissions in the programme

- Sensitivity to programming constraints
- Environmental sustainability
- Scope for community engagement with target audiences and participants including community groups
- Scope for collaboration with partner organisations in Dudley
- Anticipation of maintenance requirements

#### **4.4 Artist's Brief**

Each public art commission or programme will be subject to the development of a detailed *Artist's Brief* that will be distributed to artists depending on the selection procedure adopted. This brief will include details of: background of commission and commissioning body, physical site/context, role of the artist e.g. lead artist role, artistic opportunities, practical considerations, restrictions, maintenance requirements, selection procedure and criteria, commissioned design fee (if appropriate), collaborative opportunities, stakeholder, community engagement and partnership opportunities, budget, programme timescale.

#### **4.5 Commission Contracts**

Artists' Briefs, Commissioned Design and Commission contracts will be drawn up prior to all commissions and will cover issues such as conceptual approach, design material to be submitted, budget and timetable. Each stage of the commission will be subject to contract, which outlines all matters including fee stage payments, copyright, moral rights, ownership, maintenance, longevity and decommissioning policy. Under EU law, copyright remains with the artist, with the council as the client having the right to reproduce the work in publicity material and on the basis that the artist's moral rights are respected. Ownership of originally preparatory designs remains with the artist unless otherwise bought by the client which can be stipulated in the contract.

Typically, five documents will be required for a permanent art commission:

- Brief to Artists (for competitive process)
- Commissioned Design Contract (sometimes followed by a Design Development Contract)
- Commission Contract and schedules as appropriate
- Final version of Artist's Brief (appended to Commission Contract)
- Subcontractor's contract

#### **4.6 Ownership, Maintenance and Decommissioning**

Ownership of permanent artworks usually remain with the landowner or property owner unless otherwise agreed. Currently works owned by DMBC are included on a 'Heritage Assets' list, but an audit process of artworks and the drawing up of a general list of permanent artworks of DMBC and other ownership within the Borough is a recommendation of this report. This audit can use work undertaken by the

Borough Artist as part of the Art UK Sculpture national audit and the website set up by volunteer photographer Brian Carr as a starting point for development.

It is a recommendation of this report that the acquisition of public art commissions owned by DMBC into the proposed formal 'Public Art Collection' will be subject to the stipulations of an 'Acquisitions and Disposals' policy advised by the Museums service. This policy will also be used for the decommissioning of artworks. A standard of public art commissioning is that permanent works of art have a shelf-life of 15 years duration, though longer timespans can be agreed within artist's contracts, particularly in relation to integral works. The client should have the right to decide that the artwork should remain for a further period beyond the initial timespan, if it is appreciated and physically resilient. Conversely, if an artwork intended for installation in perpetuity or for a given period deteriorates in its physical state or poses a danger to the public, or changes to the site affect its viability, the client group – in this case the PAAG – should be convened to decide on the decommissioning of the work.

The council will agree a maintenance plan with the artist and indicate costs over the artworks' lifetime and, also agree ongoing maintenance schedules for artworks with a nominated third party where appropriate. Details of ownership responsibilities are outlined in the Commission Contract. Ultimately, the responsibility for maintenance lies with the owner of the artwork.

## **5. Funding Sources**

Funding of the Art in the Public Realm programme using a combination of 'per cent for art' monies levered through planning obligations, Arts Council grants, economic development programmes, crowdfunding and partnerships across service areas and with other cultural organisations, education and community development sectors will attract further investment from external sources. Using these sources of funding for public art is basic principle of commissioning new work and with successful advocacy, promotion and communications campaigns will provide the magnet that successfully results in match-funding. Such campaigns will play a fundamental part in the development of Dudley's visitor economy and branding.

The level of costs required to develop commissions of ambition and quality needs to be understood by all parties. The public art commissions in Dudley will include projects ranging from infrastructural works of large scale through to the cost of artists-in-residencies.

The success of ongoing public art commissions development for permanent works is reliant upon seed-funding and whole funding in some cases from monies levered through the planning system and the application of 'per cent for art' type policies on regeneration and capital works development. It is a recommendation of this report that these levered monies continue to provide one of the main sources of

development funding of permanent works, however it can also be used for temporary works, lead-in programmes and community development projects by negotiation.

This catalyst funding is gained through the following mechanisms:

- Application of per cent for art-type policy on major regeneration initiatives e.g. Metro line extension (MMA, WMCA, TfWM)
- Planning conditions e.g. Dudley Interchange/Bus station and Flood Street leisure centre and pocket park
- Communities Infrastructure Levy (CIL): general fund (80%) via bid system and Neighbourhood proportion (15%) via Community Forums by separate application system
- Section 106 agreements, if viable through categories of public open space, nature and conservation improvement, transport infrastructure improvements

Further funding streams can be sourced through partnership bids by ring-fencing budgets for public art development elements, public engagement and learning programmes, as appropriate. These funds may come through government-funded economic development schemes such as Heritage Action Zones, Future High Streets and Stronger Towns. They may also come via partnership programmes organised by other council service areas such as Museums, Adult Learning, Public Health and well-being e.g. Healthy Dudley or by external clients who engage the Borough Artist to devise and develop public art commissions such as those as part of the Russell's Hall Hospital Arts Programme.

Other sources of partnership funding may come through the education sector as capital development e.g. IOTT building and campus development or learning programmes to develop skills in art and design, developing commissions, landscape design and construction departments. In Dudley's case this might involve initiatives developed with schools, Dudley College and universities in the region such as Wolverhampton University and Birmingham City University.

There is also potential to make a series of grant bids to Arts Council England for National Lottery Project Grants which could be led by Planning and Regeneration, through the Museums service or with other cultural, arts organisation and visitor attraction partners.\* It is a recommendation of this report that elements of the Metro Art programme are subject to a grant bid of up to £100,000 from Arts Council, in the first instance. Other sources of finance from public sector, trusts and foundations include NESTA, National Lottery Heritage Fund (LHF), Henry Moore Foundation, Esmee Fairbairn Foundation, Paul Hamlyn, Gulbenkian Foundation and many other sources.

Private sector sponsors and local companies with a direct/indirect interest in borough economic development and investment may consider sponsoring elements of the art in the public realm programme with finance and in-kind contributions.

There is significant opportunity to develop partnership projects with for example, Halesowen BID and most significantly for temporary arts and community arts programmes with Creative Black Country consortium who are leading the Creative People and Places scheme for Dudley awarded a £1.2 million grant for a three-year community arts programme across the borough (2019-2022).

Plans are afoot with stakeholders across council service areas to set up a Crowdfunding platform – Crowdfund Dudley - to raise funds for projects that are of benefit to communities including potentially for arts projects.

In the longer term DMBC has potential to lead a Creative Places and People initiative and to apply for Cultural Compact status through funding schemes of Arts Council England.

# ACTION PLAN

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## Priority Projects summary

### Infrastructure

- Establish Public Art Advisory Group (PAAG)
- Use 'Commissioning Procedures Checklist' for development
- Revise content of 'Public Art' section of website and produce Guidance Notes
- Conduct audit and Assets Mapping Exercise of 'public art collection'
- Signpost, advocate and distribute change to stakeholders
- Feasibility - Borough Artist Archive project

### Commissioning Areas

1. Metro Art programme (Phase 1)
2. Flood Street Pocket Park
3. St Thomas Quarter – Town Centres scheme
4. Brierley Hill HAZ

### *Site-wide projects*

5. Public Art Trails
6. Murals scheme
7. Artist in Residence pilot project/s

# ACTION PLAN

This Action Plan has been written to align with the recommendations for infrastructure development and strategic commissioning procedures. It reflects the aims and development sites outlined in the Dudley Borough Development Strategy (DBDS) and Black Country Core Strategy (currently the priority of planning policy review). These strategies, forthcoming regeneration and economic development initiatives and discussion with consultees will act as reference points in identifying sites, contexts, partnerships and priorities of the Action Plan. The evidence base of these strategies supports the aims and ambition of Dudley's art in the public realm making connections with landscapes, buildings, streets, green infrastructure, heritage sites, geological sites, canals, river valleys, public open spaces and parks. The DBDS strategy employs urban design and public realm improvement in 'protecting and shaping the borough's landscape, green assets, public realm and public art.'

These sites and contexts are aligned with forthcoming opportunities to involve artists in major regeneration projects developed in Dudley borough to create combinations of permanent, integrated and temporary art commissions including as events, lead-in programmes and festival formats. These sites include the Wednesbury to Brierley Hill Metro line extension, Portersfield development, campus development of 'university park' with the Institute of Technology, IOT (led by Dudley College) and the Very Light Rail (VLR). It also includes potential commissioning areas and projects for pocket parks and open spaces such as Flood Street, Saltwells Nature Reserve and Inhedge Gardens, for time-based and temporary projects and programmes.

The Action Plan outlines the commissions development and management needs of the art in the public realm programme as well as guidance to prioritise future public art projects that come on stream either as council-led initiatives via Planning and Regeneration, Borough Artist and/or Museums service, through external partnerships or through proposals put forward by developers, communities, artists and other parties interested in public art.

## 1. Commissions Management

The management and development of public art commissioning will be led by Planning and Regeneration services, Projects Delivery and with support from the Museums service. The Museums service will play a vital role in supporting recommended infrastructure projects with regard to auditing and review of public art assets, documentation and digitisation of those assets, creation of a Public Art collection (if adopted), public art collections development as an 'Acquisitions and Disposal' policy and the Borough Artist Archive shared between Dudley Museums collections and Dudley Archives .



The audit and review process as an Assets Mapping exercise will need to be conducted internally, possibly through Historic Environment and led by service managers, Liz Dickinson (Design and Delivery Manager) and Jane Lamine (Business Operations Manager). Ideally, the Asset Mapping would take place simultaneously with the setting up of the Public Art Advisory Group (PAAG), or as the first infrastructure project as a foundational priority.

The public art collection exists as a portfolio of permanent artworks across the Borough, but not yet as a 'Public Art Collection' as such. If this proposal was taken forward it would need to be accredited via Museums collections development processes. The audit process will document, record and digitise all permanent works in the ownership of DMBC and works located in the Borough on a general list, including details of provenance and other ownership. A 'Heritage Assets' list of some of the borough's public art already exists. With regards to the proposed Borough Artist Archive, a process of accessioning and deaccessioning will need to take place with regards to the physical content of the archive – paperwork and objects, currently located in the Borough Artist's studio at Himley Hall. The content of this new formal archive will be documented and digitised as part of the process of its creation.

Before these infrastructure support projects can proceed, the Museums service will lead on making the following decisions advising PAAG:

- a) Agree to principle of commissioning/acquisitioning more public art for Borough
- b) Whether to accredit the 'Public Art collection'
- c) Develop a suite of collections policies and procedures that support collections development and the potential creation any further roles or posts with responsibilities for public art development and conservation

The process would involve the development of a series of working documents informed by the accreditation process, potentially. These working documents would outline pre-planning, development and review of milestones.

The Museums service will also play a key role in public art development with regards to leading initiatives particularly temporary programmes, community arts, learning, professional and creative development programmes to include skills development e.g. with students from Dudley College or local universities. When human resources capacity allows it will also be a key player in strategic development of new and existing arts, cultural, heritage and learning partnerships and potentially, their associated funding bids.

## **2. Commissioning Process**

This Action Plan highlights a number of priority commissioning areas for development of the programme – sites and contexts - as well as the need to carry out infrastructure development projects including the Assets Mapping exercise of the permanent works in public art portfolio. Another key infrastructure support exercise is to develop an 'Acquisitions and Disposal' policy as advised by the Museums service. This will support the documentation and maintenance of existing public art

collections development and future commissioning in Dudley borough. Commissions can, of course, be developed beyond the priority projects highlighted if they fit with the wider remit of strategic commissions and permanent collections development imperatives outlined in the Curatorial rationale. The Curatorial rationale or public art programme criteria will be developed as one of the first tasks of the Public Art Advisory Group (PAAG). (See 3. Curatorial Approach and themes)

The commissioning process is supported with a Public Art *Commissioning Procedures Checklist* for use by the PAAG working group. (see Appendix B). The creation of artist opportunities is also supported by creating access to the commissioning process via Guidance Notes (PDFs) for stakeholders downloadable from DMBC's website. Public-facing access to these Guidance Notes will be phased starting with notes made available and promoted to developers.

The creation of artist opportunities for permanent, integrated and temporary commissions, projects, events and programmes will be generated by a variety of routes, as reactive and proactive initiatives:

- Planning and Regeneration services in identification of regeneration and economic development schemes that can involve artists
- Capital works and commissioning areas that will be or can be subject to 'Per Cent for Art' and planning obligations mechanisms including planning conditions
- Borough Artist contacts approaches and development proposals
- Partnership projects via DMBC-led proposals and partner generated proposals e.g. Dudley College, BCLM etc.
- Commissioned projects, learning programmes and professional development programmes led by other service areas e.g. Museums service, Adult Learning, Public Health
- Approaches externally from developers, community organisations, cultural and heritage organisations, environmental projects, Community Forums, council members, artists, creative practitioners, schools and individuals
- Commissions led through community development sector, neighbourhood and community groups
- Commissions proposed and led by external arts agencies or attached to community arts development in Dudley
- Proposals and approaches from the above sectors and from the general public using the DMBC website
- Commissions and public realm development projects revisited and restarted from 'Unrealised Projects' list (see Appendix D)

All artist opportunities created will be monitored by the Public Art Advisory Group (PAAG) and their development discussed in the context of the recommendations of the 'Art in the Public Realm strategy' report.

Each commission of the programme will be subject to an Artist's Brief, its detail guided by the scale of the commission. See Appendix E for example of Artist's Brief.

### **3. Curating the public realm**

Much attention has been paid within the public art field to curating the public realm, particularly in the past ten years. Professional curatorship of art in the public realm as a programme is essential for strategic direction and cohesion. Such curatorship can be undertaken by artists, curators and other arts professionals with public art expertise. On-going research into best practice across the visual arts and other artforms should inform the process of selecting the most appropriate artists for specific projects. Though guided by the scale of the commission this should start by initially researching a long-list of artists, from which shorter long-lists are distilled for presentation to a Selection Panel using the selected procurement process. Research should take into account of how new commissions will add to the track record and current portfolio of public artworks in the Borough, providing a balance of formats of artistic practice and balance of artists' experience, supporting local and West Midlands artists, but also those from further afield. Shortlists of artists should ensure that gender, age, experience levels and cultural background balances are taken into account to ensure diversity of practice.

Existing knowledge of artists should be complemented by research into contemporary developments in public art practice, to making studio visits and visiting graduate shows. Using curatorial expertise and contacts new research should be carried out tailored to each commission. The PAAG will consider selection methodologies and types of competition appropriate for each commission as advised by public art expertise, including the Borough Artist. For artists-in-residence (AiRs) and artists' appointments to design teams, it is likely that direct appointments will be made following competitive interviews. All commissions – permanent, integral or temporary - should be subject to an Artist's Brief that indicates the scope, site and context of the commission, formats, specifications, expected outputs and opportunities for public and community engagement. (See Appendix E for example Artist's Brief)

### **4. Curatorial Approach and Themes**

In commissioning a high quality and cohesive public art programme for Dudley, starting with the priority site of the Metro line extension, a fundamental requirement is that the Borough is treated as one public realm with a complex array of stakeholder communities and audiences. The vision is for a place that allows for work, living, study and play. The arts programme and its co-ordinated advocacy and promotion campaigns will contribute to the development of Dudley borough's visitor economy and build on its reputation for high quality public realm development that engenders civic pride, involvement and ownership from its communities.

Important to think about legacy factors when considering commissions, whether legacy will sit with the minds of audiences or the original involvement of a community, or whether the artwork becomes a permanent fixture in the landscape.

The defining factor of the public art programme should be that high calibre artists are appointed with a diversity of artist practices to create a diversity of commission

types. Commission formats will range from the permanent sculpture or integral design work to site-wide intervention of light artworks, from the public art trail to the artist-in-residence, from the temporary event to the learning, community arts programme and festival. There may also be opportunity for digital artworks, but these may be better suited to temporary or time-based programmes as today's innovative artwork can be tomorrow's historical curiosity.

### **Key Themes and Starting Points:**

One of the first tasks of the Public Art Advisory Group will be to agree the curatorial framework for the art in the public realm programme. Priority commissioning areas and projects are set out in this Action Plan, however commissions that come on stream in the future, developed through DMBC or proposals from external agencies and individuals will need to meet programming criteria, however light touch.

This curatorial framework with its structural imperatives and key themes will inform the writing of artists' briefs as appropriate. It will also inform the balance of formats, artforms and longevity of commissions and it will draw on Dudley's many strengths and unique selling points. As has been the case for many years through the work of the Borough Artist, the development of commissions will to a certain degree be contingent on the funding and budgets generated through application of 'Per Cent for Art', planning obligations including planning conditions.

Areas for commissioning for inclusion in the Curatorial Rationale could consider the following broad and specific thematic and formats:

- Innovation, experiment and engineering theme e.g. IOTT and VLR
- Civic role of the artist in improving the public realm, neighbourhoods, towns and local centres e.g. via artist-in-residencies
- Art/Environment, biodiversity and 'Garden City' projects for corridors, green landscape, pocket parks, community gardens and planting schemes
- Art/Heritage themes that engender collaborative working between those two sectors
- Streetscape improvements including shop frontages in towns and local centres
- Dudley borough's local and global connections and economies
- Contemporary art and glassmaking
- Responses to Dudley's Museum and Archives collections
- Memory, History and Identity: the people, places and narratives of Dudley borough
- Legibility and wayfinding projects that focus on transport routes, infrastructure and user groups
- Geo-Park and geological theme
- Dudley borough's music scene
- Contemporary murals and mosaics
- Walking/cycling routes, canals network and public art trails
- Local distinctiveness in Dudley borough
- Visitor Economy and marketing brands e.g. Forging Ahead, Home, tie in with the three major visitor attractions public programmes

- Working with artist-in-residence format with Dudley borough-based residency hosts
- Balance of opportunities for established and emerging artists
- Balance of opportunities for local and West Midlands-based artists and those from further afield
- Working with socially-engaged artistic practice, community engagement and development focused commissions
- Working with schools, Further Education sector, universities and Adult Learning sectors to develop audiences, participation and professional development.

## 5. Types of Commission

### Permanent Commissions

The development of permanent integral commissions for the designed public realm and free-standing statues, sculptures, street furniture, public art trails, heritage-oriented and memorial artworks led by the Borough Artist has been a strength of Dudley Borough's art commissioning. The context for the future commissioning of permanent artworks within the Borough comprises Dudley Borough Development Strategy (2017) and Black Country Core Strategy (2017), Area Action Plans for Brierley Hill, Dudley, Halesowen and Stourbridge and The Lye Regeneration. The extension of the Metro line between Wednesbury and Brierley Hill offers opportunities for permanent integral art commissions and architectural structures along it's track and environs, as outlined in the updated 'On Track' report (2020) originally authored by the Borough Artist and commissioned by Centro/Metro (now MMA) in 2011.

Sites and contexts are provided for permanent commissions within development of residential and retail schemes, urban and green public open spaces, gateways, nodes, routes, transport networks, highways, cycle and pedestrian routes and pathways. It is important to expand the concept of permanent commissions beyond free-standing sculptures and gateways, which may well be appropriate in many contexts, to encompass further commissioned projects integrated with architecture, retaining walls and facades, bridges, hard and soft landscapes, planting, land art and environmental art, wall-based works, lighting schemes and light artworks, digital works for interior and exterior sites. If artist involvement is organised early on within regeneration and economic development process then opportunities arise for artist-designed spaces, landscapes and engineered structures in collaboration with design teams of engineers, architects, urban designers, lighting designers and landscape architects. There are still many contexts in which permanent works as iconic landmarks are appropriate in their contribution to placemaking.

There is a real opportunity for early involvement of artists in the design of architectural elements of the new Metro line extension as architect/engineer/artist collaborations. (See revised 'On Track' report (2019) and Metro Art commission proposals summary Appendix F)

## Temporary Commissions

Temporary public art commissions and cultural programming includes artworks of temporary installation, interventions, performance, events and/or participation programmes commissioned in relation to activity involving stakeholders of a site or context. It includes time-based projects, exhibitions and festival formats, community arts practice and community-based art. Temporary commissions also encompass learning programmes and professional development programmes with schools, further education, adult learning and higher education sectors. Programmes can be developed as community specific reaching new and target audiences for public art within and across Dudley from specific neighbourhoods to site-wide commissions or participatory projects.

The time-based format of commissioning a series of Artist-in-Residencies (AiRs) as supporting the development of a programme is a recommendation of this strategy report.

## 6. Community development and engagement

The stakeholder communities of Dudley are diverse, ranging from local residential populations, to neighbourhoods, to community groups and projects, to student populations, to the business community, workers, shoppers, artists and creative practitioners and visitors to the major visitor attractions.

The Art in the Public Realm programme will encourage involvement by individuals, partners and affiliated groupings and emphasise innovative ways of participation and community engagement with arts, learning and professional development programmes.

Examples of Dudley communities and audiences might include:

- Residential population: neighbourhoods and wards
- Community café projects and their user groups
- Community organisations and groups such as 'Friends of' groups
- Historical and civic societies
- Environmental improvement and community gardens projects
- Business communities
- Hospitality and leisure sector users
- Music and entertainment sector audiences
- Retail and services sector in town centres and local centres
- Volunteers and voluntary projects
- Artist communities and networks including glassmakers
- Manufacturing, fabricators and local industries
- Neighbourhood learning sector
- Students
- Dudley College (Art & Design, Construction) community
- Working population
- Shoppers

- Visitors
- Repeat visitors
- Audiences for existing cultural offer and visitor attractions
- Secondary and primary school pupils

### **Methods of Engagement**

The scale of community consultation, involvement and engagement (as participant and/or audience) in commissions will vary, dependent upon the nature of the commission, its location and scope. It is advisable to scope out potential participants and audiences at an early stage discussing the issue across service areas, with artists, clients and partners at concept stage, if possible. Opportunities will arise whereby commissions will connect with the communities developed through agencies such as DCVS and by cultural organisations and agencies working in the Borough as part of audience development activity.

Many commissions, especially those developed in partnership will present opportunities to collaborate, contribute and/or piggy-back on public consultation exercises. e.g. those organised by MMA/TfWM for the Metro line development and recent get-to-know-you events developed by Creative Black Country CPP programme.

DMBC as commissioner of artworks may connect with communities in a range of ways including:

- Participation in an artist-designed programme that directly informs the development of an art in the public realm project
- Public consultation processes, where members of the public or end users are invited to discuss the concept of the commission and have a direct input of ideas
- Consultation and access to process created through artist-in-residency formats
- Provision of complementary skills and expertise, fabrication methods and other resources to realise commissions
- Participation in outreach programmes, working with artists to either inform the work or have a direct role in the design and creation of the project
- Research into local history, industries, skills relevant to the art commission or project
- Documentation of projects in the programme through digital media, photography, film/video, creative writing, diaries e.g. volunteer photographer, Brian Carr's website of images of artworks in Dudley's public art portfolio
- Community representation on the selection panel for commissions
- Exhibition based consultation where designs (preliminary or final) are displayed in public space including online space, as a means of informing and engaging communities

## 7. Key Partners

In the course of this consultancy, stakeholders were briefed about the prospects of collaboration and partnerships for the development of a public art programme in Dudley borough. All stakeholders consulted expressed an interest in partnership opportunities that were resourced properly and in the case of learning sector, cultural organisations and council service areas, dovetailed with their public-facing programmes and plans. With regards to hosting an Artist-in-Residence as part of a wider initiative to involve artists, all stakeholders were willing to work with this format, as host or contributor, subject to organisational support and adequate budgets. There is much scope locally, in terms of development and delivery to work on developing public art commissioned projects with cultural, arts and community arts agencies with a stake in Dudley's community development. For example, Dudley Voluntary Council Service (DCVS) is working with Creative Black Country consortium to develop, deliver and set up partnerships for its community arts projects of co-creation and co-production as part of the Arts Council England £1.2 million grant funded programme Creative People and Places scheme (2019-2022). All partners could be collaborated with in terms of devising public art projects and programmes and in making joint or multi-partnership funding bids.

Key partners for development and delivery of public art commissions and programmes in Dudley borough:

### **Museums service and Dudley Archives**

As already described the support of the Museums service with Planning and Regeneration will play a fundamental role in the development of public art commissions, particularly in terms of infrastructure strategies and projects such as the audit and Assets Mapping exercise, collections development policy and the Borough Artist Archive. If developed, it is recommended that the objects of the Borough Artist Archive become part of the museum collection, subject to Acquisition and Disposal Policy and paper documentation and ephemera part of the Dudley Archives collections. Access to the Borough Artist Archive for researchers and other artists will be created and the management of new acquisitions to it as the 'live archive' of ongoing artist's designs and plans for new commissions. There are also many opportunities for temporary public art projects, learning and professional development programmes to be initiated with the Museums service as lead. It is recommended that some artist/maker commissions or residencies are scoped to respond to Dudley's Museum collections including its glass collection. Furthermore, there is also scope for artist's commissions that focus on geological collections and celebrate the Geo-Park and its UNESCO world heritage status

### **Midland Metro Alliance/Sandwell Council/TfWM**

DMBC is leading on a Metro Art strategy and regular working group meetings take place with representation from Sandwell Council. The 'Art in Transit' strategy and project and revised 'On Track' report both authored by Borough Artist, Steve Field have provided a framework for commissions development. (See Metro Art summary



Appendix F) Public art commissioning for the Metro line, its station-stops and surrounding areas as hubs and 'plazas' is a priority of this Action Plan.

### **Major Visitor Attractions**

One of Dudley's unique selling points is that it is host to three major visitor attractions in the Black Country and West Midlands region: Dudley Zoo and Castle, Black Country Living Museum (BCLM), Dudley Canals and Tunnels Trust (DCTT). Dudley Zoo and Castle has worked with artists on exhibitions, temporary and permanent art commissions during the last 20 years including a project inspired by the Tecton architecture group designed kiosks (2008) and working with Flatpack Film festival for outdoor film screenings within the castle. It is also subject to a heritage development plan, Castle Vision. As a living heritage site Black Country Living Museum may not have scope for permanent commissions, however with its major redevelopment including the creation of a new Learning Centre there is scope for partnership on temporary public art projects and learning programmes. BCLM is a partner organisation with DCVS for Creative Black Country's delivery of the 'Creative People and Places' programme of community arts co-produced and co-created with local people. Dudley Canals Tunnels Trust has a long track record of organising arts events and public programmes that enhance the visitor experience. All three visitor attractions expressed an interest in hosting artist-in-residence type commissions, subject to funding and adequate resources support. Due to their location to the new Dudley Castle Metro stop the three visitor attractions are stakeholders in the development of that site and representatives may be involved in selection panels to choose artists for commissions development as appropriate.

### **Dudley College**

Through the Museums service and Borough Artist's work, DMBC has a track record of working with Dudley College as the major further education and adult learning provider in the borough. The college has recently merged operations with Stourbridge College and the Art and Design Centre is located at Brierley Hill. It has 5000 young people enrolled in full-time programmes. Key departments for potential collaborative learning and professional development programmes for public art will be with Art, Design, Digital and Creative Media as well as with Construction and building studies. Dudley College is leading campus development with its IOTT building due to open in September 2021. There is potential for the development of permanent and temporary commissions, Artist-in-Residencies (e.g. with Dudley Town Centres project) and lead-in programmes with Dudley College in its development of the new skills and technology campus including the Very Light Rail (VLR) initiative. Dudley College is also a key stakeholder in the development of the town centre Metro stops and surrounding areas, Dudley Castle and Dudley Interchange.

### **Adult Learning, Neighbourhood Learning, Public Health and Well-being**

Potential for collaborative projects of public art lie across council service areas and with external agencies delivering community development. Wide ranging temporary and time-based projects with a focus on learning and professional development and personal creative development could be developed with these service areas linking in with existing programmes e.g. Let's Get Healthy Dudley. Contributing to well-

being could be further developed with more public art trails linked to walking and cycling routes as well as development of public open spaces and pocket parks. There are additional opportunities to work externally with the health sector. A public art programme was developed for the Dudley Group NHS Foundation Trust by Borough Artist, Steve Field including at the newly built Russell's Hall Hospital (2004).

### **Community development sector**

Involving Dudley's communities in the development of public art commissions particularly for temporary and learning programmes will be achieved through partnership with community development organisations and initiatives. Dudley Council for Voluntary Service (DCVS) is the local infrastructure agency supporting the voluntary and community sector in Dudley. Its core activities include support services, representing the sector, promoting networks and helping the community sector become involved in partnerships. A key initiative that DCVS are currently involved with is the Creative People and Places scheme, 2019-2022 (£1.2 m) for Dudley developed by Creative Black Country. DCVS will be signposting people and groups to Creative Black Country for development of community arts projects. Dudley has many community initiatives which are focused on improving the lives and environments of communities that live and work in the borough. Key agencies and projects currently involved in community development include: Gather community café (Churchill Shopping Centre), Jasmine Road Community Garden, Top Church community project. Development of community-focused public art projects can also be supported by working with Community Forums and 'Friends of' groups.

**Halesowen Business Improvement District (BID)** potential commissions and collaborative projects with programmes for Better Town Centres, Halesowen Food & Arts Festival for well-being and Halesowen in Bloom.

**Churchill Shopping Centre** in the centre of Dudley has plans for residential and retail development which could involve public art commissioning for integrated works within new building if it is possible to involve artists at an early stage or for temporary projects with target communities such as shoppers. Its location adjacent to Birdcage Walk means that it is a key stakeholder in the development of the Dudley Interchange Metro stop, bus station and surrounding area.

**Wolverhampton Art Gallery** is one of the major art galleries within the West Midlands with significant modern and contemporary art collections including a world-class Pop Art collection. It will be hosting the British Art Show in 2021 and with Wolverhampton's Cultural Compact status recently assigned by the Arts Council England, there is potential for joint programming with Dudley of artists commissions as part of a Black Country wide arts programme. It may be appropriate to invite curators of the contemporary art collection to be members of Selection Panels on a project by project basis.

### **University of Wolverhampton and BCU**

Art in the Public Realm commissioning presents potential partnership opportunities with universities within the West Midlands region. The Museums service has an existing relationship with University of Wolverhampton and Birmingham City University which could be developed as public art programmes if resources are available. There are opportunities for placements and internships along with art commissions skills and professional development initiatives. Furthermore, University of Wolverhampton has in the past proposed an 'environmental art' degree course which could be revisited in the interests of skills development for public art commissioning. Birmingham City University could be used as a partner for the development of the proposed infrastructure project, Borough Artist Archive as it currently one of its collections is the archive of the Public Art Commissions Agency, Birmingham.

### **Creative People and Places scheme – Creative Black Country**

This CPP scheme for Dudley (2019-2022) has been awarded £1.2 million by Arts Council England to expand community arts and cultural opportunities for local people, with a focus on those who do not currently engage regularly in arts and culture. Creative Black Country will achieve this through a process of co-design and co-creation with local communities. CBC delivers the majority of its work in partnership with other organisations and could support the art in the public realm strategy by providing support and advice on development and delivery of projects with local communities; making connections between council-led projects and the community groups CBC works with; leading on the management of community-focused co-created projects in a consultant/project management role, subject to additional funding.

### **Community arts organisations (Dudley and West Midlands)**

There are plentiful arts agencies and arts/community projects in the Black Country and wider West Midlands who have long track records in developing community arts programmes and temporary artists' commissions and projects. These include: Multi-story, Creative Black Country, Fused Magazine, Do-Fest, Dudley Arts Council (publication and online), Paint Dudley. These projects have existing or developing relationships with communities, potential participants and audiences in Dudley borough e.g. Paint Dudley and Creative Black Country recently carried out community consultation events at the Gather community cafe in Churchill Shopping Centre.

## 8. Prioritisation

The commissioning areas and public art projects outlined in the Action plan have been prioritised through the consideration of the following criteria:

- **Resonance** with strategic aim of developing a cohesive programme
- **Quality and diversity** of commission opportunity for artists
- **Alignment** with forthcoming regeneration and economic development schemes and with opportunities to secure monies through planning system and obligations including 'per cent for art' and planning conditions
- **Accessibility** of site and context to public/s.
- **Quantity**: number of people who may potentially visit/experience the work; quality of potential experience and engagement
- **Synergy** with other strategies and other arts development initiatives
- Ability of project to deliver a number of target **benefits** to the Borough including community engagement and audience development for local communities and neighbourhoods, residents, and visitors
- **Viability** – appropriate timescale, capacity for management, identification of potential funding and delivery partners
- **Added value** to existing public art portfolio of the borough, filling gaps in public art collection

These criteria can be used beyond the life of priority commissions proposed in this Action Plan for the prioritisation of future sites and opportunities. They may also be used to assess the potential for public art within private developments.

These criteria can also be used in the development of funding bids such as those to the Arts Council England, in these categories align with questions asked of applicants particularly in terms of accessibility and audience development. This process can also be assisted by putting procedures for monitoring and evaluation in place at the beginning of public art project development. (See 3. *Monitoring and Evaluation, Best Practice Guidelines*)

The art in the public realm strategy's aim to use commissions to develop placemaking and involve artists at an early stage of development has informed commissioning approaches including working with artists as part of design teams and artist-in-residence or placement formats.

### Unrealised Projects

For reasons of changes in design, funding and priorities some urban realm development projects have not been realised or only partially realised, though detailed plans by urban designers, the Borough Artist and other artists may have been produced. Some of these plans and documentation of their history may form part of the recommended infrastructure project, Borough Artist Archive. In recognition of sites subject to urban design and public realm development and

improvement plans historically and the value of institutional memory there is scope to revisit unrealised projects of the past with a view to re-commissioning and creating new commissions. As with all other new commissions and opportunities for involving artists in the design of the public realm such commissions and sites would need to fit in with the commissioning criteria set by PAAG, aligning to the priorities and themes of the programme. (See Appendix D *Unrealised Projects list*)

## 6. Commissions Plan

The art in the public realm strategy and Action Plan will become a framework for future public art commissions by identifying commissioning areas, priorities and longer-term possibilities.

### Infrastructure projects

#### Audit and Public Art Asset Mapping exercise

This project acknowledges work undertaken by the Borough Artist with Art UK's mapping of sculpture in collections and volunteer photographer Brian Carr's independent website which is an image bank of public art works throughout the Dudley borough (see [dudleyartbc.com](http://dudleyartbc.com)). DMBC also has some of its public art works listed on a general Heritage Assets list. This asset mapping exercise will provide details of each public art commission: artist, title of work, date/s, location, site description, image of work, description of work of art, materials, provenance, ownership, maintenance needs and responsibilities, condition report, stakeholders and partners involved in commission realisation. Ideally public art collections development led by the Museums service with PAAG producing an 'Acquisitions and Disposals' policy to assist accessioning should be devised in tandem with the Asset Mapping exercise.

#### Borough Artist Archive project

This infrastructure project is proposed to create a strategic asset and 'live' legacy project for Dudley that will enable public access for research and education purposes to work of the Borough Artist, Steve Field accumulated over the 32-year period of his tenure. If created the Borough Artist Archive will form an important part of the public art collection and create access to the history of artistic practice, plans, designs, printed materials, documentation, photographs and production of the Borough Artist. This production and materials are currently housed at the Himley Hall studio. The project would provide a physical and digital archive once completed. Initial discussions have taken place with the Keeper of the Archives, Pedro Cravinho at Birmingham City University in an advisory capacity only\*, since BCU already houses the public art archive of Public Art Commissions Agency which operated in Birmingham during the 1980s and 1990s. The processes employed and timescale needed to create the physical archive and its content will be subject to a small feasibility study, project plan and accessioning policy. The proposal is that the archive will be created and housed with the Museums service and with Dudley Archives (GLL), subject to feasibility. Advice will be sought from Jane Lamine (Business Operations Manager), the Keeper of Glass and Fine Art and Rachel Brown (archivist, Dudley Archives and Local History Centre). The proposal is to house objects in the museum's collection and paper works, photographs and printed materials in Dudley Archives. Once established, the archive will have an ongoing 'live' aspect to it and can be added to with selected designs, plans and production of the Borough Artist and other artists involved with creating new commissions in the borough.

In addition to these two infrastructural projects, as a way to support commissioning and ongoing public-facing marketing of Dudley's public art collection, it may be opportune to establish a 'Friends of' group for public art in the borough.

\*Pedro Cravinho, Keeper of the Archives at BCU was due to visit the Borough Artist's studio at Himley Hall on 12 March 2020 to advise on how to proceed with archive creation, but this meeting was postponed due to the Covid-19 outbreak and will need to be rearranged.

## Commissioning Areas

To allow for flexibility in the development of artist's commission briefs and the artworks that may result, this section outlines potential for commissioning areas, physical sites and contexts in Dudley borough. Projects that are a priority are outlined in more detail, but all potential sites and contexts will be scoped further in the commissions development process in defining bespoke specifications and opportunities for artist involvement.

Commissioning areas that are suitable for permanent and integrated works have been prioritised in relation to the timescales of forthcoming capital works and large-scale regeneration building programmes. Sites and contexts for site-wide interventions have also been prioritised with regards to feasibility of delivery in the short-term and also to build on existing public art trails that have been developed recently by the Borough Artist e.g. town centre public art trail.

### Priority commissions and projects

#### 1. Metro Art programme (Phase 1)

Commission proposals for the new Metro line extension from Wednesbury to Brierley Hill have been subject to development proposals for nearly 10 years. The client was originally Centro. Borough Artist, Steve Field led the research project 'Art in Transit' (2012) that researched and produced a map/DVD project of the possibilities for integrating artworks stop by stop along the route through the boroughs of Sandwell and Dudley. The 'On Track' (2011) strategy was recently revised. (See Appendix Metro Art strategy summary)

Development of public art commissions that are site-specific to the Metro line extension will involve creating opportunities for integrated, permanent and temporary works along the line, at multiple sites and at station stops. The extension will involve the development of new public spaces, plazas, retaining walls and urban environments, notably at major station stop hubs, Dudley Castle and Dudley Interchange incorporating the bus station adjacent to Birdcage Walk area. Other key physical sites are Brierley Hill Terminus stop and Flood Street stop area with pocket park plans currently in development. If acted on quickly there is also a possibility to commission artists at an early stage to work with design teams in the development of integrated artworks for the hard and soft landscapes of new spaces, treatments for facades of adjacent buildings, Metro station architecture, shelters and furniture, kiosks (with reference to TECTON zoo architecture), wayfinding as well as engineered elements such as the new viaducts. The potential to include lighting commissions could also be explored as well as one-off sculptural works that provide new landmarks.

There are also options to develop temporary works and lead-in programmes that flag up key milestones in the development of the site. These could be developed with specific communities and audiences including the passengers of public transport. Linear projects that link and involve each station stop are also possibilities, as is the



extension of the printmakers transport posters project originally commissioned by the Borough Artist (2012).

Monthly Metro Art meetings with representation from Sandwell Council have recently identified the locations and type of commissions that should be priorities in a first phase of Metro Art commissioning, subject to a detailed project plan. This plan will also be subject to an Arts Council England grant funding application.

An initial element of the proposal could be to appoint artists for placements on design teams or for residencies to consider multiple commissions options at each of the following sites/commissioning areas:

- Linear projects: interventions along Metro Line e.g. trails, lighting projects
- Structures/engineering: MMA 1, 2 and 3, substations, lift structure (Merry Hill Stop)
- Dudley Interchange stop and area/plaza (subject to Planning Condition 30, February 2020)
- Dudley Castle stop and area/plaza
- Flood Street stop and 'The Minorities' pocket park
- Brierley Hill Terminus (see Brierley Hill as priority project separately)
- Lead-in and Temporary projects

Dudley Interchange, Dudley Castle, Flood Street and Brierley Hill Terminus stops are all subject to development of public open spaces providing a canvas for new works of art that could become associated with these transport hubs and make connections with passengers, residents and visitors. Dudley Interchange development includes the bus station and is adjacent to Churchill Shopping centre and the Portersfield retail led mixed use development site, including Cavendish House. Dudley Castle stop will be a key hub for visitors to Dudley Zoo and Castle, Black Country Living Museum, Dudley Canal and Rivers Trust, Dudley Archives and Local History Centre, Peggy's Meadow and walking trails. These visitor attractions, cultural and heritage organisations should be involved with the commissioning process and potential partnerships as important stakeholders of the site. The proposed Very Light Rail (VLR) innovation centre and VLR test track are also located near to Dudley Castle stop. There are also plans by Dudley College to develop this area and the Institute of Technology complex as part of its new facilities and campus development.

## **2. 'The Minorities' Flood Street area**

A new small pocket park is proposed for The Minorities (Flood Street P.O.S), a link space between the new Flood Street Metro stop and the Leisure Centre. Designs for this space involve the creation of a wider platform/terrace, a water fountain, railings and seating. Adjacent to the Leisure Centre there are opportunities to use the new green space as an outdoor extension of the leisure centre for play, socialising, relaxing and picnicking. Artists could be involved to design elements of the scheme as part of the design team. There are also possibilities for community involvement programmes connecting with users of the leisure centre and the new outdoor space, that inform concept and design development and/or result in temporary arts projects or programmes as part of audience development.

Commissioning opportunities involving artists may include:

- Flood Street Metro stop (linked with other commissions for Metro line)
- Leisure Centre building commissions: interior and exterior sites
- Co-design of water play feature on design team
- Sensory garden
- Sensory equipment station
- Art/landscape and planting project
- Street furniture, seating, surfaces and lighting

### 3. St Thomas Quarter – Town Centres scheme

St Thomas Quarter – Town Centres scheme is currently being developed following a successful funding bid to WMCA. This scheme incorporates Stafford Street carpark and the development of Inhedge Gardens as a new pocket park space in the centre of Dudley.

Initial research and plans for artist involvement identified four potential sites and commissioning areas:

- **Public Art Trail – Dudley town centre**  
New 'Public Art Trail' designed by the Borough Artist for the town centre of Dudley as leaflet and download from public art section of DMBC website.
- **Inhedge Gardens P.O.S**  
Collaboration with landscape architects and urban designers on design team to master-plan the Inhedge Gardens area as a new urban civic space. Given the limited open space within the town centre this currently 'not looked upon' space has potential to be developed as a pocket park. This could involve artist interventions in overall design, wall treatments, street furniture, lighting, sculptural features, water features, paving, planting schemes, play area and public recreational space. This approach would marry public realm design with service provision for community stakeholders - residents, workforce population and visitors to the town.
- **Shop Frontages – High Street**  
Collaboration with urban designers, conservation and landscape architects in relation to the improvement of shopfronts developing artistic proposals for a 'Shop Front Design Guidance Scheme'. The scheme will support existing guidelines to develop a viable approach that results in design of new livery for frontages in the High Street including shutters and consulting with shop owners. New design will be considered for retail, cafes and food outlets acknowledging the need for daytime and night-time presence reflecting the character of the historic context and the plans for ongoing improvements. This shop frontages project can be linked with plans for Brierley Hill high street regeneration and may extend to Wolverhampton Street improvements corridor as well.

➤ **Public realm interventions project with Dudley College**

Site-wide master-planning for temporary public art interventions within St Thomas's Quarter working with Dudley College's students of Art, Design, Creative Industries and Digital and Construction departments. Artist/s will lead a programme of activity working closely with students and hosted by Dudley College as a public art learning project that will result in facilitation of creative input from students. This will support realisation of real-life and virtual temporary projects and potentially permanent art projects for sites in St Thomas Quarter. This could include commissioned artworks for gateways, integral hard and soft landscaping, planting, lighting and street dressing schemes. Projects will aim to scope revitalisation of the area, its retail and user offer, making connections with communities – residential and shoppers - and with the local Do-Fest event.

#### **4. Brierley Hill High Street/Heritage Action Zone (HAZ)**

Brierley Hill is subject to major regeneration plans with finance from Future High Streets fund that will see the town's empty shops turned into new shops, offices and housing. Along with the new Brierley Hill Terminus stop, the Resonance music institute on the Water Front, Dudley College's Art and Design Centre, being part of DY5 Enterprise Zone and its Heritage Action Zone status means investment in town and high street improvements for its communities is forthcoming from a variety of sources. Regeneration plans focus on building improvements, using vacant space, gateway development and improving public realm.

Many opportunities for public art commissioning lie for permanent, temporary and time-based works in alignment with the Cultural Programme that will take place as part of the HAZ scheme. This programme will involve working with local communities and cultural organisations, and its focus will be local distinctiveness. This could include reuse of major buildings in Brierley Hill, the Civic Hall and the former police station on a temporary or permanent basis for arts and culture. Brierley Hill has an Area Action Plan which should be used as a guide to commissions development sites. One of the key aims will be to increase legibility in the town centre making connections and links for pedestrians and passengers using the Metro to create an integrated and accessible town centre. Partnerships and community connectivity should be developed with Brierley Hill Community Forum.

Commissioning areas and contexts for artist involvement could include:

- Brierley Hill Terminus stop and adjacent public open spaces
- Market hall entrance/façade
- Public square to the rear of Market hall
- New pedestrian access pathways
- Project working with market hall traders and shoppers
- Creation of a public arts hub/drop-in centre in an empty shop
- Wayfinding between Brierley Hill Terminus and high street area

- Shop frontages design improvement
- Street lighting scheme
- Artist-designed street furniture and railings
- Art and heritage projects linking with historic buildings and Heritage Open Days
- Marsh Park improvements (North Street and Seager's Lane)
- Canal Walk Central connecting with site-wide canal arts projects and trails
- Soft landscaping and planting projects with urban design team
- Arts/food projects e.g. Edible Brierley Hill and art/street-dressing projects e.g. Brierley Hill in Bloom
- Art/oral histories project

### ***Site-wide Projects***

#### **5. Public Art Trails**

Dudley borough has a long track record of developing heritage, local history, geological, time, walking and cycling trails for the enjoyment of residents and visitors. These trails are distributed through the DMBC website as downloadable leaflets. Public art trails including mini trails such as the one on the southern bypass have added legibility to the town and borough and enhanced public engagement with the public art portfolio. A new Public Art Trail for the town centre has recently been completed by Borough Artist, Steve Field and there is much scope for further trails to be developed as part of Dudley's cultural offer which also contribute to well-being in their encouragement of walking and cycling activity, for example.

#### **6. Murals scheme**

A further site-wide project across the borough which builds on the mural art tradition of the 1970s and 80s (including in the West Midlands), is a new contemporary murals scheme. Suitable sites will need to be researched and outlined in a project design brief which scopes potential partners and sites ownership. As well as building on the historical mural tradition this project has been inspired by interest in the contemporary murals trail in Glasgow, many of which were commissioned for the Glasgow Commonwealth Games, 2014. Eve O'Connor (Cornbow Shopping Centre, Halesowen) manager is keen to be a partner if this initiative goes ahead. A prime site in Halesowen could be the Andrew Road carpark wall.

## 7. Artist in residencies pilot project/s

In the development of commissions potential of this Action Plan a pilot Artist-in-Residencies or placement programme is recommended as a supporting framework model to involve artists in public realm design. This programme could be short-term and the focus of the residencies – in terms of site, project, location, host partners – decided by PAAG using the proposed commission sites and contexts. It might be that the pilot scheme is funding led, for example, it is scoped across locations and wards using the pooled monies of residual Section 106 Agreements as part of neighbourhood and community development. Equally the pilot could be designated as the proposed artist-in-residencies as part of the St Thomas Quarter – Town Centres scheme. Where appropriate, residencies should create access to process and product. Outputs, timescale, designs and production of residencies will be specified in an Artist’s Brief, so that expectations are met and will inform permanent and temporary commissions as part of the Borough-wide programme for public realm improvements. Once established, the Borough Artist Archive project will be expanded with the designs and outputs of artist-in-residency schemes.

Example residencies, sites, contexts, themes and hosts:

- Artist working with the glass or geology collections or across Geo-Park
- Artists, light artists, poets, writers as amateurs for Metro Line extension
- Brierley Hill Heritage Action Zone and high street improvements
- Art & heritage focus for The Leasowes park and development of south valley
- Parkhead Locks canal basins
- Saltwells Nature Reserve
- Dudley Castle plaza site
- Artist hosted by Black Country Living Museum, Dudley Zoo and Castle or Dudley College
- Artist contribution to brand development and marketing aligned with DMBC
- Marketing and communications, visitor economy and tourism
- Jasmine Road Community Garden
- To develop site-wide lighting interventions across the Borough
- Bio-diversity theme, parks and green spaces development across Borough
- Artist working with Halesowen BID
- Arts/science/engineering collaboration for VLR
- Artist hosted by ‘Friends of’ groups for neighbourhood and community projects
- Artist hosted by Dudley Canals and Tunnels Trust and partners including Creative Black Country and DCVS developing ACE-funded *Creative People and Places* programmes in Dudley (2020-2022)

## Future Commissions and Projects

Commissions and projects for the borough outlined here are suggested as future commissioning areas that will be subject to prioritisation via the PAAG group. Each commission will be scoped using the project sheet template, the *Commissioning Procedures Checklist* and the development to a detailed Artist's Brief. Stakeholders, partners and communities to support and participate in these commissioned projects will be scoped as part of brief development on a case by case basis.

These commissions can be developed dependent on progress of regeneration and economic development programmes, capital works that generate monies through 'per cent for art' and planning obligations. These permanent and temporary project opportunities may be subject to bids for new or partnership funding. They include further site-wide intervention opportunities and a recommendation for the development of a visual arts or public art festival as a mega-event to contribute to visitor economy imperatives of the borough.

These commissioning areas can also be prioritised or added to by consulting the *Unrealised projects* list (Appendix D).

List of physical sites and contexts for future art commissioning:

### **The Leasowes, Halesowen: Art and Heritage project**

As an important historic landscape in the borough, The Leasowes as one of the first natural landscape gardens in England was subject to a successful Heritage Lottery funded development and restoration scheme in 2008. A similar development for the south valley of The Leasowes could be instigated as part of further heritage restoration scheme and the park and its history lends itself to possibilities for high quality art/heritage commissions and contemporary responses:

- Circuit paths, walks and trails
- Follies, pavilions, obelisk and urns
- Seating/rest and contemplation areas
- Waymarking
- Planting schemes including trees
- Responses to biodiversity, water/cascades, original layouts
- Responses to the history of the park and William Shenstone's ideas

### **Public open spaces, green spaces and pocket parks**

In keeping with Dudley Borough Development Strategy evidence base there are opportunities for public art commissioning that contributes to protecting and shaping the borough's landscape and green assets. Public open spaces and parks also have potential as hosting sites for temporary programmes, events and festivals:

- Flood Street Pocket Park and Leisure Centre
- Saltwells Nature Reserve
- Parkhead Locks canal basin area
- Stevens Park, Quarry Bank
- Mary Stevens Park, Stourbridge
- Jasmine Road Community Garden-led public art project
- Himley Hall and park (S.Staffordshire)

### **Shopping centres, retail and high streets**

There are a number of retail hubs and shopping districts across the Borough which could provide sites for public art projects that focus on improving designed environments and working with user groups and communities to enhance the public visitor experience of these places:

- Shop frontages design improvement – across the borough's towns
- Churchill Shopping centre, Dudley
- Trident shopping centre, Dudley
- Rye Market, Stourbridge
- Cornbow shopping centre, Halesowen
- Halesowen BID collaboration projects
- Wolverhampton Street improvements Corridor

### **Routes, Gateways and Corridors**

Building on the need for legibility across the borough outlined in the Dudley Borough Development Strategy and the precedent set by the Borough Artist in the creation of the artworks for roundabouts along the southern bypass (1998) in collaboration with highways, there are opportunities for further commissioning for routes, gateways and corridors. These artworks could be commissioned across the borough including for town centres at access and arrivals nodes, roundabouts, on public transport routes, for corridors, cycling routes and the 'blue' network of canals/rivers.

### **The Lye Regeneration**

The Lye will be subject to a major housing regeneration project of 1000 new homes. Commissions for this site could include permanent and integrated works and temporary programmes working closely with existing and new residential communities, stakeholders, developers and housing associations.

### **Site-wide projects**

As a borough Dudley provides a large canvas to bring the towns and local centres together with commissions that have synergy, connectivity and linkages at their core. There are possibilities for site-wide projects with relevance to locations and communities along the Metro line, lighting schemes, across the canals network, with 'Garden City' greening initiatives, ward-based environmental improvement projects, geology themed projects, public art trails for walking routes, community-led projects, learning projects and murals scheme.

### **Festival of Public Art**

Dudley borough has hosted and showcased festivals in the past, at Parkhead Locks canals site and the community and arts festival Do-Fest took place in 2019 as part of a Dudley town centre development. As the public art programme grows there may be scope to devise a mega-event for the borough – across its towns and local centres - organised on an annual or biannual basis. Such mega-events contribute to the cultural offer of a place, act as a catalyst for creative production and contribute to the development of the Visitor Economy.

### **Buildings reuse and 'meanwhile' spaces**

'Meanwhile spaces' can be developed on a temporary basis for one-off projects and time-based commissions as events to reanimate disused buildings and spaces or repurpose them for new uses. This may be a suitable approach as part of lead-in arts programming for launches of new transport hubs, regeneration initiatives and community engagement. For example, this could include the General Post Office in Dudley and new double bridge/viaduct undercroft site at Canal Street which has been referenced in discussion as having potential for becoming a meanwhile space for 'graffiti' art or other types of public art practice.

### **Lead-in projects**

As part of temporary programmes and events including community arts practice there is potential to develop commissions that build audiences and gain publicity in the lead up to the launch of a major development project e.g Metro line extension, Brierley Hill HAZ.



## **APPENDIX A: Public Art Advisory Group – PAAG Terms of Reference (draft)**

PAAG is a Dudley Metropolitan Borough Council working group providing oversight of due process, scrutiny, prioritisation of the strategic development of public art commissioning in the Borough. The group meets on a quarterly basis, with additional meetings when necessary. Membership of the group has been drawn from Planning & Regeneration, Projects & Delivery, Cultural services and Museums service. The group is supported with advice from the Borough Artist. Where relevant additional external members with specific expertise, as partners or stakeholders will be invited to join the group on a project by project basis.

PAAG aims:

1. Provide centralised function for ensuring commissioning, monitoring and decommissioning of public art works and schemes across Dudley borough have been undertaken correctly, including consideration of curatorial approach, artistic quality, planning suitability and maintenance obligations
2. Decision-making with regards to prioritisation of public art project development according to Art in the Public Realm Strategy and Action Plan, using Public Art Commissioning Procedures Checklist and template Project Sheet
3. Signpost organisations wishing to commission or install public art works towards relevant advice and guidance through Borough Artist, Public Art section of DMBC website and downloadable Guidance Notes
4. Identify and work with partners to effectively and regularly communicate public art developments and opportunities internally and externally
5. Advocacy and awareness raising of public art programme internally and externally
6. Respond to enquiries involving the planning and commissioning of public art and to relationship manage external organisations and individuals leading on public art project development as relevant

All enquiries, upcoming projects, artist opportunities or planning applications involving public art in Dudley borough should be directed to PAAG providing as much lead in time as possible.

PAAG will also consider and signpost guidance regarding public art projects that involve partnership, participatory arts and community engagement projects.

### **PAAG Representation**

Planning & Regeneration

Museums Service

Other members augment panel on project by project basis to include relevant stakeholders

## APPENDIX B: Commissioning Procedures Checklist

1	Name of commission, project, programme or proposal	
2	How will artists be involved? e.g. member of design team, lead artist, curator, artist-in-residence	
3	What is the format of the proposed commission/project? Permanent, integral, temporary, event or time-based	
4	How does it fit in with priorities of the Action Plan?	
5	What are the funding sources for the commission?	
6	Is or could the commission be subject to planning obligations monies? e.g. % for art, planning condition, CIL, Section 106 agreement	
7	What is the estimated budget indicating fees, materials and fabrication, installation and public programme costs?	
8	Who will be the project lead, developer and manager?	
9	Who are the partners and stakeholders in development? e.g. service area, developers, organisations, education sector, community groups	
10	Are there partnership funding opportunities? e.g. other council service area, cultural organisation or education body	
11	Will the commission be subject to a funding bid? e.g. Arts Council England, Crowdfund, heritage bid, other grants, sponsorship	
12	Is the commission part of a wider funding bid or development scheme? e.g. Heritage Action Zone, Metro, Creative People & Places scheme	
13	Are there community engagement opportunities?	
14	Who is the target audience? e.g. schools, older people, students, residential community, shoppers, business community	
15	Who will be the owner of the work?	
16	Does the artwork need planning permission?	
17	Who will maintain the artwork?	
18	What is the timescale of project delivery?	
19	Which artist's selection process will be used?	
20	Will the commission opportunity be advertised and where? e.g. artists' networks, ACE artsjobs, DMBC website	
21	Who will develop the Project Brief, Artist's Brief and Contract?	
22	How will the new public artwork be publicised and promoted including DMBC website?	

## APPENDIX C: EXAMPLE PUBLIC ART PROJECT SHEET TEMPLATE

<b>Project Name</b>	
<b>Locations</b>	
<b>Site descriptions</b>	
<b>Present situation</b>	
<b>Outline of proposals</b>	
<b>Strategic context</b>	
<b>Ownership</b>	
<b>Stakeholders &amp; Partners</b>	
<b>Planning permission</b>	
<b>Potential improvements</b>	
<b>Planning conditions &amp; % for Art/Estimated budget</b>	
<b>Funding Sources</b>	
<b>Priority of site</b>	
<b>Maintenance issues</b>	
<b>Artist selection procedure</b>	
<b>Contacts</b>	

## APPENDIX C: EXAMPLE PROJECT SHEET: METRO PUBLIC ART PROJECT

<b>Project Name</b>	<b>METRO PUBLIC ART PROJECT – PHASE 1</b>
<b>Locations</b>	Multi-sited including station stops
<b>Site descriptions</b>	Dudley Interchange stop; Dudley Castle stop; Flood Street stop, Merry Hill stop, Brierley Hill terminus, linear public art projects along track, structures/engineering temporary - MMA 1, 2 and 3, substations, lift structure (Merry Hill); and lead-in projects
<b>Present situation</b>	Metro Public Art project – Phase 1 will be strategically developed as a programme of public art; a priority site is Dudley Interchange which is subject to a planning condition (Feb 2020).
<b>Outline of proposals/commissioning areas</b>	<ul style="list-style-type: none"> <li>• Artist briefs and commissioning areas will be developed as a public art programme</li> <li>• Artists procurement: consider 4 procedures case by case for each commissioning area</li> <li>• Artist-in-residence appointments for each commissioning area</li> </ul>
<b>Strategic context</b>	Subject to an ACE Project Grants funding bid (autumn 2020) – £100K, the Metro Public Art Project – Phase 1 is the first project to be realised following the completion of Art in the Public Realm Strategy (April 2020)
<b>Ownership</b>	
<b>Stakeholders &amp; Partners</b>	Sandwell Council, MMA, WMCA, Dudley College, Dudley Zoo and Castle, BCLM, DCTT, community organisations, groups and schools
<b>Planning permission</b>	
<b>Potential improvements</b>	
<b>Planning conditions &amp; % for Art/Estimated budget</b>	% for art and planning conditions will be considered for each element. Dudley Interchange stop is subject to planning condition currently (Feb 2020)
<b>Funding Sources</b>	% for art on capital programme; multiple planning conditions, CIL (both types), Crowdfunder, partnership funding, Arts Council England bid
<b>Priority of site</b>	Short-term: 2020 - 2023
<b>Maintenance issues</b>	
<b>Artist selection procedure</b>	Direct Appointment, Invited Competition, Open competition
<b>Contacts</b>	Vicky Smith (Projects & Delivery); Liz Dickinson (Planning & Regeneration); Kate Harris (Sandwell Council)

## APPENDIX C: EXAMPLE PROJECT SHEET: ST THOMAS QUARTER

Project Name	<b>WMCA TOWN CENTRES PROGRAMME ST THOMAS QUARTER</b>
Locations	4 x Artist-in-Residencies (pilot scheme)
Site descriptions	Public Art Trail (s) – Dudley Town Centre Inhedge Gardens – collaboration with urban designers/architects Shop Frontages – High Street – design guide project Site-wide interventions/partnership with Dudley College
Present situation	These sites/contexts have been pinpointed as locations and development projects that with partners and host organisations including DMBC could have short-term Artist-in-Residencies attached.
Outline of proposals	4 x artists will be appointed to work collaboratively with project leads, collaborators and partners for each site/context in the design of public artworks – permanent, integrated or temporary. Expected production, outputs and outcomes will be set out in an Artist’s Brief for each residency. Each residency will represent between 16 – 20 days of artists time.
Strategic context	Opportunity for DMBC to support ongoing commissioning of public art and involving artists in the design of the public realm. Supports strategy in aligning with economic and regeneration development. Represents a pilot scheme for a longer-term strategic imperative to involve artists via residency within the Borough. All designs and production will contribute to the ongoing development of the Borough Artist’s Archive. Encourages partnership with town centre users, Dudley College, community arts and heritage organisations.
Ownership	DMBC
Stakeholders & Partners	High street user groups including residents, shoppers, food & beverage outlets.
Planning permission	
Potential improvements	In context of development of soft interventions improvements for urban realm for WMCA Town Centres Programme
Planning conditions, % for Art/Estimated budget	
Funding Sources	£5K for each residency outlined in WMCA Town Centres bid % for Art application re construction budget for improvements
Priority of site	Short-term linked with WMCA funding bid
Maintenance issues	To be assessed during design development in relation to more permanent interventions at Inhedge Gardens and Shop Frontages
Artist selection procedure	Invited Competition or Open Competition via PAAG
Contacts	Zoe Gamj, Visitor Economy

## APPENDIX D: UNREALISED PROJECTS LIST

The following commissioning areas and sites have been subject to plans and design development of the public realm in the past. These 'unrealised projects' may be revisited, revised and restarted as part of the public art programme in the future. Many of these projects have been led by the Borough Artist in collaboration with the urban design team.

### List of projects:

*Merry Hill Metro stop – retaining wall, part of Metro Art programme*

*Shelters at Metro station stops inspired by TECTON and Victorian railway heritage*

*Stourbridge Lower High Street – Pocket park and underpass with Gaudi-esque bench*

*Dudley Time Trail extension project, pavement trail, Monarch's Way, Rotary Club*

*Ryemarket shopping centre and open spaces, including by St Thomas' Church, Stourbridge*

*Grange Road roundabout, Halesowen: proposals for giant anvil, longboat*

*Project revisiting Dodsley guidebook*

*Mini – public art trails including Geo-Park trail*

*Public art works, entrance and furniture design for Saltwells Nature Reserve*

*Himley Park – temporary sculpture trail*

*Project similar to 'Art in Ruins' (1993) project, curated by Steve Field - public art events held at Dudley Castle installations, European Green Landmarks*

*Netherton – recast Titanic anchor project, with prow*

*Castle Hill trilobite building*

*Caverns and kiosks projects at Dudley Zoo and Castle location*

*Land Train station stops project with public art works trail*

*Branding commission using salamander*

## APPENDIX E: ARTIST'S BRIEF EXAMPLE

### Items to include in Artist's Brief:

*Context and background of Dudley's public art development*

Site or context description

Landscape/urban design description

The site today

Historic site

*Scope for Art*

**Artistic Opportunities** e.g:

The site offers up a number of options for potential approaches (this is by no means an exhaustive list) by artists which include:

- Work directly in developing concepts and materials proposed for the landscaping. This could involve design considerations for lighting, seating and other street furniture, the two roundabouts, paving and potential water features
- Create a serial work which could be referenced throughout the High Street Corridor site
- Focus on the landscape of Downtown Square and redesign options for its three retained kiosks which currently house two well-used cafes and a newsagent.

### **Practical Considerations**

Artists will need to be aware of the following issues:

- Landscaping and architectural objectives and vision, scale and materials of the Corridor project
- Key sightlines and viewpoints
- Approaches as a pedestrian, cyclist and by vehicles
- Scale, proportions, stylistic characteristics and materials of adjacent buildings
- Daytime and night-time usage of the area
- Different 'publics' at different times of the day, week and year: workers, visitors, residents, tourists and the general public passing by or lingering in the space to use the cafes, for instance
- Orientation; sun/shadow at different times of day and season.
- Proposal materials must be robust, easily maintained and have a life expectancy the same as that of the new development; vandalism should be designed out as far as possible.
- Proposals requiring high maintenance are unlikely to be accepted
- All technical matters will need to be agreed with the architects, engineers and client.

*Outline of selection and competition procedure for procurement*

*Design Submission Requirements* e.g written statement, sample materials, design drawings, context material, budget breakdown including fees

*Criteria that will be used for selection*

*Fees and budget outline with payment schedule*

*Development and installation/building programme with dates*

## APPENDIX F: METRO ART STRATEGY ‘ON TRACK’

### Summary of ‘On Track’ commissions’ proposals – Steve Field (Borough Artist

- **Lead Artist role** – The Bridge/On Track project (Borough Artist-led)  
Original plans produced by Borough Artist for station architecture/engineering designed public artworks – Metro stop stations inc. Station Drive – Tecton-inspired shelter, stairwells, lifts, *viaducts/bridges*, wall-based works,
- **Brendan Hawthorne poet** – linear project with texts/couplets integrated etching/metalwork at Metro stops (in progress)
- **Architectural features/elements along route**: focal point sculptures at major stops e.g. Brierley Hill terminus and Dudley Interchange, sculptural seats and furniture, friezes, fencing and railings, illumination, substations, architectural metalwork e.g. corrugated cladding for lift towers, retaining wall treatments, screens, tower finials and weathervanes.
- **Artist’s prints/transport posters project** (1<sup>st</sup> phase realised 2008 – Richard Clark, Ann Irby Crews, Ann Taylor, Paul Hipkiss): branding and publicity uses; hoardings, expansion as second phase including as digital project applications
- **Landmark sculptures**
- **Laser-cut metal relief works** depicting relevant themes
- Series of community **mosaic roundels** at each Metro stop e.g. Michael Fairfax; develop with local schools; community mosaic project with Coneycgre Youth Centre e.g. anamorphic mosaics at Stourbridge Bus Station
- **Permanent enamelled murals** – at Metro stops referential of Artist’s prints (see above) e.g. Saranjit Birdi
- **Finials and weather vanes** where towers present
- **Mini-art trails** or **sculpture trails** as part of bigger art mapping projects
- **Engagement programme** of projects along route with communities and residents, particularly local young people and artistic community of artists and writers

### ENGINEERING STRUCTURES AND SITES

Engineering structures along the Wednesbury to Brierley Hill Metro line that have potential to involve artists working in artist/engineer/architect collaborations are as follows:

1. Viaduct – Canal Street – integrated/permanent
2. Viaduct – Waterfront / Brierley Hill – integrated/permanent
3. Road bridges e.g Birmingham New Road (tbc) – majority of these within Sandwell boundary – integrated/permanent
4. Retaining walls (tbc) – integrated permanent
5. Substations (illumination or cladding) - permanent
6. Lift shafts, stop shelters and Metro architectural fabric such as metalwork – integrated/permanent
7. Park Head Locks – treat as whole key site for art in public realm - permanent and temporary
8. Undercrofts of bridges (meanwhile spaces) – temporary and time-based
9. Linear ‘Lighting’ oriented art projects illuminating architecture and landscapes along the route – permanent and temporary



## **APPENDIX G: LIST OF CONSULTEES AND DOCUMENTS CONSULTED**

### **Consultees**

Emma Chetcuti, Director, Multistory, West Bromwich  
Liz Dickinson, Design and Delivery Manager, Planning and Regeneration  
Jenny Smith, Interim Director, Creative Black Country  
Derek Grove, Director, Dudley Zoo and Castle  
Andrew Lovatt, Director, Black Country Living Museum  
Traci Dix-Williams, Director, Dudley Canals and Tunnels Trust  
Lorna Prescott, Senior Development Officer, Dudley CVS  
Volunteers at Jasmine Road Community Gardens  
Janet Lavelle, Community Learning Manager  
Vicky Smith, Head of Projects and Delivery, Regeneration and Enterprise  
Steve Field, Borough Artist, Planning and Regeneration  
Jennie Plant, Planning Officer, Planning and Regeneration  
Helen Yorke, Planning Officer, Planning and Regeneration  
Nigel Cox, Landscape Architect, Planning and Regeneration  
Jacki Lakin, External Funding and Compliance Office, Regeneration and Enterprise  
Pedro Cravinho, Keeper of Archives, Birmingham City University  
Jane Lamine, Business Operations Manager, Dudley Museums Service  
Chloe Winters-Taylor, Keeper of Glass and Fine Art, Dudley Museums Service  
Stuart Connelly, Head of Culture, Leisure and Bereavement Services  
Andrew Alloway, Churchill Shopping Centre  
Lowell Williams, Chief Executive and Principal, Dudley College  
Karl Veltman, Assistant Principal (Digital and Creative), Dudley College  
Kerry O’Coy, Fused Magazine, Paint Dudley, Marketing: Creative Black Country  
Dion Kitson, artist, Dudley and Birmingham  
Dean Melbourne, artist, Stourbridge  
Jo Bounds, Urban Designer, Planning and Delivery Team  
Vicki Popplewell, Principal Planning Officer (Policy)  
Clare Marshall, Communications and Public Affairs  
Catherine Perry, Wolverhampton City Council (re: Crowdfund)  
Vicky Rogers, Halesowen BID  
Metro Art Strategy group including Kate Harris, Planning Officer, Sandwell Council  
Kate Figgitt, Visitor Economy  
Zoe Gamj, Visitor Economy  
Eve O’Connor, Cornbow Shopping Centre

### **Documents consulted**

Public Art Strategy, Steve Field (1999)  
Metro Art strategies – Art in Transit (2012) and On Track (2011/2019), Steve Field  
Black Country Development Plan/Core Strategy  
Dudley Borough Development Plan (2017)  
Planning Obligations SPD (2016)  
Review of Planning Obligations – Cabinet Report (17 March 2020)  
Area Action Plans – Brierley Hill, Stourbridge, Halesowen