



ART+PEOPLE + PLACE

Public Art Strategy.

Prepared on behalf of Herefordshire Council
by Studio Response
April 2024.

Hereford City Centre Improvement (HCCI) Art + People + Place -Public Art Strategy.

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Executive Summary

This public art strategy has been commissioned by Herefordshire Council in partnership with public art curating and commissioning agency Studio Response. Rather than propose a set of rigid commissioning guidelines, we have devised a public art programme that can be used as a pilot or case study for future public art commissions in Herefordshire.

The pilot programme named Art + People + Place seeks to use the best assets any public art commissioning programme has - the artists, the community and site, spaces and places - to guide and creatively investigate opportunities and artworks in the public realm for the benefit of residents and visitors alike.

Working with artists in the public realm offers unlimited opportunities to bring art to the wider public and engage in new ways of working in other sectors such as infrastructure, economic development, health, education and celebration of people and place. What is vital is that many artists through their practice provide creative, critical and often complex forms of imagination; consequently, working with artists provides a form of research that can be directed towards a range of public benefits.

The Art + People + Place public art programme has endeavoured to work with as many city stakeholders as possible within the given budget and time frame.

These include local artists and makers, youth council, local councillors both Herefordshire County and Hereford city, arts, studio and cultural freelancers and organisations, Hereford College of Art, Hereford BID team, local schools and private businesses, all of whom have generously offer their time and guidance.

The Art + People + Place arts programme which encompasses the delivery of a series of artist-led community engagement workshops and the installation of physical artworks in Hereford city is running concurrently with the production of this strategy. As a result, we have created a strategy influenced in real-time by the public art projects themselves. We feel that our recommendations are based on the practical experience of co-research and co-production of artists working in Herefordshire at this very moment in time. These recommendations are based on our experiences and that of our client and partners from the past three years of working to bring Art + People + Place arts programme to its conclusion. We hope the completed programme, alongside our recommendations provides a comprehensive legacy of work for the city going forward.



Artist Emmeline North concept designs for the Art + People + Place wall commission. .Image: Emmeline North.

The short -medium terms objective are:

Short term

- Continue to capitalise on the legacy of the HCCI Art + People + Place public art strategy and arts programme as a catalyst for the development of a future Herefordshire wide public art masterplan that includes a public art and design supplementary planning guidance (SPG) into other key city and town planning documents.
- Identify public art champion(s) within the Council who can continue the work done through the HCCI Arts + People + Place programme and can work to continue the momentum through all Council directorates.
- Launch a two-year public art working group for Hereford to further develop a public art masterplan for Herefordshire. A pilot / core group has been set up as part of the Art + People + Place programme called Hereford Public Art Steering Group – HPASG. There is the opportunity to continue this steering group.
- Encourage and garner support to produce a wider Herefordshire public art masterplan.
- Facilitate the creation of a fresh narrative for Herefordshire that provides a contemporary definition of public art to encompass artworks from artist-in-residencies, temporary, experiential to permanent installations and sculpture, reflecting best practices in cities in the UK and beyond.

Medium Term

- Produce a percent for arts policy for approval by the Council which sets out the definition of what such funding can cover and seek to have the policy enforced through a supplementary planning guideline (SPG) which gives planners legal powers. In addition, there is the opportunity to build in capacity for commutable sums to allow planners to combine more than one Section 106 grant in support of a specific project.
- Identify public art champion(s) within the council to maintain and facilitate a collaborative relationship with the planning department to ensure early engagement of artists on major developments.
- Establish a cohesive commissioning approach and procurement route across all council departments for the inclusion of new public artworks in public and private developments.
- Integrate public art projects into regeneration programmes, including those for active travel, economic regeneration and major projects in Herefordshire.
- To include artist-led projects as a means of social engagement, public conversations, and creative place-making plans.
- Ensure through planning process that artists are engaged in site and project planning to better guarantee quality, integration, and budgets.

- Promote public art exhibitions and festivals in public facilities, such as libraries, Herefordshire museums, galleries and the Cathedral.
- Create Council website pages dedicated to the promotion of Art + People + Place and to work from this project into a large public art programme, interactive tools and future maps.
- Community consultations and community involvement in the function, site, and conceptual approach of a given public art project should be woven into both the process of choosing artists and finalising commissions.

Emma M Price and Alexander Paveley
Studio Response.

Foreword

Foreword by Councillor Philip Price Cabinet Member Transport and Infrastructure, Herefordshire Council

“We are excited to see the new artworks installed across the city centre as part of the Hereford Public Art Programme. The project has been years in the making, bringing together artists, local people, students, businesses and stakeholders from across the city to add creativity and vibrancy to our city streets.

The programme is a new venture for Herefordshire Council enabled through the Hereford City Centre Improvements project. We have always been clear on the need to find initiatives that drive our local economy in Hereford and the wider county, and any project that helps to get people interested in coming into the city, and to stay for longer, can only be a good thing.

Programmes like this are also really important for wellbeing. The artworks are so fantastic in their delivery that it stops people in their tracks and puts a smile on their face. You see the instant mood change in people as they go about their daily lives.

The project has already gathered incredible momentum online. The artworks have created a talking point and opened up wider questions about art and culture. You find yourself questioning, why has the artist done that, or why are they thinking in that way? As it grows even further into a city art trail it will become something that people will look out for and travel to the city specifically to take part in.”

Public Art for People and Place

Hereford has a wealth of public art across the city that forms part of the fabric of its public realm. From the monuments and statues that represent the history of Hereford, through to more recent artworks that provide a sense of identity, it is a rich cultural tapestry that integrates with the architecture of the historic walled city.

The purpose of this Public Art Strategy is to build on this success, to extend opportunities for the implementation of public art and to promote and secure the delivery of high quality imaginative public art projects that enhance the environment, celebrate the city's past and present, and contribute to its distinctive character. It crucially aims to provide the foundations for an effective advocacy and planning tool for public art commissioning in Hereford.

The Public Art Strategy presents a set of principles and approaches which can be endorsed by/and used to inform and support decision-making on budgets and funding allocations. With its basis in consultation, it is responsive to people and place, rather than offering a formulaic, off-the-shelf guide to public art commissioning.

Strategy Purpose and Vision

Vision

We need a consistent and clear approach to public art in Hereford city centre. Public art should be enjoyed by residents and visitors alike, reinforce Hereford as a cultural destination, and bring people together to celebrate our heritage, culture and identity.

Purpose

The purpose of this strategy is to:

- set out a clear and consistent vision for public art in Hereford using the HCCI arts programme as a catalyst for further work on a public art masterplan.
- promote the role of public art for Hereford's economy, public realm and communities.
- engage artists, residents, and other partners with the developments in their city through public art programmes.
- ensure public art programmes are included in new developments, and in particular, major developments, where appropriate
- encourage partnership-working with a range of stakeholders to diversify and strengthen public art in Hereford.
- improve the process for new art commissioning and collaborative place-based creative practice for temporary and permanent artworks.
- provide policies and guidance regarding the development and implementation of public art in Hereford, ensuring public art enquiries and new schemes are taken through the Hereford Public Art Steering Group.
- ensure the management and maintenance of our public art is appropriate and considered in the planning process.

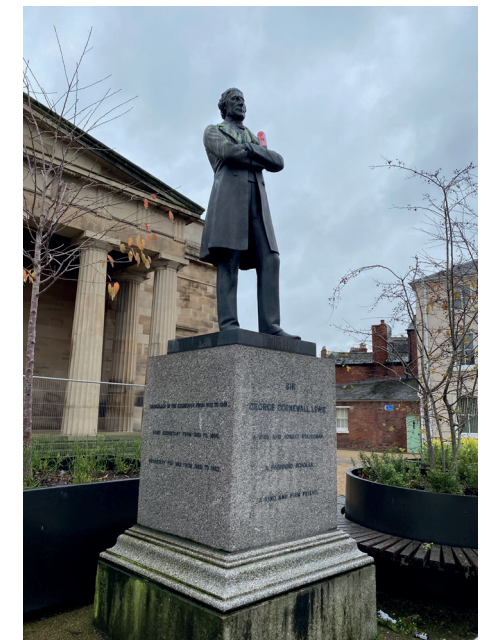
Strategy Objectives and Outcomes

The vision will be achieved through work in seven key areas, each with an action plan outlined in Section 4:

1. **COMMISSIONING** - to improve the practice of commissioning and developing public art in Hereford.
2. **ADVOCACY** - by establishing a Hereford Public Art Steering Group who can oversee and periodically refresh public art in the city and guide policy.
3. **POLICIES and FUNDING** - to improve the funding base for commissioning public art.
4. **ENGAGEMENT** - by improving public engagement so that locals and visitors can explore our city's creativity.
5. **MAINTENANCE** - to ensure new and existing artworks have a clear maintenance programme.
6. **EXPANSION** - by implementing a wider public art strategy that reaches all parts of Herefordshire.

This strategy supports the development of public art projects and initiatives that can contribute to the following outcomes:

1. Strengthen Hereford's creative place-making agenda.
2. Enhance Hereford's public realm, making Hereford a better place to live, work and visit.
3. Improve Hereford's image as a cultural destination.
4. Create a vibrant city centre with moments for everyone to enjoy and participate in.
5. Celebrate Hereford's culture and heritage
6. Enable people to experience creativity, whether as creators, participants or audiences.
7. Showcase Herefordshire's incredible artistic talent within the city centre.



Examples of existing public art in Hereford City
Top left clockwise:

- Eign Gate Sculpture by Adam Greenwell and Hereford College of Arts was commissioned to mark the 100th anniversary of the founding of Rotary International, 2006.
- Bronze statue of Sir Edward Elgar 'This is what I hear all day - the trees are singing my music - or am I singing theirs?' by Jemma Pearson, 2005
- Sir George Cornwall Lewis sculptor Baron Carlo (Charles) Marochetti, 1864.

SECTION 1: INTRODUCTION

The Hereford City Centre Improvement (HCCI) programme is a strategically important regeneration project funded by Marches LEP and Herefordshire Council. The project is designed to support the local economy, increase footfall and create a more attractive city centre environment for residents, visitors, workers and local businesses. This includes work in the historic core of High Town and the adjoining Cathedral and River Wye Quarter with improvements to paving, street furniture, landscaping, city greening and public art.

Part of the HCCI project is the development of a public art programme which includes the delivery of the first public art strategy for Hereford and a series of public art commissions in Hereford city centre. The Art + People + Place programme will help to shape the future of public art commissioning in the city and instigate the consistent commissioning of new artworks in the public realm.

Public art should positively contribute to the city's narrative. It should draw connections between the historic city centre and its adjacent neighbourhoods, and offer new conversations, through landmark works, temporary projects and events. The Hereford City Centre Improvements (HCCI) project has acted as the catalyst to approaching public art more consistently in the city, creating a legacy of commissioned artworks and an augmented portfolio to build on in the future.

1.1 The benefits of a Public Art Strategy

A Public Art Strategy lays out the framework for a sustainable, innovative and dynamic approach to commissioning public art. It considers historic and contemporary place-making, potential locations for artistic interventions, and the role of artists, designers and makers as part of an evolving cultural landscape.

Public art must evolve hand in hand with the design and architecture of the city and the views of the local community. The strategy must remain flexible and responsive to future phased works in the city, using different forms of engagement and presentation as part of a coherent public art programme to enhance the public realm. It should encourage inclusion and diversity and enable communities to participate in a collaborative way.

The strategy provides an initial framework for the delivery of exceptional art in the public realm, acting as an advocate for local artists, designers and makers, and supporting creative ambition, excellence and originality. It seeks to identify new opportunities for artist engagement, and to propose a new curatorial framework to help create a holistic cultural approach in the cityscape.

The key to the success and endorsement of this Public Art Strategy is the support of not just one authority or agency, but many—Hereford's councils, city's cultural organisations and institutions, businesses, community groups, artists, and the public at large.



Above: An exploration walk with artist Jenny Cashmore and Friends of Bartonsham Meadows to think about plants, hope and the future. The flora and fauna found in the meadows informed many of the designs found in Art + People + Place wall murals. Image: Siôn Marshall-Waters.

No successful programme of this scale is built by one organisation, but rather an evolving and multi-faceted ambition of many. It must be embraced by the people of Hereford and the artists and audiences that will work collaboratively to articulate its many experiences.

The production of this document has been overseen by Studio Response, as Art Commissioner, in partnership with the pilot Hereford Public Art Steering Group, chaired by Sarah Lee, Culture and Leisure Lead at Herefordshire Council. Members include representatives from Herefordshire Cultural Partnership, Hereford College of Arts (HCA), Hereford City Council, HerefordBID, Herefordshire Museums Service, local artists, and advice and guidance from Herefordshire Council's planning and heritage departments.

Public art commissioning and maintenance responsibilities cross over a range of Herefordshire Council, Hereford City Council, HerefordBID and HCA services, and will increasingly involve a wider range of public bodies and private sector developers. Therefore, this strategy has been written for developers; Business Improvement Districts and local town centres, businesses, schools, the higher and further education sector, the health sector, community and resident groups, the housing sector, the environmental sector, the heritage and cultural sectors, planners, artists, architects, engineers, urban and landscape designers and the transport and infrastructure sector.

A formalised Hereford Public Art Strategy Steering Group will be brought together in April 2024 from a range of stakeholders to take forward the action plans outlined in the implementation section of this strategy. The strategy will be reviewed on an annual basis to ensure updated action plans and new policy developments are incorporated as appropriate.



Above: Discussion at the pilot Hereford Public Art Steering Group in June 2023. Image: Siôn Marshall-Waters.



Above: Artist Emma Beynon hosted two workshops with students from Hereford Sixth Form College to create poetry centred around their surroundings, including favourite places and thoughts on Herefordshire. Their poetry was displayed at the Art + People + Place exhibition in Gomond Street, Hereford.

SECTION 2: CONTEXT

2.1. What is public art?

“The arts in place have the potential to help regenerate and revitalise all of our urban spaces, towns, and parks, and to play a vital role in stimulating a successful people-centred economy in the service of a democratic society”.

Source: A Manifesto for the Arts in Place, 2018.

The widest possible definition of public art is proposed – the artist’s contribution to the development, appearance, and the experience of the public realm.

Public realm is everything we see and experience in public spaces and includes architecture, squares, streets, green spaces and landscape.

Public art is a place-based creative process. The result produces both permanent and temporary commissions of craft and sculpture, architecture and design, lighting and environmental art installation, film, photography and new technologies, literature and poetry, performance and celebratory arts, as well as social, environmental community and participatory arts.

The principle of commissioning art in the public realm from artists, designers and makers as part of public and private developments is well established. In recent times this practice has evolved into a broader recognition of the unique skills and vision artists can bring to a design team and the wider community through the integration of site-specific artworks and artist-led interventions in the community.



Top left clockwise:

Artist: Morag Myrescough, disrupting and drawing attention to our landscape. Photo: Compton Verney

Artist: Pamela Rosenkranz, Old Tree, 2023 Photo: Highline Park, N.Y

Artist: ‘We Do, We Undo, We Redo’, Bristol Old Vic Youth Theatre Summer School Final Performance, Hauser & Wirth Somerset, 2018. Photo: Vincent E

Artist Ellie Irons, “Color Wheel (Greater New York City) (2013) graphite, collage and plant derived pigments on paper.

This has led to a much earlier involvement of artists in the planning and design of town centre redevelopments, allowing artists to respond directly to the needs and requirements of each specific location.

Part of what makes public art so difficult to define is that it encompasses a vast spectrum of art practices and forms: permanent sculptures to temporary artworks, political activism, socially-engaged practices, monuments, memorials, community-based projects, off-site museum and gallery programmes, earthworks and land art, site-specific work, street furniture, urban design, and integrated architectural designs have all been classified as art in the public realm.

Some argue that categorising public art is misleading – public art is just art outside the gallery and museum walls. Certainly, the distinction between an artist’s studio practice and one that is publicly motivated has blurred and there is considerable fluidity in how artists now explore public commissions.

As such, art in the public realm is a multi-faceted field, which is continually shifting and evolving to meet the needs of the public and our changing towns and cities. At its most fundamental, it is site-responsive, and it is about the process of artists responding to people, place, culture and heritage. It is more about art that belongs to and grows out of a place, rather than being additionally located in it. It is in this process that its strength and impact lie.



Above: Poetry and creative writing workshops in Hereford led by artist Emma Beynon and Emily Hedges.
Image: Siôn Marshall-Waters.

2.2 Why does public art matter?

“If we are to improve the quality of our towns and cities, and inject them with beauty and life, we need to re-engage with the artistic imagination.”

Source: Artists and Places: Engaging Creative Minds in Regeneration, 2008

Public art has been demonstrated to contribute social, economic and cultural benefits, informing the quality of the built environment and contributing to local identity and a sense of place.

As outlined in ‘The Value of Arts and Culture to People and Society: An Evidence Review’ (2014), published by Arts Council England in 2014, ... the arts and culture boost the economy through attracting visitors, creating jobs and developing skills, attracting and retaining business, revitalising places and developing towns. They also noted the positive impact arts and culture can have on health and well-being, and wider social benefits contributing more to social capital and community cohesion.

Public art can offer opportunities for revisiting Hereford’s heritage of the past through contemporary interpretations. History and community are the starting points for artistic interventions as it is culturally resonant, and it is important to appropriately define the past in the context of the present. These historical assets should come into consideration when commissioning artworks, both permanent and temporary. The shift has been from the traditional agricultural economy to one more focussed on the service and ancillary industries, often resulting in more isolated working environments.

The Art + People + Place public art programme is not just a series of art projects; it is an opportunity, to re-engage Hereford with its heritage both culturally and in the built environment and presents positive opportunities to culturally re-invest in the regeneration of City through the arts and heritage. This document sets out a framework for the integration of public artworks within Hereford city centre and identifies mechanisms by which the expertise of professional artists can be used to assist in the creation of a socially, economically, and culturally confident place. This art strategy is structured to support other relevant Herefordshire Council and Hereford City Council strategies and should be seen as complementary to these.

Public art is one means whereby many areas of public expenditure can deliver a cultural return. Moreover, there is a need for far wider recognition of the part public art can play not only in creating more beautiful and secure public spaces, but also in contributing to the regeneration of communities. Best public art practice brings a high degree of community involvement.

Public art can help to deliver positive place recognition and positively engage local communities as long as they are well managed and integrated into the social and physical infrastructure, they will have a role to play in improving perceptions of an area and, where appropriate, encourage community participation.



Artist: Sean Edwards - Play sculpture, Gilwern. Image: Studio Response.



Aberrant Architecture’s Small Coal-Man’s Tiny Travelling Theatre .Image Aberrant Architecture.

While a public art programme may seem a desirable but somewhat ephemeral addition to a city, the economic case for such a programme is clear and can deliver quantifiable outputs: improved public footfall; external and inward investment. In a highly competitive market and during a cost-of-living crisis, investment in public art that creates a vibrant, destination and distinct environment makes good business sense.

The Art + People + Place offers an exciting opportunity for the integration of works by professional artists through a comprehensive and innovative commissioning programme lead by professional commissioners. For the purpose of this strategy, we worked with;

Artist-led engagement workshops.

Emma Beynon – Community Poetry Walks and Workshops

Emily Hedges – Community Poetry Walks and Workshops

Jess Bugler – Riso Printing Workshops

Jenny Cashmore – Explore / Collect / Make

Nuala Hussey – Interactive Installments

Mural Artworks.

Curtis Hylton - The Herdsman pub

Nomad Clan - The Commercial, Commercial Road

Emmeline North - Street artwork at Bastion Mews off Union Street

SNIK - Street artwork at Brewer's Passage off Commercial Street

Lucky Type - Passageway artwork at Booth Hall, East Street

Dermot Clarke - Passageway artwork at Capuchin Lane, between High Town and East Street

Estée Alleno-Powell - Passageway artwork at Union Walk

Graphic Rewilding - Eign Gate underpass

Suspended sculptural works.

Matthew Cornford

Lothar Götz

Celia Johnson

Nicholas Stevenson

Mark Houghton

Rich Makin

Daniel Moss

Creative Collaborators

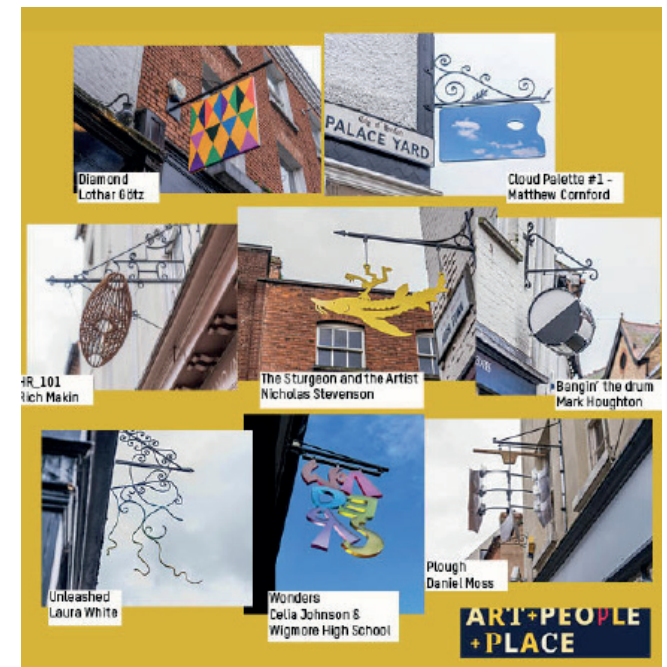
TDL Creative

Shooting Reel

Hereford College of Arts, Meadow Arts, Art4Veterans, Friends of Bartonsham Meadows, Hereford Sixth Form College students, Close House After School Club and Members of the Youth Council and the business owners who have generously offered their premises to receive the wall artworks and suspended sculptures.

Through increased involvement in the engagement process, artists are making a vital difference to the education, enjoyment and through helping to create a new heritage and a distinctive place for local and visiting public.

Opposite images: Collage of the installed Hereford City Centre Improvements (HCCI) Art + People + Place public artworks. The hangings sculptures was a partnership project jointly commissioned by Hereford College of Arts and Meadow Arts to celebrate 170 years of creative education in the city.



Working with artists in the public realm.



Artist Jess Bugler, Art + People + Place Riso Printing workshop.
Image: Siôn Marshall-Waters.

The role of an artist is one of visionary and facilitator. It is important to respect the value of the artist's expertise, and to allow them the freedom to respond sympathetically and creatively to a project, and to work in a collaborative spirit with the Art + People + Place public art programme and subsequent future public art commission. Beyond the creative act it is the responsibility of the artist to understand the values and aspirations as outlined in the Brief to Artist in Appendix A4, and to be part of the process of ownership of the project, as the journey is one of collective endeavour. The artist can also be seen as an art and design champion and neutral outsider, which can be very important when working with communities that are apprehensive of change, engagement, or political agendas. This becomes vital when community sign-up is necessary to the success of a project.

Artist-led workshops and socially engaged events are important elements within the gathering of the existing local context by engaging with local people about where they live ahead of new public artworks, developments and infrastructure projects. Through artist-led conversations and experiential events we can visually represent what local people value and need in their neighbourhood. The HCCI Art + People + Place workshops held in an empty shop on Gomond Street in the heart of Hereford city centre offered an opportunity for artists to spend time in Hereford City Centre, gaining an understanding of and responding to its people, place, culture, heritage and future ambitions for art in Hereford's public realm.

The artist-led workshops and events lead to a public sharing of ideas for public art in Hereford city centre and provided an opportunity for gauging the importance of public art to people in Herefordshire and tested the assumption that shifting the emphasis onto experiential art activities in conjunction with works by artists was a valid and innovative approach to encouraging footfall into the city, provide a sense of well-being and contribute to allowing marginalised and dis-invested communities to have the chance to develop and express their local culture and artistic voice. The artist-led workshops also demonstrated that creative engagement, active citizenship and local activism are all important to people in Hereford. There was a clear expression of a sense of strength through community. Some of the comments collected included:

- People need more opportunities to come together in the city centre.
- People do care what happens in their neighbourhoods, public realm, urban and green spaces.
- Hereford has a genuine cross-generational community spirit and openness to work on the betterment of experiences for
- It is doing something that counts.

Artists have helped transform marginal neighbourhoods into dynamic communities. Festivals, galleries, small performance spaces and small retail outlets frequently spring up in these same areas through the work of resident artists, generating a vibrant street life that acts as a deterrent to crime, dramatically enhancing the quality of neighbourhoods for both the people who live there and people who visit.

“When artists are engaged in place-making, the way they think and address issues can fundamentally affect the outcome, by broadening the scope of what is conceivable, and by helping professionals and communities to unlock their creativity and find better ways of expressing themselves. Without acknowledging the importance of issues such as sensory appreciation, emotional response, local distinctiveness and meaning, we simply cannot expect the new houses, estates, neighbourhoods and towns we are building to be a fulfilling experience”.

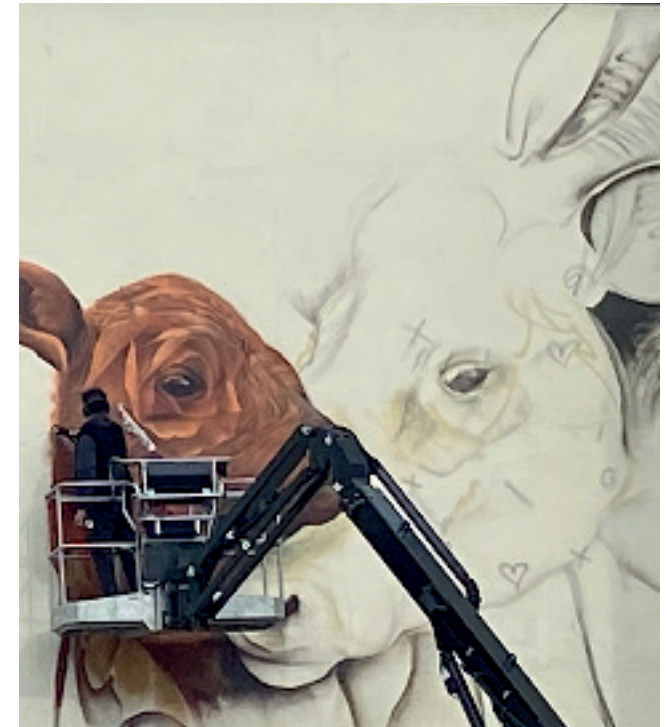
Source: ‘Artists and Places – Engaging creative minds in regeneration. Can Artists Create Great Places?’ Charles Landry.

Although this strategy does not stipulate an artist must be used in every eventuality to create large-scale physical works, typically they would be engaged in some capacity either individually, on a project-by-project basis, or as a member of a collaborative team helping to drive innovation and artistic interpretation of regeneration, build environment, education, sustainability, environmental and in the development of cultural spaces and places in Hereford City.

Artists working in the public realm are just one of a number of professionals whose skills can be brought to bear on architectural or other physical infrastructure developments.

The value of using the expertise and perspective of an artist can be many and varied, such as:

- to raise challenging questions and in many cases bring about innovative creative solutions where conventional approaches have failed.
- to ease the process of transition and help bridge the often-considerable gaps between the pace of transformational change and regeneration drivers and the needs, concerns, or aspirations of the local and visiting public
- to contribute to the fresh interpretation of local histories and cultural heritage of environments and thereby bring a particular and often unique perspective on what makes a place distinctive or memorable.



Artist Curtis Hylton - ‘Cattles and Apples’ works in progress, Hereford. Image: Studio Response.

2.3. Strategic Context

“Culture is the key to what makes Herefordshire the wonderful county that it is, reflecting and communicating its distinctiveness and uniqueness.”

Source: Herefordshire Cultural Strategy 2019-29

This strategy is influenced by key policies and strategies on a national, regional and local level, and it aligns with good practice guidance regarding art and design in the public realm. Over the past five years culture in Herefordshire has moved forward and evolved at pace. With an endorsed Cultural Strategy, committed network of local cultural organisations, incredible local talent, excellent learning institutions and supportive businesses, the stage is set to make meaningful cultural change in the city.

National Context

The Government’s Levelling Up White Paper set 12 Levelling Up ‘Missions’ to anchor ambition and provide clarity over the objectives of public policy for the next decade. A core outcome of this paper is restoring a sense of community, local pride and belonging, especially in those places where they have been lost. Public art can play an important part in achieving the core Community mission: “By 2030, pride in place, such as people’s satisfaction with their town centre and engagement in local culture and community, will have risen in every area of the UK, with the gap between top performing and other areas closing”.

The Arts Council’s Let’s Create 2020-30 strategy looks to ‘a country transformed by culture’ through three key objectives encouraging creativity, opportunity and celebration:

- Creative People - Everyone can develop and express creativity throughout their life.
- Cultural Communities - Villages, towns and cities thrive through a collaborative approach to culture.
- A Creative and Cultural Country - England’s cultural sector is innovative, collaborative and international.

2014’s independent Farrell Review, led by architect Sir Terry Farrell and commissioned by the then Culture Minister Ed Vaizey, delivered a national review of architecture and the built environment and led Farrell to question why are landscape, urban design and public art overlooked? Farrell concluded by describing the arts and artists as “well-placed to creatively engage individuals and communities and give voice to their sense of place, their concerns and their aspirations for the areas they live, work and play in.”

The National Planning Policy Framework (NPPF), (updated June 2019), recognises that cultural wellbeing is part of achieving sustainable development and includes cultural wellbeing in the 12 core planning principles that underpin both plan-making and decision-making.

The National Design Guide: Planning for Beautiful, Enduring and Successful Places (2019) introduces ten characteristics of well-designed spaces, which work together to create its physical character. These include an attractive and distinct identity and safe, social and inclusive public spaces, both of which art in the public realm can contribute towards. The Guide goes on to say that well-designed public spaces should make space for different purposes including public art.

Local Context

Hereford city centre plays an important role in contributing to the economic, cultural and social performance of the wider city and the county. It has a rich heritage and vibrant art scene which makes it an attractive location for residents and visitors alike. The strategic growth policy for Hereford’s central area has been influenced by the Herefordshire County Plan, Hereford City Masterplan and Big Economic Plan, which sets out a bold ambition up to 2050 and contains broad views and aspirations for the future of the city.

The successful and sustainable future of the city relies upon maximising its current strengths and realising opportunities for the regeneration and redevelopment of the city centre. The role of Hereford as the main business, service and focal point for the county will be maintained and enhanced through the expansion of the retail, commercial, leisure, cultural and residential functions.

Educational Institutions

The Herefordshire Cultural Strategy discusses “the need to support and nurture talent, including local artists working across all genres and art forms; the need to build a stronger and more visible creative economy; the need to increase participation and promote inclusion in cultural and creative activity; and the need to raise the profile of Hereford and Herefordshire as a great place to live, work and visit.” As part of its priority 5 Cultural Tourism talks about the importance of supporting artists and content producers “to create ‘visitor pathways’ that powerfully reveal Herefordshire’s deep rural tangible and intangible heritage, thereby adding momentum to the county’s ambition for cultural tourism”; something public art is perfectly placed to deliver.

New public art commissions have been integral to the 2021 Hereford Town Investment Plan, which acknowledges their value in enhancing the city’s public realm, improving the visitor economy and bringing culture to our streets. This project has paved the way for more public art initiatives to emerge and add vibrancy to the city centre.

Colleges and universities have acted as creative catalysts and collaborators, as well as educators for the next generation of artists, makers and curators for specific public art programmes. We are fortunate that there are several educational institutions in Herefordshire, including Hereford College of Arts, whose creative and intellectual contributions to the Arts + People + Place programme has been invaluable. The projects outlined in this document illustrates the value of robust partnerships and optimally, the integration of public art practices in education and within the local community, that uses art and design to bring awareness and critical thinking for the next generation of artists and creative producers in Herefordshire and beyond.



Aerial view of Hereford College of Art. Image Hereford College of Art.



Artsite3 is a not for profit unit of studios located in the centre of Hereford. Image: Artsite3.

2.4. Location Context

Hereford sits in the heart of Herefordshire County. The golden-stone cathedral, with its medieval Mappa Mundi and Chained Library, is a huge draw – but you can also wander among half-timbered houses and stroll along the river Wye. There are several independent shops across the city, mostly clustered along Church Street and the Old Market, which has recently transformed the cultural destination alongside The Courtyard Arts Centre.

Herefordshire has many historic and natural assets which are of national interest, for example the Mappa Mundi and the Wye Valley and Malvern Hills Areas of Outstanding Natural Beauty. Hereford, the market towns and rural areas are popular destinations for a range of different types of visits and activities. Tourism in Herefordshire can help to strengthen the economy through diversification and new business development in both urban and rural areas.

Herefordshire is a predominantly rural county with around 95% of the county classified as such with Hereford city with 64,000 residents is the main service centre. It has the third lowest population density of any English county (behind Northumberland and Cumbria), with large areas of agricultural and resplendent landscapes. In addition to Hereford city, there are five historic market towns (Bromyard, Kington, Ledbury, Leominster and Ross-on-Wye), each with its own distinctive character and rich arts and cultural offerings.

2.5. Cultural and Heritage Context

Hereford city centre is one of five Areas of Archaeological Importance (AAIs) in England placing the city alongside York and Canterbury in terms of its archaeological significance. The historic core was also designated as a conservation area in 1969, in recognition of the special architectural quality and remarkable range of building types. This designation bestows a level of protection on the city that must be recognised and considered in any new public art commission.

The Hereford AAI encompasses the whole zone within the medieval walls of the city, together with some of the early suburbs and former monastic precincts. It was designated an AAI in 1983 (under the 1979 Ancient Monuments and Archaeological Areas Act) due to the national significance of the historic core of Hereford. Hereford Area of Archaeological Importance (AAI) map (herefordshire.gov.uk)

Scheduled monuments listed within the Hereford AAI include:

- Hereford city walls, ramparts and ditch (List Entry Number: 1005528)
- Wye bridge (List Entry Number: 1005521)
- King's ditch (HER 44603)

Hereford's conservation area is a defined area of special architectural or historical interest. This includes the buildings, the interaction of spaces around them and natural features, such as trees and open spaces. Together these form distinctly recognisable areas of quality and interest.

2.6. Public Art in Hereford Today

Hereford has a rich heritage which is reflected in a wide portfolio of public artworks in the city. Many are outlined in the Hereford city sculpture trail that is 'a project promoting tourism and arts, heritage and culture in the City of Hereford' in collaboration with the trail's author Garth Lawson and Hereford College of Arts.

Hereford Cathedral have commissioned several works including in the above public art trail and they continue to play an active role in championing art in the Hereford's public realm. A more recent addition to Hereford public art portfolio is a life-sized bronze statue of a Hereford bull has been installed in the city. The statue was a gift to the city from Clive Richards and was designed by the architect Brian Alabaster. The statue is a precise replica of a Hereford bull, with every feature measured to an exacting standard.

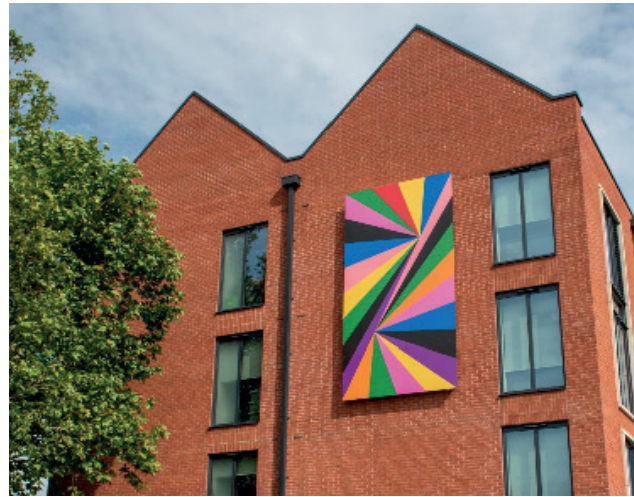


Bull statue, Hereford, sculptured by Brian Alabaster .
Image: Studio Response.

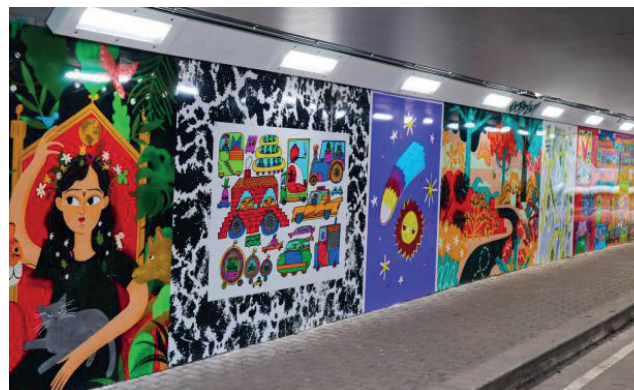
Hereford College of Arts (HCA) has implemented a series of art panels in several of Hereford's city underpasses under the guidance of Nicholas Stevenson, a lecturer in illustration and animation at Hereford College of Arts in partnership with Hereford police as part of the Safer Streets campaign. The HCA are presently working in partnership with Meadow Arts who have commissioned a series public artwork based in and around No.1 Station Approach with artists' Lothar Götz, Matthew Cornford and John Beck and Laura White.

In addition, HCA and Meadow Arts have under the Art + People + Place arts collection, commissioned eight new artworks for Hereford City Centre to celebrate HCA's 170 years of creative education in the city and will form part of a larger public art trail/

The overarching public art programme has been years in the making, bringing together local people, students, businesses and stakeholders from across the city to add creativity and vibrancy to our streets. Herefordshire Council held a public consultation session in June 2023 which provided themes, ideas and locations that have fed into the final artworks including a series of contemporary wall-based murals in the city centre by local and international artists.



UK-based Lothar Götz's intervention was the first of four new public artworks at No. 1 Station Approach co-curated by Hereford College of Arts, Meadow Arts with funding from Stronger Hereford. Image: Meadow Arts.



HCA x Safer Streets.

To aid in making areas of the city more accessible, safer, and prevent crime HCA commissioned recent ex-students from Illustration & Animation degree programmes to assist. Image: Hannah Lou Jones - HCA graduate ambassador and illustrator.



Artist John O'Connor, Beyond Limitations. Ah, but a man's reach should exceed his grasp. Or what's a heaven for? Robert Browning - Hereford Cathedral. Image: Studio Response.

SECTION 3: CURATORIAL VISION

Hereford is a unique, dynamic, and culturally rich city and the public art programme should match it in ambition. For any art programme to be ground-breaking and of its time and place, it must be guided by a confident vision, draw on local experience and promote a partnership-driven approach.

It is imperative that the city be visionary in its curatorial approach and lean in its administration. It must also have a diverse programme that includes permanent and temporary commissions, and 'moments' that can keep the city vibrant and constantly evolving. This will ensure that we remain agile to the needs of the city, but also the national and international art landscape.

The programme should be artist-driven and public-facing, and it should not prescribe a single working method for artists to adhere to, or for audiences to approach works. Instead, the public art programme will present a multiplicity of opportunities for artists and for the public to define new relationships to this place. The vision of this Public Art Strategy is rooted in the principle that through the production of new art in the city, discovery, innovation, and collaborative discourse become the daily dialogue and identity of this place.

The ambition is to integrate public art within the urban fabric of the city and in future infrastructure projects, these can range from large to small scale interventions and provide opportunities to creatively address public spaces, accessibility and to multi-disciplinary projects.

3.1 Core Strands

Core narratives and themes linked to Hereford's identity should run through public art commissioning and form the backbone for selection and curation. The strategy is designed to create a legacy of artistic exchange and artist advocacy, placing art and ideas at the very core of Hereford's identity.

The curatorial model for the city will be flexible and always of its time, evolving in concert with the regeneration of the city centre, infrastructure and resources to maximise opportunities for contemporary art in the public realm by and for diverse audiences.

The strategy proposes an overarching arts programme initiated through the HCCI project. The programme has three strands ART + PEOPLE + PLACE. Individually, these strands have distinct characteristics, but when combined are intended to offer a cohesive approach to commissioning innovative and inclusive art in the public realm.

The programme will create connections and narratives between artists, designers, makers and the public in the delivery of art in the city. The approach embraces the diversity of public art practice nationally and internationally while being deeply committed to consultation and engagement with communities and localities.

STRAND 1 - ART

Herefordshire Council values the contribution which artists make to the city. Our focus will be on new work and on an openness towards different ways of artmaking and expression. In addition to the work of individual artists there is scope for collaborations, collective responses and interdisciplinary practices. There is also respect for different forms of art expression and their duration, encompassing temporary, ephemeral or permanent work.

STRAND 2 - PEOPLE

Herefordshire Council is committed to reinforcing the links between art commissions and the public. Our approach to public art commissioning is focused on socially engaged practice, including collaborative, inclusive and participatory practice, and places individuals, communities and neighbourhoods at its very heart.

STRAND 3 - PLACE

This strand - place - is designed to respond to opportunities which arise through partnership within Herefordshire Council or with external partners where funding is made available for a specific commissioning context. Examples of external partners could include Hereford BID, local businesses and contractors etc. All artforms and artistic practices will be considered and the selection of artform and process will directly relate to the focus and strategic objective of the proposed commission and how best to achieve it. All proposals for commission under Strand 3 will have to demonstrate a clear relationship and relevance to Herefordshire Council core values and objectives including celebrating place and the wider landscape.

3.2 Guiding Principles

To ensure new public art commissions adhere to exemplary practice in the field, these guiding principles should be followed:

- Quality – when commissioning work for the public realm, the intention must always be to strive for the best in terms of process, production and outcomes;
- Identity – all public realm artwork (both permanent and temporary) must have relevance for Hereford and its citizens, being in dialogue with and contributing to a sense of place that is inclusive and embraces diversity in all its forms.
- Sustainability – taking inspiration from Herefordshire Council’s 2030 Net Zero ambitions, the creation of new artworks needs to be carbon-neutral as standard, with ambitions to go much further in terms of environmental impact.

Values

Fundamentally, all best practice comes from a recognition of and adherence to a set of shared values, articulating what we stand for as a city, and what we expect from those with whom we collaborate:

- Vision
- Trust in the work art commissioners and artists’ do
- Cooperation across all departments and directorates
- Honesty and Integrity
- Inclusivity
- Transparency and Openness
- Partnership both public, private and third sector.

We propose that these values are what shape our actions, our ambitions and our relationships in the city. They are fundamental to a coherent, fair and just society, and should form the basis from which we approach collaboration, partnership-working and public engagement for this public art programme.



Above: The Chained Library at Hereford Cathedral Image Studio Response.

SECTION 4: STRATEGIC OUTCOMES

4.1 Strategic Objectives and Actions.

The following six objectives underpin the strategy's vision. Each objective has an action plan. Collaboration with a wide range of partners will be required to take the strategy forward. This will be overseen by a newly formed Hereford Public Art Steering Group, with some specific actions to be undertaken by officers and members at Herefordshire Council.

Further work will be undertaken by this group to develop each action and review the resources and wider partnerships that may be required. The group will also oversee the process of amending any of the below action plans in response to new initiatives, partnerships or other changes to the social, economic or cultural climate. The strategy will be reviewed on an annual basis to ensure updated action plans and new policy developments are incorporated as appropriate.

Objective one - Commissioning practices for public art to enhance the practice of commissioning and developing public art in Hereford.

Hereford has never had a formal Public Art Strategy. More could be done to improve the practice of commissioning of public art in the city and make it more consistent, by widening the geographic spread and quality of submissions, improving the competitiveness of the process, and broadening the diversity of artists applying for opportunities.

The actions identified look to improve these processes and the quality of Hereford's public art portfolio across the city in the longer term, as well as encouraging commissioning processes that allow for collaborative practices between the commissioning agent and the wider developer, architect, structural engineer, landscape designer and artist team, resulting in more innovative public art.

- Develop a Public Art Policy and guidance/tool-kit for developers, public art commissioners, artists and planners (including considerations for ensuring artworks and programmes are fully accessible).
- Increase community involvement in commissioning art and in new public art schemes.
- Develop new partnerships and communication channels with Herefordshire artists to inform them of new commission opportunities.

Objective two - Steering decisions on public art in Hereford.

By establishing a Hereford Public Art Steering Group (HPASG) who can advise, guide and champion art in the city. This objective underpins all the aims of this strategy. It involves placing public art at the very heart of what Herefordshire Council does and creating a new Hereford Public Art Steering Group - a key decision-making and advisory body through which all proposals concerning public art (commissioning, curatorial, location, de-commissioning, maintenance, etc.) should be signposted. The actions listed are aimed at improving communication of the group's function both internally (to other council officers and members) and externally to the public (including artists and developers) as well as to review decision-making protocols, and the group's role in public art advocacy.

- Council endorsement of the Public Art Strategy for Hereford.
- Formalise the HPASG and agree membership.
- Develop an internal council communication plan to increase the awareness of, and the use of HPASG members
- Develop a communication plan to increase awareness and use of the HPASG with partners and stakeholders external to the council.
- Develop a policy for gifting artworks and acceptance of artworks by the council.
- Ensure Public Art Strategy outcomes are embedded into the forthcoming council policy documents including the Hereford City Masterplan, Local Plan and Big Economic Plan.

Objective three - Funding new public art
To improve the funding base for commissioning public art.

- There is currently no consistent approach to the way in which public art is included in new developments or public realm improvements. The actions identified look to address these issues, taking into consideration the opportunities and restrictions of Section 106 and CIL, and alternative funding opportunities. We need to further develop and sustain partnerships for the funding of new public art works where relevant, and its ongoing maintenance. Identify future appropriate sites / infrastructure where public art options can be discussed with developers or stakeholders at an early stage (pre-planning application). This could include temporary and community engagement works in the lead up to new developments.
- Identify future appropriate sites where artists can develop projects to rejuvenate underused spaces, buildings and retail units in the city.
- Confirm list of recommended projects and/ or sites where new public art initiatives could take place.
- Explore funding opportunities for public art projects and programmes.

Objective four - Supporting artists.
In a spirit of collaboration and partnership.

The importance of collaboration between Herefordshire Council, artists and stakeholders from early in the planning process has been highlighted throughout the course of this strategy's development. The actions identified look to support artists working with public art commissioners (including developers), or in developing public art proposals. New processes will also support new and emerging talent, and both diversify and increase the number of artists working in the public realm, in terms of artistic background as well as (but not exclusively) ethnicity, age, gender, disability, faith and sexuality.

- Create written guidance for artists working with public art commissions.
- Work with local schools, colleges and universities to develop a consistent way of working with students regarding progression routes into public art opportunities.
- Working with partners, undertake research of current public artists and organisations based in Herefordshire, gaining local, national and international commissions.
- Create and facilitate further networking events and brokerage opportunities between artists, arts organisations, arts consultants, developers, architects and other public art commissioners.

Objective five - Improving public engagement.
So that locals and visitors can explore our city's creativity.

Hereford has many high-profile works of public art within its portfolio, however there are more ways that Hereford's public art can reinforce its identity as a cultural visitor destination; the interpretation of public art could be improved, as could the relationship between artworks, to improve audience experience and enjoyment; connections with wider cultural programmes and tourism offers could be strengthened.

- Work with Hereford City Council to update the current register of Hereford's public artworks and to make it publicly available.
- Improve interpretation and captioning for existing artworks.
- Develop a new city art trail using innovative digital technologies and print options.
- Develop public art audiences through a regular media campaign (via The Shire), exhibitions and engagement projects.
- Explore partnership engagement projects with local partners and organisations.

Objective six - Maintaining public art.

To ensure new and existing artworks have a clear maintenance programme.

Hereford has a large portfolio of public artworks. This is managed through a partnership of departments at Herefordshire Council, Hereford City Council, HerefordBID. There are currently limited resources (funding, capacity and partnerships) for maintaining the full portfolio of art works to the desired standard. In addition, the original context of an artwork can lose relevance as developments take place across Hereford, and maintenance responsibilities of some works of art lack clarity. The actions identified look to address these issues, ensuring there is a secure, adequate and ring-fenced budget / or partnership agreement to maintain and repair art works.

- Identify areas for improved efficiencies in maintaining artworks through a review of current maintenance plans and contractual arrangements.
- Review current partnership arrangements regarding maintenance and upkeep of artworks.
- Develop a public art vandalism reduction plan, e.g. planting schemes, natural surveillance, and integrate measures in artist briefs from planning stages.
- Develop a policy for the decommissioning, re-siting and storage for existing public artworks, and review the current in situ artworks on that basis. Where public art has been decommissioned, explore options and processes for selling public art (where it is appropriate and where other options have been exhausted).

Objective seven - Moving county-wide.

To implement a wider public art masterplan that reaches all parts of Herefordshire.

Following the successful endorsement and integration of the Public Art Strategy in Hereford city look to expand and broaden the reach of the strategy to the whole of Herefordshire. Consider how public arts policy can consistently inform new developments across the county through Section 106 and CIL opportunities, and develop a sense of place, identity and community within all of our market towns and rural settings that is consistent with our approach to Hereford.

4.2 Policy and Guidance

4.2.1 Public Art Management

It was recommended that a Hereford Public Art Steering Group (HPASG) be established at the earliest possible opportunity to provide strategic direction for the immediate HCCI public art programme, for future art in the public realm and to oversee the delivery of commissions of quality, on time and within budget in Hereford.

Its membership should be drawn from key stakeholders, including representatives from:

- Herefordshire Council
- Hereford City Council
- The Arts Programme Curators
- The Hereford City community, e.g., Hereford City Traders Association / local resident / local community councillors (including the Public Art Champion(s))
- Hereford 's cultural sector, e.g., Hereford Museum and Art Gallery

In summary, the HPASG will be responsible for informing and monitoring the public art programme and will provide advice and advocacy. It will convene regularly to:

- Agree and support the Arts Programme and the procurement principles.
- Oversee the selection of the artists for the commissions and consider recommendations leading to appointment.
- Monitor progress and approve artist proposals (including concept and final designs)
- Provide a link between the client, the artists and stakeholder groups.

- Provide critical support and advice to the curators / commissioners at key stages in the process.
- Advocate for and support the Arts Programme throughout the commissioning stages and after completion of the various commissions
- Ensure delivery of high-quality commissions on time and within budget.

See Appendix A3 for full HPASG Terms of Reference.

Public Art Champions - It is recommended that high-profile individuals associated with Hereford city are invited to take on the role of community Public Art Champions. This could be, for example, a member of the HerefordBID, Cultural Partnership, City Traders Association, or someone from a local creative organisation.

Their role would be to support the public art programme "on the ground", to encourage engagement and participation and to offer initial support to artists on appointment. The Public Art Champions would also sit on the HPASG to ensure the voice of the local community is heard at strategic / decision-making level.



Above: Beuys Pavilion - Artist in Residency, Cardiff - Artist Heloise Godfrey-Talbot. Image: Studio Response.

4.2.2 Commissioning Process

Under the guidance of Studio Response, Herefordshire Council adopted the following framework for the implementation of the HCCI – Art + People + Place public art programme:

Phase 1: Artist Selection

- o Finalise brief
- o Recruit artist following agreed procurement process
- o Confirm artist appointment
- o Contract artist physical artworks
- o Permanent, temporary, durational & experiential Artworks

Phase 2: Research and Development, Engagement and Planning

- o Artist carries out initial research into site and its context
- o Artist initiates contact and discussion with key stakeholders, including community groups
- o Artist proposes concept ideas for approach to commission
- o Assess financial viability and fit with brief

For experiential artworks:

- o Artist to address all logistical parameters, e.g., health and safety, licensing (for road closures etc), insurances, Equalities Act 2010

Phase 3: Implementation & Legacy

- o Fabrication / implementation of artwork by artist or by approved sub-contractors
- o Artist continues to deliver engagement work (if programmed in the artist's original engagement proposal)

- o Secure the construction and installation of the artworks in line with CDM Regulations, all applicable health and safety legislation, and the Equalities Act 2010
- o Ensure completion of artwork to the agreed programme
- o Artist to provide a maintenance schedule in advance of the adoption of the artwork by the agreed party
- o Documentation of the completed artwork
- o Official unveiling and associated press and publicity if required by client
- o Ongoing inspection and maintenance of the artwork in line with the maintenance schedule

For experiential artworks:

- o Artists to market and promote the artwork / event
- o Artist to deliver artwork / event in line with signed-off proposal(s)
- o Artist to ensure documentation of the artwork / event

For durational artworks:

- o There are no preconceptions regarding artform or tangible outcomes.
- o Artist is likely to produce a series of collaborative, participative, dialogue-based, ephemeral interventions
- o Artist to feedback regularly to client team via Project Partners Group
- o Artist to ensure documentation and recording of the commission to create a legacy for the artwork

4.2.3 Artist Recruitment

Engaging the right artist, designer, maker or artist collective (herein referred to as the artist) is crucial to achieving an appropriate and successful outcome to each commission. It is therefore vital to get the brief to the artist right as it forms the basis of the selection process.

The brief sets out the expectations for the commission and expectations of the appointed artist and it will present the information required for the artist to develop a creative response.

It will describe the scope and ambition of the commission, its historical background and context as well as details of the site. It will set out key stakeholders and partnerships and the expectations for community and site engagement, as well as describing any site constraints and / or technical parameters that need to be considered. The commission programme, budget and reporting mechanisms will also be set out. The brief will become part of the contractual arrangement between the commissioner and the artist.

Artists may be short-listed and selected via different appointment processes. It is important to consider carefully which approach best suits the client and the commissions. Issues that could influence this decision are timeframe (some appointment processes move quicker than others), and internal Herefordshire Council procurement procedures. The approaches ranged from advertisement and open submission to direct appointment.

It has been advised that the artists will be appointed directly by Herefordshire Council and that they will oversee the procurement process.

As such, the appointment process will need to adhere as a minimum to Herefordshire Council's Procurement and Contract Rules. These advise that a Request for Quotes (RfQ) procedure may be used for spending below the threshold defined for supplies and services by the EU Regulations for advertising contracts in OJEU. In the context of this strategy this would translate to the appointed Curator / Commissioner requesting expressions of interest from a long list of artists in response to the brief.

Artists can subsequently be selected based on an assessment of their expression of interest or invited to interview. Some form of open selection / advertisement of commissions is advised for commissions which are targeted specifically at local artists. These recruitment drives can serve as positive PR for the art programme as well as serving the purpose of recruitment.

There are numerous places on which commissions can be advertised including the Arts Council England's free, daily mailing list service and local authority and artist-led networks as well as cultural organisations. On-line resources include ArtRabbit, Visual Artists Association (VAA), Art Quest, Art Connect, #Artist Open Calls, e-Flux, British Council, Art Opps, re-title and a.n to name a few.

It should be noted that artists responding to commissions for the Hereford City BID will not be expected to compete on price and be appointed on lowest price. Best value in cultural commissioning is rooted in a broader criterion than this, and all artists will be expected to respond to the opportunities available with the certainty that the financial value stated in the brief will be available to them to fulfil their creative aspirations for the commission.

This is in line with recognised best practice and is supported by (draft) Herefordshire Council's [Guidance Note for Art and Design in the Public Realm](#).

The requirements specified in each commission brief, the appointed artist will be expected to exercise all reasonable care, skill and diligence in undertaking and completing the commission.

They must demonstrate a professionalism that enables them to adhere to the following responsibilities, as appropriate to the brief:

- To work collaboratively with the client team and design team in a constructive and timely manner
- To prepare project documentation (e.g., a community engagement proposal, concept designs, final designs, method statement, maintenance manuals) by the deadlines set and agreed at the outset of the commission
- To take responsibility for setting up and delivering community engagement events and sessions, as required
- To prepare for and attend meetings as required
- To manage the budget of their specific commission
- To undertake any health and safety / site induction briefings as required prior to installation
- To provide regular updates about the progress of the commission
- To document all stages of the commissions process and share with the project team as requested
- To take part in any press and PR coverage of the commission and engage with the client's communications team/ consultants as required.

All appointed artists will have Public Liability insurance up to the value of £5 million and must be registered as self-employed or as a limited company / limited partnership. They will be required to provide evidence of a satisfactory Disclosure and Barring (DBS) check prior to commencing any engagement activity. Should any appointed artist choose to sub-contract an element of the commission (e.g., fabrication, community engagement), they will be fully responsible for all aspects of this agreement, including contracting, checking appropriate insurances are in place, ensuring DBS checks are in place, and managing payments.

4.2.4 Community Engagement

Meaningful community engagement in art in the public realm is recognised good practice and can help secure buy-in and a sense of ownership of artworks which in turn can lead to an increased pride in communities and public spaces. Indeed, the impact of community engagement is a further benefit associated with art in the public realm. In the case of Hereford City Centre, it is securing community buy-in that we sincerely believe will result in real transformation and legacy.

The DCMS's Taking Part Survey, adult report, for 2018-2019 shows that during this year 77% of adults in England engaged with the arts, 72% visited a heritage site and 50% visited a museum or gallery. There is a growing body of evidence which shows that cultural participation can contribute to social relationships and community cohesion by reducing social exclusion and / or making communities feel safer and stronger.

The arts can encourage active citizenship by providing a mechanism that empowers communities to shape their everyday lives and environment. They can stimulate debate about the impact and expectations of change in a positive and considered way. In so doing they can help foster civic pride. Feeling part of a community and experiencing a sense of pride about our place within it is important to us all as active citizens.

In addition, there is an increasing evidence base which demonstrates that engagement with the arts and culture can have a positive impact on our sense of wellbeing and therefore, that participation in the arts helps promote good health. A 2013 report from the Royal Society for Public Health advised that:

“Access to and involvement in creative activity and the arts in all its forms is an important component in both the overall health and wellbeing of society and for individuals within it”.

Community engagement will be a central tenet of the public art programme for Hereford. It will be for each appointed artist to define their approach in relation to their commission. It may initially inform the commission alongside the appointed artist's own research, take place as the commission proceeds, or focus on post-installation to celebrate and launch the artwork.

The appointed artists will be expected to draw on the knowledge of local stakeholders to identify groups, organisations and individuals with whom to engage. Potential opportunities include:

- Hereford BID (Business Improvement District)
- Hereford Cultural Partnership
- Hereford Cathedral
- Hereford Sixth Form College
- Hereford City Traders Association
- Businesses that sit outside the trader's association
- Hereford Museum and Art Gallery
- Hereford College of Arts
- Hereford City Youth Council
- Meadow Arts
- Rural Media
- National Trust / Herefordshire Wildlife Trust
- Friends of Bartonsham Meadows
- Close House Projects
- Artsite3

4.2.5. Planning

Generally, artworks that are outside and materially alter the appearance of an area or building will require planning permission. Herefordshire Council and Hereford City Council to further advise on the requirement and process for securing planning for the proposed artworks.

4.2.6. Overview of the Commissioning Process

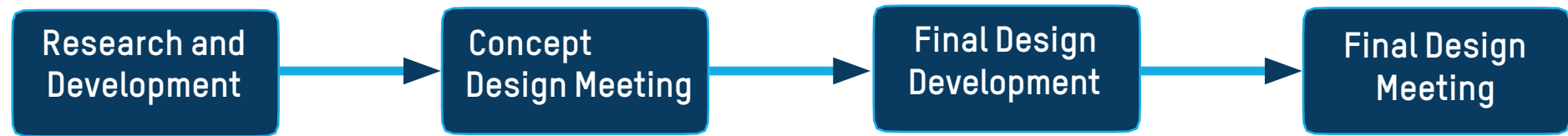
The following flowchart provides an overview of the process of managing a public art commission, following the appointment of an artist(s). It makes the following assumptions:

- That a detailed artist brief has been drawn up for the commission and that this has been used in the artist recruitment process
- That an artist has been appointed and appropriately contracted, and that the artists' insurances have been checked and a Disclosure and Barring Service (DBS), check has been carried out, if requirement of the project
- That an Arts Steering Group (ASG) is in place to guide the commissioning process, review progress at key milestones and support the project managers in delivering the commission.

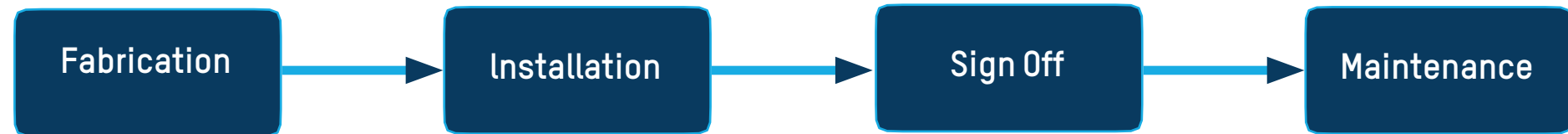
All public art commissions are unique and have their own nuances in terms of the permissions required for planning, design development, fabrication and installation process.

This flowchart therefore provides a generic guide only, and aims to raise key issues that need to be considered at each stage of the process. It is, nonetheless, rooted in recognised good practice with regards to working with artists in the public realm.

Research and Design Development



Realisation and Review



Overview

The commission process has been broken down into two stages: Research and Design Development and Realisation and Review.

The first stage runs from artist appointment to approval of the final, detailed designs for the commission. The latter stage covers fabrication to post-installation review and ongoing lifecycle issues.

Research and Design Development



Research and Development

What's happening?

This represents the artist's first stage of work in the delivering the commission following appointment. It focuses on developing initial concepts that respond to the brief. The artist begins to lead a process which enables the commissioner to consider how the artwork will look on site and how it will function.

If the appointment has been made following a limited competition, the artist will begin to develop the proposal presented at interview, and will respond to the feedback given at this stage of the process.

Artist's role and responsibilities

The artist will be developing concept designs for presentation to the ASG.

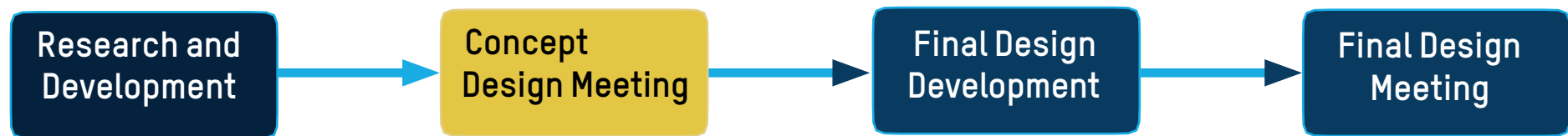
The artist will commence the process with a period of research, often focusing on the environmental, social, economic and cultural context of the site and its local communities. The artist will meet with the commissioning team (for example architects, landscape architects, interior designers, urban designers, engineers and other key stakeholders) to better understand the wider scheme design and ethos, and to ensure that the proposed artwork is integrated with and appropriate to the site location.

The artist will plan and deliver a programme of community engagement to inform the concept design, and to advocate for and encourage a sense of ownership of the artwork.

Project Manager's role and responsibilities

The project manager will help liaise between the artist and key stakeholders, for example the commissioning team and local community partners. They will ensure that the artist has all the information and assistance required to develop the concept design, and will encourage project partners to provide this promptly and effectively.

Research and Design Development



Concept Design Meeting

What's happening?

This meeting is a key milestone in the design development process. It results in the approval of the artists concepts for the commission and authorises the artist to proceed to the final design stage.

The meeting will be attended by the ASG, the Project Manager and the artist.

Artist's role and responsibilities

The artist presents their concept designs for the commission, to include:

- Visuals and sketches
- Scale, location and position
- Notional fabrication method
- Outline cost (demonstrating that they believe their proposal is achievable within the budget)
- Outline approach to installation

Arts Steering Group's role and responsibilities

The ASG will consider the concepts proposed by the artist:

- Does it meet the brief?
- Is the aesthetic appropriate quality?
- Has there been enough consultation with the right stakeholders? To what extent does the proposal adequately reflect and respond to the community engagement carried out?
- Are there any technical issues which cause concern?
- Are there concerns about health and safety implications (eg. would the proposed artwork have sharp edges that may cause harm? Does the designs appear to pose a trip hazard?)
- Are there any concerns about the proposed materials? (eg. Does it meet low maintenance and anti-vandal requirements)
- Are there any other questions or issues that they would like the artist to address

- Are there any concerns with regards to the achievability of the commission within the budget available?

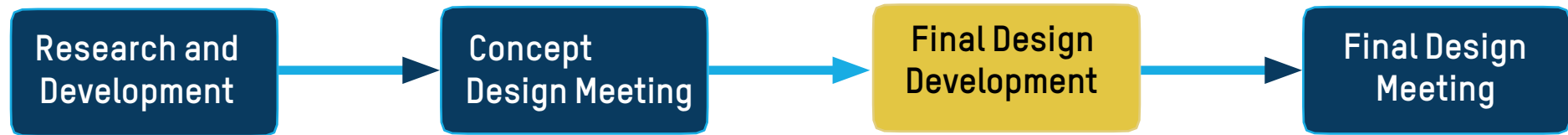
The ASG provides formal feedback to the artist. This sets out what amendments / issues the artist needs to address during the next stage of the design development process..

In some cases, public artworks might need planning permission. The process of applying for planning permission typically involves filling out a form, providing detailed designs, plans and drawings of the proposed development, paying the necessary fees, and submitting any supporting documents or reports required by the local authority.

Project Manager's role and responsibilities

The Project Manager must ensure that the feedback is clear and fair, and that the artist fully understands what is expected of them in terms of the next stage of the design process.

Research and Design Development



Final Design Development

What's happening?

The artist now develops the concept designs to a level of detail that is sufficient to confirm the commission's technical and financial viability.

Artist's role and responsibilities

In developing the commission, the artist responds to the ASG's feedback on the concept designs. The artist now finalises the designs, including all technical detailing (e.g. foundations, weight bearing, wind loading, materials, suppliers, sub-contractors, timeframes), an outline method statement and a detailed budget.

What is a method statement?

The artist must produce a method statement as part of the commissioning process. A method statement confirms the details of the artwork and how it will be installed. It should also include a risk assessment.

Key information to include in a method statement:

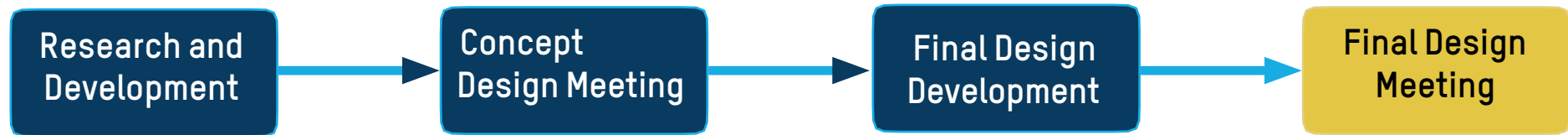
- Artist contact details and confirmation of their public liability insurance
- Details of the proposed artwork on completion (proposed location, materials, number of pieces to be installed, dimensions of each piece to be installed)
- Whether any enabling work is required prior to installation (e.g. foundations, electrical connections, drainage). Who is the contractor taking this work forward? Has this been agreed? How will this cost be met?
- Details on the proposed installation - methods and fixings. How will the work be delivered to site?
- Who will be installing the artwork? Will the artist be subcontracting a team to assist with installation?
- How long will installation take?
- A risk assessment including how any identified risk can be mitigated

The method statement is finalized and approved at a later stage in the process. However, it is crucial that this information is being considered at this stage.

Project Manager's role and responsibilities

The project manager will continue to liaise between the artist and key stakeholders, particularly the design team and contractors, to ensure that the artist is able to develop the designs to the level of detail required.

Research and Design Development



Final Design Meeting

What's happening?

This meeting is a key milestone in the design development process.

The meeting will be attended by the ASG, the Project Manager and the artist.

The authorisation of the final designs marks the end of the design development process.

Artist role and responsibilities

The artist presents their detailed, final designs and outline method statement, to include:

- Detailed drawings, including structural and technical drawings
- Fabrication materials and their fitness for purpose
- Fixing information
- Proposed approach to fabrication (eg. does this include sub-contracting?)

- Maintenance requirements (eg. how easy will it be to clean the artwork once installed? Does it have parts that will require replacing? If so, how often will this need to happen and how much will it cost? Who will be responsible for meeting this cost?)
- A detailed breakdown of fabrication and installation costs to include any sub- contracting, e.g. the cost of structural engineering reports (to confirm that the commission is affordable within the budget available)
- A timetable for fabrication and installation (to demonstrate that the artwork can be completed by the deadlines the project has set)

Arts Steering Group's role and responsibilities

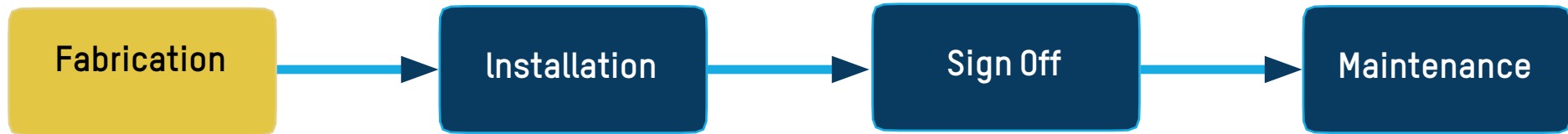
The ASG considers the presentation made by the artist and seeks reassurance that all of its original feedback has been addressed.

The ASG can now approve the budget and aesthetics, if it is happy to do so. If this is not the case, further formal feedback is issued to the artist after the meeting, and the process is repeated

Project Manager's role and responsibilities

The Project Manager must ensure that the feedback is clear and fair, and that the artist fully understands what is expected of them in terms of the next stage of the commission process.

Realisation and Review



Fabrication

What's happening?

At this stage the design process is complete and the artist is notified that they can proceed with the fabrication of the artwork.

Artist's role and responsibilities

The artist can now proceed with the fabrication of the artwork to the agreed specifications. They must maintain a productive dialogue with the commissioning team to ensure that they take into consideration any changes to the wider scheme's specifications.

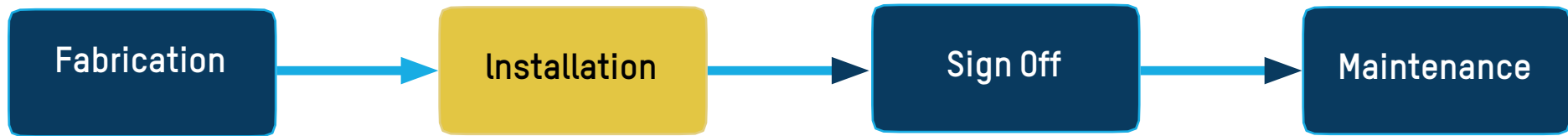
Project Manager's role and responsibilities

On the commissioner's instruction, the project manager authorises the artist to proceed with the fabrication of the artwork. Depending on the approach taken to contracting, the project manager may now issue a fabrication and installation contract to the artist.

Commissioner's role and responsibilities

The commissioner must provide clarity to the artist and project manager as to whom is authorised to issue updates and revised specifications to the artist as the wider scheme develops. The commissioner must ensure that this information is accurate and provided to the artist in a timely manner.

Realisation and Review



Installation

What's happening?

This is a pivotal part of the commissioning process as the artist, project manager, relevant contractors and stakeholders prepare for and install the artwork.

Artist's role and responsibilities

Fabrication of the artwork has been progressing since the artist was authorised to make the work. The artist has kept in regular touch with the project manager to provide regular updates on progress.

The artist submits their final, detailed method statement to the project manager. The artist, project manager and the commissioning team, including contractors will need to agree the method statement to ensure its feasibility and integration with site procedures and the construction programme. This usually happens at a specially convened installation meeting.

Agreement needs to be reached upon:

- The method and manner of the delivery of the finished work (or its fabrication on site, if that is the case), and dates
- Access to the site, and dates
- Preparation of the site, and dates
- Installation processes and techniques, and dates.
- Health and safety aspects of the (of an appropriate risk assessment)
- Lighting and landscaping during and after installation
- Relevant insurance dates for the artwork whilst in transit and once installed but prior to hand-over

The artist amends the method statement following any feedback received until all parties are happy with the proposed installation process.

The artist should also make a final site visit to check the location of the installation and to mitigate as far as possible any risks to the installation process itself (for example is the as built space the same as off plan? For a 2d artwork is the wall free

of light switches and fire extinguishers etc). The artist may also need to undertake a site induction prior to the installation date.

The artist and any approved sub-contractors then install the artwork on the date(s) set and as agreed in the method statement.

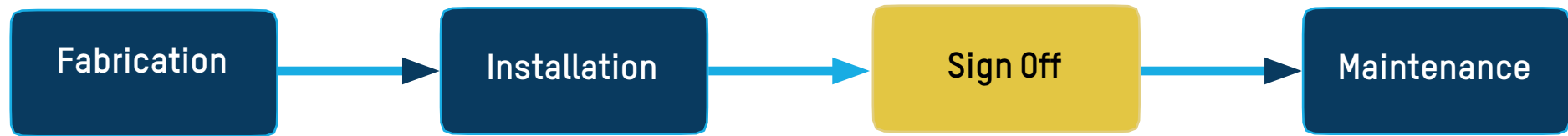
Project Manager's role and responsibilities

installation process (alongside the production The project manager ensures the method statement addresses all key issues and that all parties are happy with the installation process. The project manager will attend site visits and installation meetings.

Contractor / Commissioner's role and responsibilities

The contractor / commissioner must complete any enabling work as agreed in advance of the installation date agreed as part of the method statement. They must continue to provide the artist with up to date specifications.

Realisation and Review



Sign Off

What's happening?

This is the final milestone in the commissioning process, and ensures that all parties are satisfied with the completed and installed artwork. An artwork must be signed off to show it meets required standards and delivers on the agreed designs. It demonstrates that the commissioner is satisfied with the completed artwork. If required, the ownership of the artwork is now handed over.

Formal sign off of the artwork confirms that it is complete on the day of signing. It does not ensure the quality of the artwork other than at this time. The warranty for the commission will be carried by the artist and set out clearly in the artist contract.

Once the artwork is signed off, the artist's final payment can be released.

Artist's role and responsibilities

The artist provides formal notification to the project manager when the artwork has been successfully installed.

Project Manager's role and responsibilities

The project manager visits site to review the completed artwork. If any major concerns are identified these are addressed immediately with the artist.

The project manager, in liaison with the commissioner confirm that:

- The artwork meets the approved final design (in dimensions, colour, form, position and material)
- The artwork is protected as per the agreed method statement (if construction / commissioning work is continuing around the installed artwork)
- The artwork meets cleaning and maintenance requirements
- The artwork meets health and safety and infection control constraints
- The artwork functions as per the approved final design, if appropriate (particularly relevant

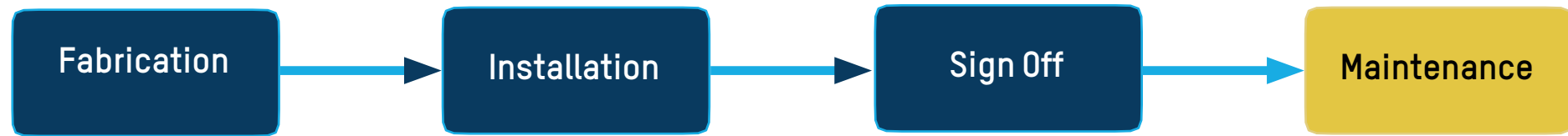
to interactive, technology based commissions, or those including lighting or moving parts)

The project manager identifies if there is any outstanding work to be completed (snagging or making good of the surrounding area).

Commissioner's role and responsibilities

The commissioner must formally notify the project manager that they are happy to sign off the artwork as complete.

Realisation and Review



Maintenance

What's happening?

It now falls to the organisation that has taken ownership and responsibility for the artwork to maintain it as recommended by the artist.

Artist's role and responsibilities

Prior to the closure of the project the artist will prepare a maintenance manual for the artwork setting out recommended best practice for the treatment of the artwork for the duration of its lifespan.

Project manager's role and responsibilities

Prior to the closure of the project the project manager will ensure that all parties are clear on the maintenance and lifecycle requirements of the artwork. This will include:

- The method and manner recommended by the artist for maintaining the work (as set out in the maintenance manual)

- The frequency of health and safety and deterioration / maintenance surveys required, and who will be responsible for carrying these out
- Guidance on best practice with regards to decommissioning the work
- The arrangements for the artist being informed and consulted when any maintenance, renovation or decommissioning is required
- Ensuring there is clarity of responsibilities of the owner of the site and / or owners of the artwork (if not the same individual / body)

4.3. Equality Impact Assessment

Herefordshire Council has both a moral and a statutory obligation under the Equality Act 2010 to reflect the needs of its diverse population and workforce, and this is a requirement in everything it does, which includes:

- Providing services
- Purchasing and procuring services
- Recruiting and retaining staff
- Working in partnership with other organisations
- Engaging with our communities

When starting out on a new public art project an Equality Impact Assessment (EIA) should be carried out early in the planning, development or review of any activity. This helps ensure that equality is placed at the heart of everything and the project supports fairness, access and inclusion. An EIA considers a policy, service or process in terms of how it might impact differently on different groups protected in law. EIAs should be carried out in a proportionate manner, so an EIA for a major infrastructure project should be more comprehensive than that for a small policy change.

EIAs should be used in this context to:

- Ensure involvement of people with different characteristics, either as artists or as audience.
- Help open up the artist commissioning process in a fair, transparent and inclusive way.
- Help open up the project development to new groups in an accessible and inclusive way.
- Enable us to make adjustments in the planning stage, to make artworks suitable for all users.

- Consider accessibility due to geographical or other locational barriers.
- Identify and remove barriers which might stop people accessing artworks, engaging with them, or getting the best from them.
- Understand the need for alternative formats or access platforms – whether physical or digital.
- Demonstrate that, regardless of social identity or protected characteristics, prejudice will not be tolerated in any aspect of the project development, theme, output or process.
- Consider how the public artwork will be interpreted, promoted and captioned.
- Consider how the public artwork will be evaluated in the future and change acted upon in a meaningful and measurable way.

4.4. Maintenance

Tangible public artworks are valuable assets which can provide visual quality, interest and help create a distinct identity for many areas. Appropriate care is essential for the retention of quality and as part of the recognition of:

- The artwork's financial and cultural value
- The provision of a legacy for the Hereford public art programme
- The artist as a professional
- Those who have paid for the work
- Those whose environment it occupies

When art in the public realm is commissioned with insufficient thought to long-term maintenance the result is that the effects of general wear and tear, damage, vandalism, dirt and simple deterioration are not prevented or rectified. The asset is therefore devalued, and the reputations of all those involved are placed at risk. Careful planning during the commissioning process, clarity of ownership and responsibility, appropriate precautionary action as required, and the effective identification and application of pooled resources are crucial in avoiding these pitfalls. Planned maintenance will ultimately save precious resources. No artwork will be maintenance free, if due care is taken during the commissioning process, then long-term costs can be minimised. In many cases where artworks are integrated into the public realm it will be possible to absorb maintenance costs within existing commitments for general and ongoing maintenance.

Herefordshire Council has advised that maintenance costs for the first five years of the scheme are built into the bid; this will include the permanent public artworks. There is no revenue budget for maintenance at present for the new artworks commissioned by Herefordshire Council, however there is the opportunity to work this into future public artworks through the implementation of making use of off-site public art S106 contributions that the Council could collect for public art projects beyond the developments themselves and / in addition to seeking funds from other sources.

Maintenance Framework

Public artworks commissioned for Hereford City will be either implemented through an engagement programme and / or designed and constructed in line with all relevant regulations and legislation applicable to the public realm. All materials specified for artworks will need to be robust and low maintenance, durable and as far as possible sustainable. This aligns with the Climate Emergency principle declared by both Herefordshire Council and Hereford City Council. The design of the artworks should look to discourage vandalism.

The permanent artworks must leave a legacy for the people living, working and visiting Hereford, and each artist brief will specify an appropriate lifespan for the artwork.

Maintenance will be considered at all stages of the commissioning process for public art in Hereford. The following steps will be taken:

- o Each brief to artist for permanent artworks will contain specific information regarding the requirements for the completed artwork(s) to be low maintenance and durable, as defined by the context and parameters of the Public Art Strategy.
- o Each brief to artist will clearly state that the artist will be required to provide a maintenance schedule in respect of each installed artwork. The maintenance schedule should specify:
 - Materials, finishes, processes and British Standard / RAL reference numbers where appropriate
 - Design and structural drawings
 - Routine maintenance tasks and indicative annual costs, if appropriate
 - Clear statements regarding work that may be carried out by the owner or the owner's agent, and work which will require the involvement of the artist or a specialist conservator.
 - Outline information on decommissioning

Each maintenance schedule will be handed over to the client on completion of the artwork.

4.5. Permission and Ownership

Ownership is a key issue for the public art programme in two respects: ownership of the sites selected for the artworks and ownership of the artworks themselves following installation.

If the sites selected for artworks are not owned by Herefordshire Council, then permission will need to be secured from the land or building owners for the artworks to go ahead.

The information regarding maintenance, cleaning and decommissioning provided to by the artists must form part of this. As part of the Art + People + Place arts programme, Studio Response has supplied template Risk Assessment Method Statements (RAMS) and maintenance check list. These documents can be adapted to be used for future public art commission through the Hereford Public Art Steering Group (HPASG).

4.6. Decommissioning

Although the artworks for Hereford will be designed to have a minimum stated lifespan, it is important to be aware of how public art should be managed after this has elapsed. Like many other elements in the public realm, some artworks have a lifespan beyond which their aesthetic, material, or mechanical role is exhausted. Some works will necessarily be temporary such as hoardings, some video/film projections, or performance related works. There are however creative and aesthetic concerns attached to decommissioning, and to the setting of a limited lifespan for artworks in the public realm.

Decommissioning may be appropriate for practical or creative reasons in circumstances when:

- The work has reached the end of its determined life span
- The work does not occupy the site for which it was designed and is compromised
- The structural integrity of a work is such that it poses a danger to public safety
- The site is subject to immediate re-development
- The work proves perpetually problematic or poses a risk to public safety
- The work may be appropriately relocated

If decommissioning being considered it is advised that the artist and arts curator / commissioner are contacted to advise on the most appropriate way to proceed. Artists will be expected to provide an overview of what actions will need to happen at the end of the artwork's life as part of the maintenance schedule. This should consider the artwork's removal, dismantling and making good of the site, as appropriate.

Section 5: RECOMMENDATIONS AND CONCLUSION

The artist-led workshops, pilot Hereford Public Art Steering Group meetings, and discussions with creative practitioners across the city have revealed several themes, as well as gaps in provision, that merit further exploration. The following points are not exhaustive but aim to help inform the curatorial vision for future public art commissions, as well as providing discussion points to be expanded upon through the Hereford Public Art Steering Group.

Below provides a summary and structured for short-term and medium-term recommendations.

Recommendation 1

- Continue and refine the pilot Hereford Public Art Steering Group (HPASG) commissioning panel with an agreed terms of reference to work with the Herefordshire Council in providing effective oversight of future public art opportunities, collaborations and funding.
- To use the Art + People + Place public art programme and this document as a feeder document for a larger Herefordshire public art masterplan and production of a Herefordshire supplementary planning guidance for art and design in the public realm.

1. The beginnings of a vision for public art in Herefordshire

The arts programme included the delivery of artist-led public consultation workshops, a city-wide public art strategy and a series of permanent public art commissions in Hereford city centre.

The vision for the programme has been developed by a new Hereford Public Art Steering Group - a collaboration of public representatives, organisations, artists, students and businesses in Hereford - and it aims to enhance the setting of Hereford and create an ongoing cultural draw for the city centre.

HCCI Art + People + Place aims:

- Boost economic growth – encourage people to stay longer and spend more.
- Help orient and move people through the city
- Improve perception of safety
- Creating a visible ‘gateways’ into the city that sets the right tone for Hereford.
- Celebrate Hereford’s culture, history and heritage
- Showcase Herefordshire’s incredible artistic talent and also inspiring locals by bringing in national and international talent
- Bring new, younger voices into the city.

Going forward - Public Art for Herefordshire.

Short-term

- Identify public art champion(s) within the Council who can continue the work done through the HCCI Arts + People + Place programme and can work to continue the momentum through all Council directorates.
- Launch a two-year public art working group for Hereford to further develop a public art master plan for Herefordshire. A pilot group has set up as part of the Art + People + Place programme called Hereford Public Art Steering Group – HPASG. There is the opportunity to continue this steering group.
- Continue to capitalise on the legacy of the HCCI Art + People + Place public art strategy and arts programme as a catalyst for the development of a future Herefordshire wide public art masterplan that includes a public art and design supplementary planning guidance (SPG) into other key city and town planning documents.
- Encourage and garner support to produce a wider Herefordshire public art masterplan.
- Establish the ambition for national recognition in commissioning and producing exceptional art in the public realm works.

- Facilitate the creation of a fresh narrative for Herefordshire that provides a contemporary definition of public art to encompass artworks from artist-in-residencies, temporary, experiential to permanent installations and sculpture, reflecting best practices in cities in the UK and beyond.

Medium Term

- Produce a percent for arts policy for approval by the Council which sets out the definition of what such funding can cover and seek to have the policy enforced through a supplementary planning guideline (SPG) which gives planners legal powers. In addition, there is the opportunity to build in capacity for commutable sums to allow planners to combine more than one s106 grant in support of a specific project.
- Identify public art champion(s) within the council to maintain and facilitate a collaborative relationship with the planning department to ensure early engagement of artists on major developments.
- Establish a cohesive commissioning approach and procurement route across all council departments for the inclusion of new public artworks in public and private developments.

- Integrate public art projects into regeneration programmes, including those for active travel, economic regeneration and major projects in Herefordshire.
- Integrate public art into all aspects of planning through the creation of public art and design guidelines. Use public art to enhance the meaning and impact of regeneration and economic developments, such as city and town centre improvement schemes, transport, affordable housing, infrastructure developments, or environmental projects.
- To work with artists, art, educational and cultural organisation to on public art projects to provide a place-recognition on major infrastructure schemes.
- To include artist-led projects as a means of social engagement, public conversations, and creative place-making plans.
- Ensure through planning process that artists are engaged in site and project planning to better guarantee quality, integration, and budgets.

- Promote public art exhibitions and festivals in public facilities, such as libraries, Herefordshire museums, galleries and Cathedral.
- Create Council website pages dedicated to the promotion of Art + People + Place and to work from this project into a large public art programme, interactive tools and future maps.
- Community consultations and community involvement in the function, site, and conceptual approach of a given public art project should be woven into both the process of choosing artists and finalising commissions.

Art + People + Place

We are excited to see artwork installed across the city centre as part of the Public Art Programme. The project has been years in the making, involving a range of local people, students, businesses and stakeholders from across the city to add vibrancy to our city streets.

—Councillor Philip Price, Cabinet Member for Transport and Infrastructure

We are thrilled you have chosen to go on a cultural tour of Hereford city, with incredible art to discover, designed by some of the country's most talented artists.

The trail is a fantastic way for you to get out and about in some of the best locations Hereford has to offer, enjoying these fantastic works of art, as well as making memories with family, friends and loved ones.

Our trail map will help you navigate your way around the city. It will show about one hour to complete at a moderate pace. Along the way you will also be able to unlock more information using QR codes located next to each artwork.

Thank you for taking this journey with us and enjoy the trail!

Share your photos!

We love to see you out enjoying the trail. Post your photos to social media using #arttrail



Wall Murals

Eight wall-based murals commissioned by Studio Response to celebrate Hereford's rich identity, heritage and connection to nature. Situated at key gateway locations into and around the city the artworks help to tell our city's cultural story.



Sculpture Trail

A partnership project jointly commissioned by Hereford College of Arts and Modern Arts to celebrate 170 years of creative education in the city.

The trail draws inspiration from past English laws of the 17th and 18th centuries that required shops to display visual trade advertisements created by local artisans. The project reimagines this tradition for the 21st century, creating dispersed signage brackets across the city centre.



Hereford Public Art Collection



Why does Hereford need public art?

In 2012 the arts delivered creative workshops designed to raise the profile of the public art programme and commission a group of artists to create a public art strategy for Hereford, and identify the development of a new public art strategy for Hereford.

The project was a response to the current programme of public art in Hereford, including what has been achieved to date and the city would look to the future, identifying what the future could be and what could be addressed in future years.

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Shaping the public art programme

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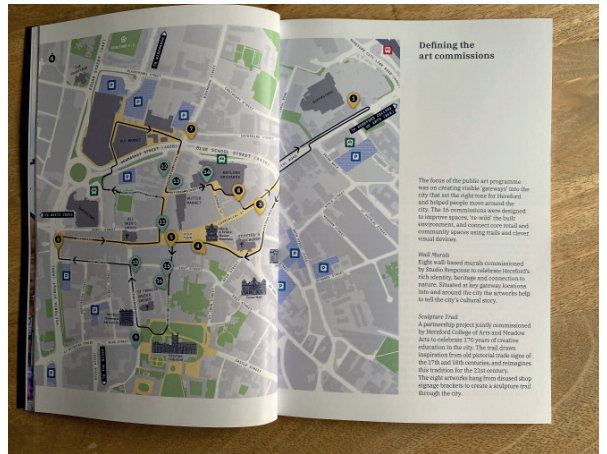
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Defining the art commissions

The focus of the public art programme was on creating a vibrant, engaged and inclusive city. It was a key element of the city's identity and a key element of the city's culture. It is a key element of the city's identity and a key element of the city's culture.

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A new hanging sculpture trail

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Image: Art + People + Place, Hereford Public Art Collection.



The Hereford Public Art Trail was commissioned in partnership with Studio Response. It formed part of the Hereford City Centre Improvements (HCCI) project delivered in 2024.

The overall project aimed to refurbish the historic core of Hereford through investment in the streetscape, landscaping and public realm, and was jointly funded by Herefordshire Council and Marches LEP.

The public art programme included the delivery of artist-led consultation workshops, a city-wide public art strategy and a series of permanent public art commissions in Hereford city centre.

The vision for the trail has been developed by the Hereford Public Art Steering Group – a collaboration of organisations, artists, students and businesses in Hereford – who want to enhance the setting of Hereford and create an ongoing cultural draw for the city centre.

herefordshire.gov.uk/publicart



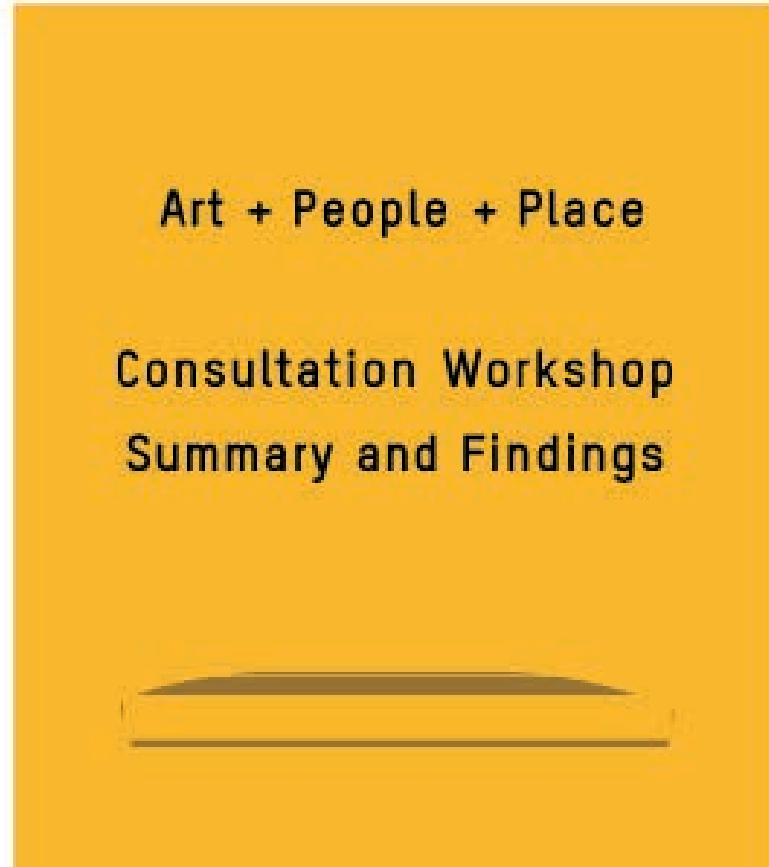

 Herefordshire Council
  Marches Herefordshire
  herefordshire.gov.uk
  @hfdscouncil1

 Studio Response
  HCA Hereford City Centre Improvements
  meadowArts

Image: Art + People + Place art trail map.

Appendix

A1. Public Consultation Report



Introduction

In June 2023 we commissioned four artists and collaborative partnerships to devise and deliver creative workshops that aimed to promote creative discussions, share ideas for future public art commissions and inform the development of a new public art strategy.

Contents

- 2. Introduction
- 4. Workshop posters
- 6. Risograph Printing
- 8. Explore/Collect/Make
- 10. Poetry Workshops
- 12. Interactive Workshops
- 14. HPASG Meeting
- 16. Findings / recommendations
- 18. Key Locations

Appendix A - Reflections from Workshop Artists

Appendix B - Participant's Poems

1.1. Context

As part of Hereford City Centre Improvements (HCCI), Studio Response has been appointed by Herefordshire Council to deliver a contemporary public art strategy, alongside an initial programme of works encompassing the historic core of Hereford.

We believe that site-responsive public art can inspire, transform and create a sense of place whilst engendering positive social and physical changes in the public realm. The Art + People + Place public art strategy will therefore aim to establish a robust framework for future contemporary public art projects in Herefordshire and set out a route-map for the delivery of this vision.

The artist-led workshops and events outlined in this document formed the first of a series of Art + People + Place public art commissions and act as part of the consultation process. Using a shop space as a base for citywide activity, the workshops aimed to creatively engage with those who would not necessarily be heard through traditional consultation events.

We are acutely conscious that there are already hard-working and committed organisations and agencies working in Hereford city centre. Our aim is not to supplant them or their work in anyway, but rather to forge partnerships, support and augment existing works and programmes as required. Moreover, we recognise the importance of engaging in cross-sectoral delivery partnerships and involving all in developing community asset-based public art commissions.

1.2 Objectives

To start the conversation, we looked to engage people and potential partner organisations in Hereford to gather ideas that can feed into the final public art strategy and ensuing commissions. This commission aimed to:

Creatively explore what is important to the people of Hereford and what improvements can be made through informed public art projects, whether this be permanent works, ephemeral, temporary and/or socially engaged activities.

Understand current perceptions of public art in Hereford, and expand perceptions of what future public art in the city can be.

Develop key themes that could be addressed in future commissions, including refining and adding more detail to those already identified below:

- The climate emergency, environmental sustainability, active travel
- Health and wellbeing
- Nature, ecology and rurality
- Art as celebration / commemoration
- Gender representation, equality and diversity.

Herefordshire Council had also identified the following points as warranting potential exploration:

- Art describing place- as it is or as we would like it?
- Art connecting different public spaces
- Art as celebration
- The place of abstract art- curiosity and wonderment
- The women's voice in public spaces-addressing under-representation.
- Small pieces in large spaces-finding the unexpected
- Community led art-empowering local voices.
- Public art and climate change
- Art and protest-commissioning paradigm shifts.

Form relationships with organisations that could act as potential partners for future public art commissions and projects

Provide artists with paid opportunities to share their work in a public context - with a focus on Herefordshire based artists. Giving time to consult with creative practitioners directly about their experience of working in the county and views on any support that could be put in place.

Identify potential locations that could benefit from public art interventions.

Include in the programme of events a pilot meeting of the Hereford Public Art Steering Group, (HPASG). Bringing together representatives from arts organisations and the creative sector, the group aims to develop into a

regular source of guidance and ideas for public art in the City.

1.3 Overview

We secured an empty shop (Unit 18, Gomond Street, Hereford) in the heart of Hereford City Centre as a base for the delivery of the artist-led workshops and socially engaged events between 19th - 23rd June 2023. This offered an opportunity for artists to spend time in Hereford City Centre, gaining an understanding of and responding to its people, place, culture, heritage and future ambitions for art in Hereford's public realm. This space also offered the opportunity to share the process and outcomes from the workshops with a broader public on the final day through a sharing event.

For the purpose of this commission, we consider socially engaged practice to "include any artform which involves people and communities in debate, collaboration or social interaction. ... The participatory element of socially engaged practice is key, with the artworks created often holding equal or less importance to the collaborative act of creating them" (Definition from Tate)

Through an open call process we appointed four projects which are outlined on the following pages.

Riso Printing Workshops

with artist Jess Bugler



Wednesday 21st June
3pm - 4.30pm

Thursday 22nd June
3pm - 4.30pm

Come and try Risograph printing. A chance to create your own bright colourful print about Hereford - what you love about this city and what you'd like to see here in the future.

Unit 18, Gomond Street, Hereford

All ages welcome, under 18s to be accompanied by an adult. For further information, including accessibility and to book your free place email: alexander@studio-response.com

Explore/Collect/Make

with artist Jenny Cashmore, medical herbalist Sara-Marie Senior and the Friends of Bartonsham Meadows.

Explore
Thursday 15th June
6pm - 7.30pm

A friendly explore and walk at Bartonsham meadows thinking about plants, hope and the future. Research to feed into a bespoke drink based on the site.

Collect/Make
Thursday 22nd June
12pm - 2.30pm

Create a bespoke drink together drawing on ingredients from the meadows.

Meeting at the Green Street entrance to Bartonsham Meadows, Hereford

All ages welcome, under 18s to be accompanied by an adult. For further information, including accessibility and to book your free place email: alexander@studio-response.com



Poetry Walks and Workshops

with poet Emma Beynon and artist Emily Hedges

Guided City Walks
Wednesday 21st June
Thursday 22nd June
1pm - 2.15pm

Explore the city through poetry, freewriting and metaphor.

Drop-in Poetry Workshops
Wednesday 21st June
Thursday 22nd June
2.30pm - 5pm

Short and playful creative writing activities focusing on your experiences of Hereford - memories of places and events, thoughts on buildings and space, and imagining a future Hereford.

Unit 18, Gomond Street, Hereford

All ages welcome, under 18s to be accompanied by an adult. For further information, including accessibility and to book your free place email: alexander@studio-response.com



Interactive Installation

with artist Nuala Hussey

Wednesday 21st June
1pm - 5pm

Thursday 22nd June
1pm - 5pm

Drop in to a laid-back art and crafts workshop that gently explores lighting and optics.

Unit 18, Gomond Street, Hereford

All ages welcome, under 18s to be accompanied by an adult. For further information, including accessibility email: alexander@studio-response.com



Risograph Printing

Led by artist Jess Bugler

2.1 Introduction

Jess Bugler is an artist and printmaker based in Hereford. Her practice involves using drawing, painting and print to explore contemporary issues, interweaving traditional relief processes such as linocut with modern technology from lasercut, to risograph printing to create innovative, and provoking art, often in the form of installations. Jess is also a teacher and runs the print room at Hereford College of Arts.

2.2 Project overview

Working with current students from Hereford College of Arts, Jess ran a series of Risograph printing workshops, an accessible and sustainable printing process that uses a low-energy machine to create bright bold stencil prints on 100%

recycled paper.

A range of materials were provided to allow participants to write, collage, or draw about their favourite places and activities in Hereford, with the results being scanned into the Risograph printer to be transformed into bold fluorescent blue A3 prints. Participants were then encouraged to create a second piece about how they want Hereford to be in the future, and any themes that are important to them and/or are currently underrepresented. These images were again scanned into the Risograph to be printed, this time in bright pink.

As well as a copy for participants to take home, a large colourful public display of prints was created, with additional copies also being compiled into a separate book, with a cover designed by a current

BA Illustration student at Hereford College of Arts.

2.3 Participants

- Hereford College of Arts students
- Art4veterans
- Friends of Bartonsham Meadows
- Hereford Sixth Form College students
- Close House After School Club
- Members of the Youth Council
- Public drop-in sessions





Explore / Collect / Make

Led by artist Jenny Cashmore

3.1 Overview

Jenny Cashmore is a contemporary, multi-disciplinary artist living in the Wye Valley on the English/Welsh border. Working individually and collaboratively to produce and respond to projects, exhibitions, residencies and commissions, outputs are shaped by the context of the project and the specifics of the place and community. Some examples include: remote collective action utilising a community radio station; in person gathering and happenings thinking about balance at a time of balance (Equinox); pop up nail bars offering bespoke coloured polish reflecting site specific cultural and environmental characteristics; experimental walking exercises and live encounters between body and architecture.

3.2 Project overview

Having identified Bartonsham Meadows as a site of successful community action and a place of hope in relation to the climate emergency and biodiversity loss, Jenny proposed the creation of a bespoke drink based on plants found on the meadows. Researched and produced communally around the longest day, the drink was envisioned as a celebration of Hereford.

Working with Medical Herbalist Sara-Marie Senior and the Friends of Bartonsham Meadows, Jenny led a series of sessions, including a guided walk to identify plants growing on the site, with exercises to guide participants to think about place, hope and the future and a session to collect ingredients and mix the final drink. The drink was then shared at

the public exhibition at the end of the week where a collective cheers was held along with a series of gentle provocations.

3.3 Participants

- Friends of Bartonsham Meadows
- Public drop-in

Poetry Workshops

Led by poet Emma Beynon and artist Emily Hedges

4.1 Overview

Emma is a poet and creative practitioner who uses creative writing to help others to gather their ideas and develop their own voice about the world in which they live. Emily studies Fine Art at Hereford College of Art, she is interested in exploring a sense of place and social history through visual imagery and storytelling. Emily is also a freelance Picture Researcher and during Covid set up a quilting project for People Seeking Sanctuary which has developed into a Saturday-Morning-Drop in quilting workshop at Hay Castle.

4.2 Project overview

At 18 Gomond Street Emma and Emily recreated a 1950's/60's style Library; with desk and chairs, old books and maps of Hereford, an

old typewriter and note cards and index boxes. Also on display was a slideshow of existing public art in Hereford and a series of items from the handling collection at Hereford Museum, which together acted as prompts for participants to think about memories of Hereford, locations which are special to them and any stories that relate to these places.

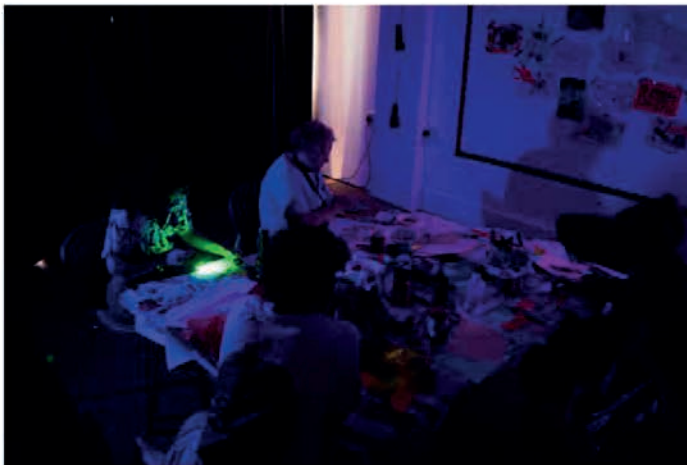
On one wall a map of Hereford was projected onto a canvas screen and participants were invited to write a memory of a place and attach it to the screen in the corresponding location. Emma also ran drop-in one to one poetry conversations, scheduled guided poetry walks to capture the city through words and also hosted pop-up poetry workshops/conversations off site with groups who could face barriers to visiting the shop space. All of the

poetry written over the week was printed out and put on display for the public exhibition.

4.3 Participants

- Herefordshire Mind ArtSpace
- Hereford Sixth Form College
- Public drop-in sessions





Interactive Workshop

Led by artist Nuala Hussey

3.1 Overview

Nuala is an artist based in Hereford who is closely involved with artist-run Arteite3 Studios, her art and workshops often have themes of geography, location, and the ethereal. The type of work she produces fluctuates depending on what projects come her way. The lessons she learns from one project leads into the next. The subject of an illustration inspires an interactive art installation, the lighting in the installation is reflected in the colours of a later painting, the composition of the painting inspires the design of a poster and so on.

3.2 Project overview

Nuala used optics and lighting to provide a low-stakes communal space that aimed to encourage people who might not engage with 'art' or art workshops to participate. With an interest in how environments can affect perception, she constructed a light-controlled space in which to run accessible arts and crafts activities. Visitors were invited to take different coloured torches into the space with them, which, along with coloured spot lights in the space, affected how the available materials and resulting artworks looked. There was also a display wall on which participants could share their outcomes with the public.

3.3 Participants

- Public drop-in



HPASG meeting

June 23rd meeting



Post-it notes

- No more bull or apples please
- Consider curatorial platforms or gallery space or project spaces as an alternative
- 170 years of HCA! Let's celebrate art education and production in the City and its bright future
- Make sure that there is investment that involves the community & local artists centrally – not just high profile artists that consume the majority of available budgets. Needs to be embedded in the community.
- Artist in every empty shop
- Art college leaver in every primary school
- Talk to the people and not just the “art” people
- Get s106 money!
- Create artist network or support system
- Link HCA students with artist
- Value art – what does art + creative sector bring into the County – Show us as info graphics.
- Host a large public art conference / symposium with Herefordshire partners – look at rural arts, health and wellbeing, young people working with artists, the net zero journey through the arts, beauty in the City through art.
- Help arts orgs / artist hear about opportunities to get funding / projects / commissions
- Get artist reps on council
- Arts, health + wellbeing = huge potential
- Green spaces – art
- Art installations that are robust and can be touched.

Hereford Public Art Strategy VISUAL NOTES 23/6/23 COLLABORATION & PARTNERSHIP



Findings

Findings from these workshops will be used to develop briefs for the initial series of public art commissions as part of Hereford City Centre Improvements (HCCI), as well as informing the longer term public art strategy

6.1 Key themes identified

Key themes that emerged through conversations and workshop outputs included:

Care and concern for the local rural environment and flora/fauna, especially the River Wye and Bartonsham Meadows and in light of river pollution, climate change and biodiversity loss.

The sense that Hereford has amazing culture to be proud of, but that it doesn't currently value or communicate it publicly as much as it could.

Cultural activity is currently pushed to the outskirts of the city - HCA seen to operate in its own bubble; Cup Ceramics on an industrial estate out of outside city centre for example Art school activity not visible in

city (including world renowned Blacksmithing course, outside of Ferrous Festival)

Disused shops not being utilised and a general lack of activity in the city centre after the shops shut.

Lack of public programmed accessible arts programming/workshops/support in the city.

Young people not seeing their views/interests represented in public art - current nostalgia/historical themes.

Unique histories to be celebrated - farming, river, local industries, local figures - (current under-representation of female figures)

Much of city centre/routes in and out of city viewed as unsafe at night Lack of places/provision for young people to meet up

A lack of opportunities for local artists to showcase work in the city centre. There have been safety concerns surrounding open studio events where the public have been invited into artist run studios/their place of work.

Transport - stripped back bus services making it hard for rural communities to access the city/culture

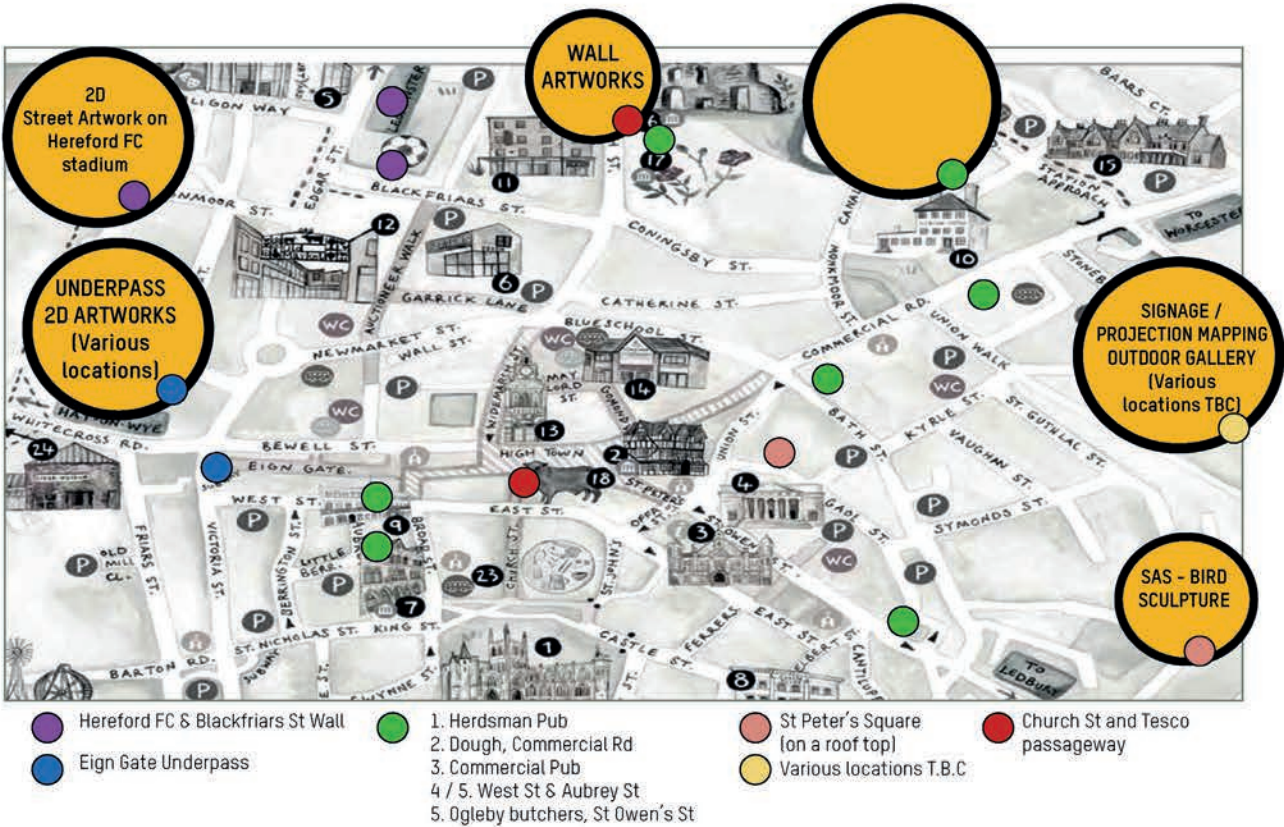
6.2 Initial brief concepts

Murals

Showcase infrastructure

6.2 Potential longer term projects

Key Locations Map



Appendix A

Emma Beynon - Reflections

Recommendations from Hereford Sixth Form College students:

- Aylestone Hill – a ski lift
- Aylestone Hill – a travelator
- Get an escalator on Aylestone Hill
- Make a car park CLOSE to Sixth Form College
- 'Bulldoze the area surrounding Tescos, steel garage and Debenhams and make a greener, more engaging core for transport in Hereford'

A lot of the sixth formers expressed a desire for more places to hang out. They spend a lot of time around the station waiting for trains, so that might be a potential site.

'The river is the foundation of the city and I wish it was more integrated with water features scattered about the town and small streams redirecting foot-paths back towards the river' potential and of it being stuck in the past, but what came through was a feeling of fondness for the place.

In the poems they talk of hanging out on the top of the old multi-storey car-park and in McDonalds and bookshops.

There's a sense of them feeling under-represented, particularly by what they see as hackneyed symbols and images associated with the town – the cow, the Old House, the apple etc. which are irrelevant to them.

In the poems there was a sense of them feeling that Hereford is under-achieving – not living up to its potential and of it being stuck in the past, but what came through was a feeling of fondness for the place.

Conversely, the older groups – Art Veterans and participants from Mind love the old traditions of Hereford and feel anchored by the symbols the young ones don't like.

On the poetry walks, participants enjoyed the hanging baskets and the circular benches with the trees planted in them.

There were comments that the Art College is too remote, in a bubble – that it should be more inclusive, to welcome people from the city.

My observation – it's surprising how many people there are hanging out in the city centre when so many of the shops are empty.

Jenny Cashmore - Reflection/ Evaluation of activity:

There was a good interest around the concept of the workshop.

Ruth, Friends of Bartonsham Meadows said that the activity connected them with a new audience.

It demonstrated a number of different engagement points. Workshops; being outside together; walking on site, exploring site; creative thinking about the future.

Sharing: a collective cheer/ a collective moment, using taste to connect us to another space, creative thinking about the future, connecting people and spaces.

It engaged people in an indirect way to think about public art and broadened the horizons of what public art can be – engagement / social outcomes / something to share rather than a physical object.

My way of working was responsive to the communities I engaged with and the site – using them to help shape the project, workshop and outcomes. This meant there were various avenues I pursued in the planning stage that didn't result in a final workshop or part of the final outcome. There were some interesting options around creating a jug/cup for the future that could have been used at the sharing (or even designs that were proposals for a jug/cup). I also hoped to engage with the History group to explore around ritual/customs/past use to inform the work (but they had lack of time to engage or discuss possible lines of enquiry in the time-frame). Also to link in with a community kitchen / group to explore making the drink collectively (also couldn't pin down)

I always try to work positively within the parameters of projects. Here it was a short time-line to identify and open conversations to explore ways people might like to be involved. However we had a good turn out for

the evening walk.

A longer time-line could have meant I had a broader engagement from other groups.

I had a really great range of initial conversations/ possibilities but a short time frame meant it was difficult to overcome some engagement barriers for some groups / organisations and ways of producing etc.

My findings had a strong environmental slant due to the location but I think this fitted well to balance the more central city conversations happening in and around the shop. Bringing the drink to share was a way of bringing the outside in, and connecting everyone sensually and bodily to an outside space.

Jenny Cashmore - Reflections from HPASG meeting:

Generally I thought the conversations seemed really positive.

Expanded notion of public art – be sure to define this and what this means for audiences and partners.

I think my consultation highlighted the potential for public art to be less tangible, and more experiential – either happening in the public realm as artworks in their own right, or as part of a wider programme to accompany more traditional public artworks. (Collective moments

/togetherness / participatory / collective actions /sharing of food and drink / usable artworks)

Co-production – define for all parties involved.

I liked the suggestion of working party to bring interested organisations together. Perhaps this could also involve individuals from local communities?

We didn't talk much about long term investment in communities and relationship building. I think strategies need to really show long term commitment to building relationships with communities and exploring what they want and how to work together going forwards to ensure meaningful engagement and experiences happen. Also involve communities early on.

Also need to address commitment to sustainability and equality/diversity.

Jenny Cashmore - Contacts made

Friends of Bartonsham Meadows – good strong group of active residents with strong communication network – great community of people involved in Hereford in various ways. They were great at trying to connect me with other individuals who may have been of help.

Herefordshire Wildlife Trust – Bartonsham meadows – David Hutton

Bartonsham History Group – source of information / I think they would possibly be involved in future projects

Cup ceramics – would potentially be interested if a longer lead in – think they would be a good future partner.

After school club at Cup Ceramics – said they needed more time if wanting to bring in an outside artist due to vulnerable children attending and project planning of activity.

HCA – fablab or similar (possibly open to outside collaborations in the future.)

St Peters and St James Church – possible venues and groups to engage with

Venventure – training rooms next to Bartonsham meadows – Pastors that support people in Hereford.

Community Farm – difficulty getting people off site due to transport, and limited space facility wise when asking about using kitchen together with one of their groups. May be good for other activities in the future.

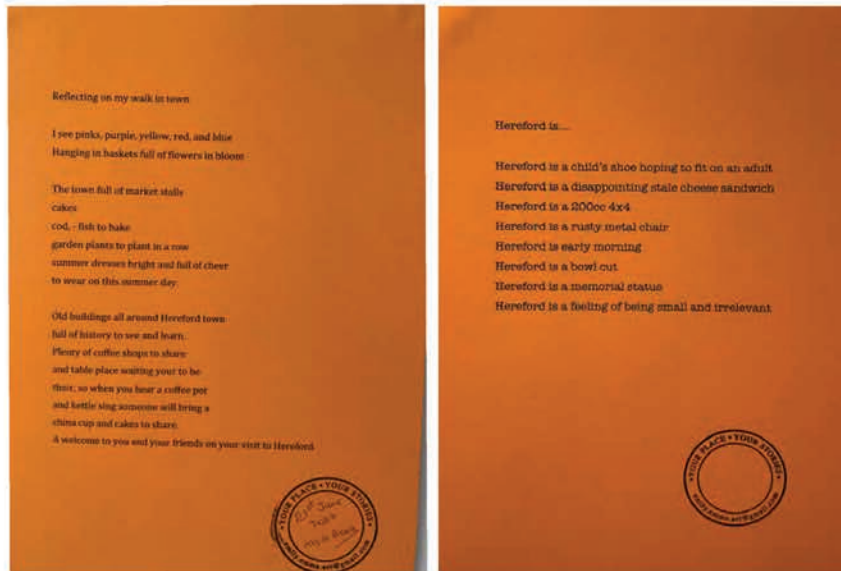
Rowen McOnegal – herbalist and natural pigment artist living nearby – would have been interested if hadn't been away.

Sara Marie Senior /Fodder Wholefoods – recommended Sara to me.

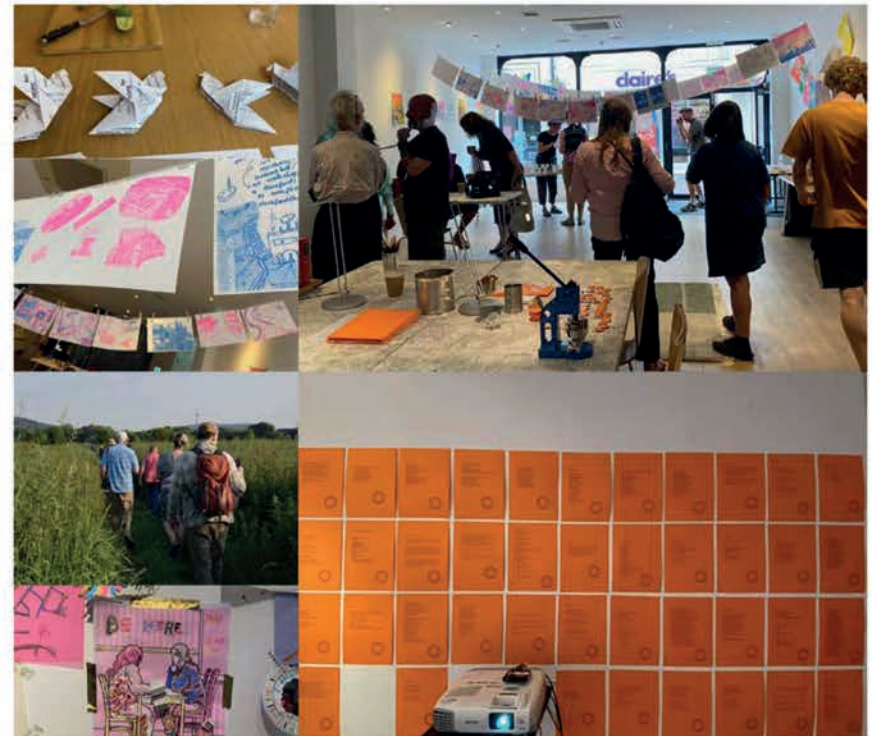
Growing Local – Thursday Lunch club

Appendix B

Poems



Posters and pictures



Thank you!

Art + People + Place Workshop Artists

Nuala Hussey / Jenny Cashmore, medical herbalist
Sara-Marie Senior and Friends of Bartonsham Meadows /
Jess Bugler and students from Hereford College of Arts/
Emma Beynon, Emily Hedges, Cat Evans,
/Alex Paveley, local community participants,
Herefordshire organisations & collectives, educators,
creatives & cultural champions
for your time, support and generosity of ideas.



A2. HPASG Terms of Reference

ART + PEOPLE + PLACE

Hereford Public Art Steering Group Terms of Reference

Mandate

- The Hereford Public Art Steering Group (HPASG) will:
1. recommend criteria and brief for the commissioning of public art installations to Herefordshire Council;
 2. have authority for entering into agreements and contractual obligations within the limitations of approved budgets for the commission of public art installations which meet the criteria noted above.
 3. have authority to spend money within an annual budget (this could be S106 funds) approved by Herefordshire Council; and
 4. submit an annual report to Herefordshire Council describing the activities of the previous year.

Membership Composition

The Committee will be comprised of the following 7 voting members:

- One Council Liaison (or alternate)
- Council staff members with the appropriate technical expertise (art, culture, heritage, planning and placemaking etc), to be appointed by the Council (or alternate)
- Two Artists, appointed by Council (a budget for a day rate and travel expenses will be required for freelancers)
- One developer of residential or commercial properties in Herefordshire, appointed by Council on a project by project basis.
- One Arts consultant /Architect/Landscape Architect/Planner familiar with public art programs, appointed by Council.
- One Member at Large that is familiar with public art projects, appointed by Council,

The Member at Large appointed by Council must be a resident of Herefordshire. Other Committee members appointed by Council do not need to reside in Herefordshire but must work in Herefordshire or have knowledge of the community.

Quorum

Majority of members (4)

Meetings

The HPASG will meet the second Thursday of each third month at a location to be decided.

Meetings are typically held in: January, April, July and October

Public Art Selection Panels

The Hereford Public Art Steering Group shall perform the duties in the selection process; however, a designate panel may be formed at the discretion of the Group depending on the public art commission. External guests to a panel are chosen for specific areas of expertise or knowledge including those with economic development, culture, heritage, expertise, local artists, creatives or curators from where the work will be sited, and community members who are regular users of the space. At least two members of the panel will be members of the HPASG. HPASG members rotate on the Selection Panels to ensure different perspectives are captured and appropriate for each site/location.

Selection Panel Goals

The goals of the artist selection process are threefold:

- to implement the agreed upon the aims / brief of the project through an appropriate art selection.
- to seek quality and integrity in the artwork; and
- to choose professional artist(s) / artist collective who will best respond to the distinctive characteristics of the site with suitable materials.


In some instances, groups that might have a special interest in the project will be invited to appoint non-voting advisors to the adjudication process. The Selection Panel prior to making a final decision would solicit the comments of these advisors and/or public feedback as needed. The Selection Panel forwards its recommendations to HPASG for approval at the completion of the selection process. HPASG reviews and approves the Selection Panel's recommendations or alternative.

Selection Panel

Selection Panel members must be well informed about the project for which they are selecting an artist. It is important that members be provided with the submission qualifications of all the artists for review prior to shortlisting. They should also be provided with written materials and drawings on the specific areas for which the selected artist could be working.


Panelists will have one vote and no member should have the right of veto. The Panel will base the selection of an artist on a consensus vote. If a consensus cannot be reached, then the majority vote carries the decision. The Selection Panel will have the option to make no selection if there is not a submission that warrants consideration.

A3. Example HCCI - Brief to Artists

Art + People + Place 


Victoria Street/Eign Gate Underpass
Artist Brief



Art + People + Place 


Permanent Commission for Hereford City Centre
Street Artworks.
Artist Brief



Art + People + Place 


Permanent Commission for Hereford City Centre
Passageways Street Artworks.
Artist Brief



Art + People + Place 

Permanent Commission for Hereford City Centre
Heritage Makers Sculpture Trail.
Artist Brief



Art + People + Place 

Art + People + Place Arts Programme
Public Art Trail Booklet and Publication
Design Brief



Art + People + Place



Permanent Commission for Hereford City Centre
Street Artworks.

Artist Brief



CONTENTS

1. Introduction and background
 - 1.1 Landmarks, gateways and creative placemaking
2. Location overview
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1. Introduction and background to the commission.

The Hereford City Centre Improvements (HCCI) programme is a strategically important regeneration project funded by Marches LEP and Herefordshire Council. Several developments are underway to improve facilities and create a more attractive city centre environment for residents, visitors, workers and local businesses, ensuring they have a great experience when they are there. This includes work in the historic core of High Town and the adjoining Cathedral and River Wye Quarter with improvements to paving, street furniture, landscaping, street trees and public art to create a more attractive environment. The aim is that these environmental improvements will increase footfall, improve active travel opportunities and air quality, and promote future investment in the city.

Studio Response brings people together to produce site-responsive art in the public realm. They broker cross-sector partnerships and advocate that creative practice be at the heart of our public spaces. Working in partnership with Herefordshire Council, Studio Response is tasked with the delivery of the HCCI public art programme titled - **Art + People + Place**. The arts programme includes the delivery of artist-led engagement workshops, a city-wide public art strategy and a series of permanent public art commissions in Hereford city centre.

The aim of the public art programme is to build upon best practice in the delivery of contemporary, community-relevant and place-responsive art in the public realm. At its core is the establishment of a new Hereford Public Art Steering Group (HPASG): a collaboration of public representatives, organisations, artists, students, young people and businesses in Hereford. Its remit is to guide and promote future public art opportunities in the public realm as a sustainable and cultural draw for Hereford city centre.

The **Art + People + Place** programme is a series of commissioned projects that reflect and reveal Hereford's identity, culture, and heritage and encourage movement and connection through gateways and landmarks into and around the historic and cultural core of the city. The artworks produced by artists, designers and makers will be aesthetically striking and site-specific (both physically and socially). They will aid legibility and respond to the pattern and scale of streets and building frontages in and around the historic core of the city centre.

The **Art + People + Place** objectives are to:

- To work with artists, designers and makers to celebrate the history, heritage and vibrancy of culture in Hereford.
- Create renewed cultural experiences in the city through the creation of 'gateway' contemporary arts projects that are community-focused and can offer unique experiences for people living, working and visiting Hereford.
- Create artworks that contribute to a sense of arrival, enhance placemaking, are destinations and that encourage people to linger and interact, sustaining interest over frequent visits
- Create artworks and trails that contribute to a sustainable movement network with greater provision and priority for pedestrians, cyclists and public transport users
- Improve liveability, recreation and play by bringing people into existing and new green spaces and raising awareness of ecology, nature, the climate emergency and responsive social infrastructure
- Create artworks on main routes and trails into and through the city that are inclusive, site-specific and aid legibility; and
- Ensure all artworks are implemented to the highest standards.

1.1. Landmarks, green gateways and creative placemaking.

“Any part of a town — large or small — which is to be identified by its inhabitants as a precinct of some kind, will be reinforced, helped in its distinctness, marked and made more vivid, if the paths which enter it are marked by gateways where they cross the boundary.”

“Many parts of a town have boundaries drawn around them. These boundaries are usually in people’s minds. They mark the end of one kind of activity, one kind of place, and the beginning of another. In many cases, the activities themselves are made more sharp, more vivid, more alive, if the boundary which exists in people’s minds is also present physically in the world.”

Source: Christopher Alexander, et al., *A Pattern Language: Towns Buildings Construction* (New York: Oxford University Press, 1977) p277.

When entering Hereford city centre the sequence of views experienced determine our first impressions of the place, whether from arrival at the train station, or via other forms of public transport, by road, cycleway or on foot.

The multiple entry points into Hereford can be confusing, do not always reflect the culture, vibrancy and history in the city centre or can be at times perceived as intimidating.

In the appropriate locations, street and public artworks can positively contribute to Hereford’s core legibility, cityscape, and wider regeneration aims which are to bring people into the city centre and provide them with engaging cultural experiences

Since the 1960s street art has proven to be a powerful means of engaging the public with societal concerns in urban public spaces. Encounters with public art and street art can create meaningful social dialogue and provides new ways of seeing and experiencing the urban fabric of everyday life.

Through the lens of environmentally engaged public /street art, we seek to visually reconnect Hereford’s core city centre with its surrounding natural landscape acknowledge human impact and agricultural traditions at ‘gateway’ locations. We would like to commission artists that create nature, environmental or heritage inspired street art and murals to provide visual re-wilding of the built environment, as a catalyst for transformative social change. It is also important that this speaks to the history, heritage, identity and culture of the city and its people, and the specific locations themselves.

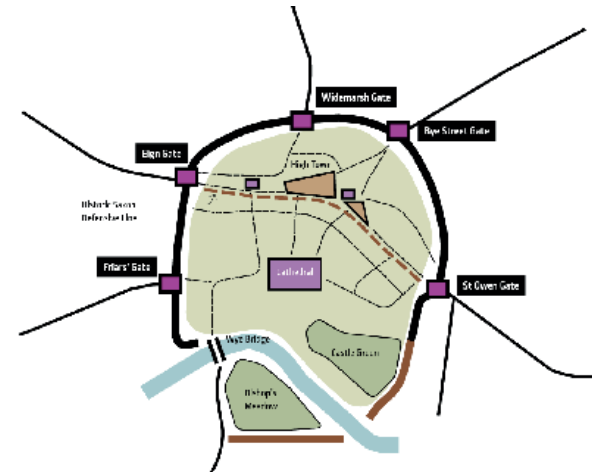


Image: The key elements of the medieval city as interpreted from John Speed’s map 1610. Hereford City Masterplan, p108.



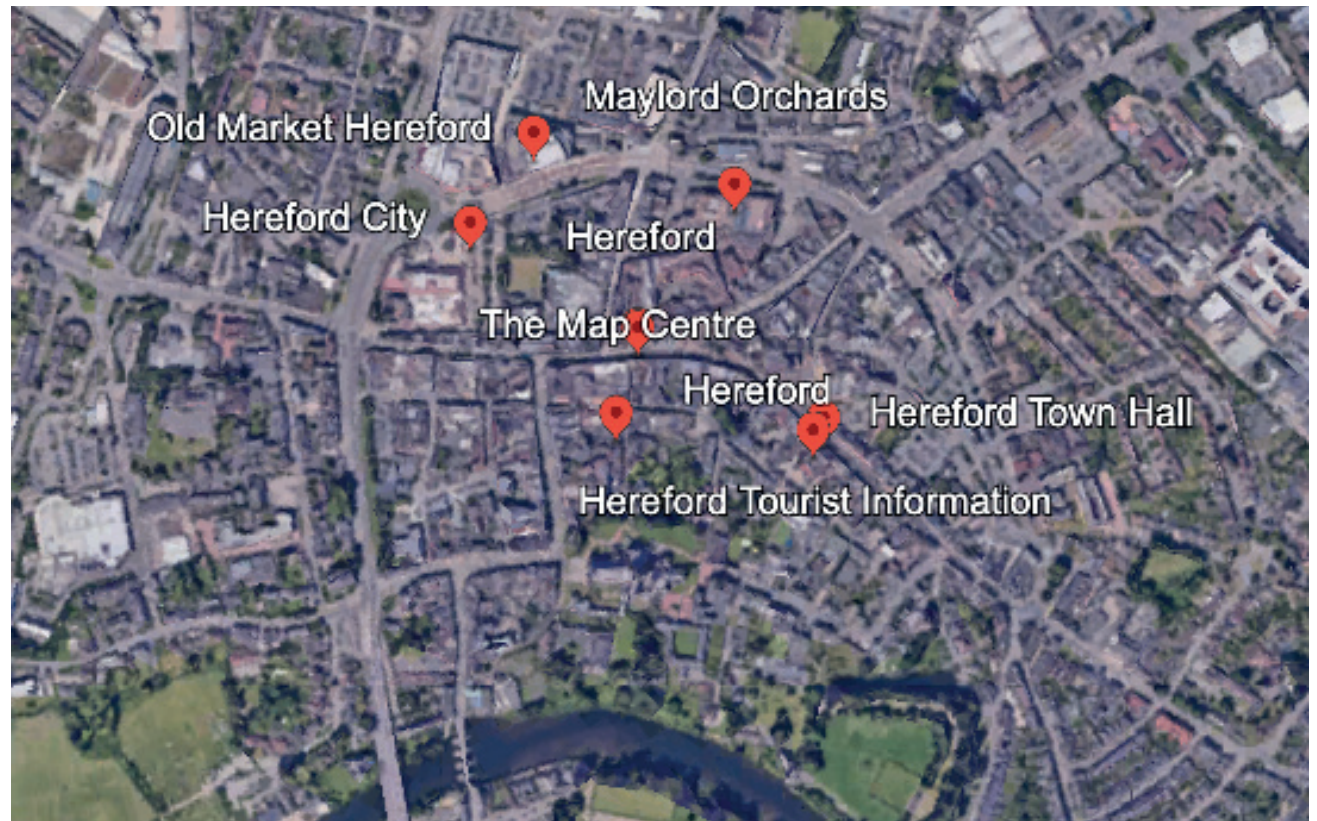
Image: HCCI -workshop led-by Jenny Cashmore with The Friends of Bartonsham Meadows, which is located next to the River Wye to the south-east of Hereford city.

2. Location overview

Hereford is a cathedral city and the county town of Herefordshire, England. It lies on the River Wye, approximately 16 miles (26 km) east of Wales, 24 miles (39 km) south-west of Worcester and 23 miles (37 km) north-west of Gloucester. With a population of just over 58,000, it is the largest settlement in Herefordshire. The built-up areas of the county have grown more rapidly (by 8%) than the rural areas (by 6%) during the last two decades. It is now known chiefly as a trading centre for the wider agricultural and rural area.

Herefordshire has the fourth lowest population density in England, with 187,000 residents dotted throughout its 842 square miles. Over half (99,600; 53%) live in areas defined as 'rural', with the majority of these (80,300 people; 43% of the total) in the most rural 'village and dispersed' areas. Just under a third of the population live in Hereford (58,300 people), and just under a fifth in one of the three largest market towns of Leominster (11,900), Ross (11,000) and Ledbury (9,400).

Interestingly Hereford has a much younger profile than the county, with relatively high proportions of young adults and young children. The most rural areas have relatively more people of older working and early retirement age (50–70-year-olds). The market towns and other areas (including larger villages like Colwall and Credenhill) have a profile more like the county overall.



Google earth map of Hereford City Centre.

3. Brief - Hereford Street Artworks.

The overarching ambition for this commission is the delivery of high-quality, contemporary street artworks that are relevant, site-responsive and engaging, and that support the vision and objectives of the wider Art + People + Place arts programme.

The proposed artworks should contribute to a sense of arrival and add value by introducing another layer of interest, intrigue and vibrancy for Hereford city.

We seek to appoint an artist, designer or artist collective for each of the three identified gable ends, which constitute key gateways into Hereford city centre. The three proposed gable ends are located on:

- a. The Commercial Inn -
44 Commercial Rd, Hereford HR1 2BG
- b. The Herdsman Pub -
54 Widemarsh Street, Hereford HR4 9HG.
- c. Bastion Mews (Dough) -
37 Commercial St, Hereford HR1 2BS

We appreciate the tight timescales; however, the appointed artists will have access to local groups for consultation and public engagement as part of the design development of the artworks. These include arts, education and health organisations, youth groups, community action groups and wildlife/conservation charities. This could be an opportunity to creatively respond to making the city's fabric and cultural offerings more representative and inclusive, for example through mentoring an emerging artist or co-producing your work.



Map of Hereford City Centre
Location of Street Artworks

-  The Commercial Inn
-  The Herdsman
-  Bastion Mews (Dough)

The gable ends are natural gateways into the historic core of Hereford city centre and have been identified as locations for original, statement street artworks that can signpost and welcome people into the city, giving them a sense of arrival.

There are no preconceptions as to the outcome of each artwork. They could take a literal, typographic, illustrative, abstract or inventive approach. However, the artists should consider the prominent gateway locations and all works should be site-specific and engender a sense of ownership and wonderment for people living, working and visiting Hereford.

In public consultation conducted in June 2023, Hereford's strong connection with nature and landscape, environmental themes, and the culture and identity of Hereford people today came out strongly, so should be considered.

The street artworks should weave together an aesthetic of scale with practical considerations such as the finish of the building façades, any signage requirements from the building owners and the surrounding public realm and viewpoints etc. The works should not impede the functionality of the buildings (by obscuring key signage for example), and any proposed designs should be accessible to all and appropriate to its public context. The artworks should have an anticipated lifespan of ten years.

Permission has been provisionally approved from the building's owners; however, the designs will need to be signed off by the owners and local authority officers (heritage and planning) prior to the work proceeding into the installation phase.

It is advised that consultation also takes place with officers of Hereford City Council and Herefordshire Council, and with local businesses / organisations that are located close to the walls.

It should be noted that Hereford city centre falls within a conservation area. Heritage officers and planners have been involved throughout the project and are fully aware of the selected locations. They will be available to respond to questions throughout the commission.



- a. The Commercial Inn The Commercial is a 3-story Victorian building, now painted - the approximate available area is 25 m² and the external surface is rendered walls.



- b. The Herdsman Pub The Herdsman was once an old commercial hotel located just outside the city walls it was rebuilt in 1861. The area available is approximately 64 m² and 24m² and the external surface area is rendered walls.



- c. Bastion Mews (Dough) Bastion Mews (Dough cafe) is visible from Hereford's ringroad and bookends the entrance to Union Street. The area available is 63 m² approximately and external surface is rendered walls.

3.1. Professional Practice

Prior to commencing the project, the appointed artist must provide details of current and appropriate Professional Indemnity and Public Liability Insurance to the value of £5 million to provide assurances on matters of liability.

It is the responsibility of the artist or artist collective to contract all subcontractors and to ensure that they have adequate and appropriate insurances in place.

Detailed consideration must be given to:

- Health and Safety both in the design proposal and realisation
- Long-term maintenance and heavy use
- Equality Act (2010)

The appointed artist must also demonstrate an up-to-date DBS check prior to commencing the public engagement process. The artist and any sub-contracted representatives must comply with the Construction (Design and Management) Regulations 2015 (CDM Regulations). The artists will be considered a designer under the CDM Regulations.

The commissioned artists and their sub-contracted representatives must comply with all health and safety legislation and guidance when on site. The normal procedures for built structures should apply.

3.2. Commission Requirements Briefing Day

The appointed artists will be expected to attend a briefing day with HCCI representatives and Studio Response to discuss the proposed approach to the commission and to agree the details and practicalities of delivering the commission. This has provisionally been scheduled for 6 December 2023.

Maintenance Schedule

On installation of the artworks, the artists will be required to provide a maintenance schedule that specifies:

- Materials, finishes, processes and British Standard / RAL reference numbers where appropriate
- Design drawings
- Routine maintenance tasks
- Work that may be carried out by the owner or owner's agent, and work which requires the involvement of the artist or a specialist conservator
- Any other information pertinent to the artworks lifespan

Reporting

You will be required to report regularly to Studio Response on the progress that has been made on the commission. The format of this reporting will be discussed and agreed at the briefing day. The feedback received will be shared with the client and with key stakeholders in the commission to keep them informed of progress.

Please ensure that the dates of any community engagement events and workshops are shared with Studio Response in good time in order that key stakeholders can be invited to attend. Hereford Public Art Steering Group (HPASG)

HPASG consists of representatives from the cultural, creative, business, civic and arts educational sectors based in Hereford. The group will be in place for this commission and will be convened at key milestones throughout its implementation.

The appointed artists will be expected to prepare for and attend meetings as required for the duration of the commission.

4. Project Budget

- a). The Herdsman Pub - £20,000 (ex vat)
- b). Bastion Mews (Dough) – £20,000 (ex vat)
- c). The Commercial Inn - £20,000 (ex vat)

A budget of £20,000.00 (ex VAT) is available for each of the above commissions. We will appoint three separate artist / artist collectives as part of the project. Artists contracts will be managed by Herefordshire Council to an agreed payment schedule. The fee shall be broken down as follows:

Stage 1: Concept Design Stage

Stage 1a: £1,000 payable on signing the contract.

Stage 1b: £2,000 payable on the delivery of concept designs and engagement proposal

Sub-total: £3,000

Contract break clause. Project continuation relies on approval of concept designs from stakeholders, planners, heritage officers and building owners. In the event of termination of the project at this phase, no further payments would be made.

Stage 2: Detailed Design Stage

Stage 2a: £2,000 payable on receipt of detailed designs / CAD design (if required) etc.

Sub-total: £2,000

Stage 3: Approval to Proceed

Approval to proceed to be granted by Herefordshire Council and HPASG.

Stage 4: Project Installation on Site

Artist fee: £1,000

Materials / production costs: £12,500

Sub-total: £13,500

Stage 5: Project Completion

Artist fee: £1,000

Documentation:£500

Sub-total: £1,500

TOTAL: £20,000 (ex-vat)

5. Project Programme

Deadline for receipt of expression of interest:	22 November 2023
Appointment made based on EOI:	week commencing 27 November 2023.
Site visit and briefing day with the client:	6 December 2023
Presentation of initial concept designs and proposed engagement works (in person) :	8 or 9 January 2024
Approval of concept designs by the client:	10 January 2024
Presentation of final designs (in person) to the client and for planning approval:	31 January 2024
Approval to commence works on site:	1 February 2024
Installation / application on site complete:	22 March 2024
Project close:	31 March 2024

6. Submission details

Expression of Interest Request

Please read alongside section 3: Brief - Hereford Street Artworks

To apply for the commission please send a PDF document that includes the following information:

- A written statement about your work (word count guidance: 400 words)
- A response to the brief (word count guidance: 750 words). This should include:
 - Why you are interested in the commission.
 - Your understanding of the brief, explaining any challenges, sensitivities and / or opportunities you have identified.
 - Your initial ideas about how you would approach the commission.
- Images of previous work (maximum 8) that are relevant to this commission. You may provide links to websites that document your work instead.
- A written statement confirming you would be able to complete the commission within the timescale and budget set out in section 3: Brief - Hereford Street Artworks (word count guidance: 50 words).

You can submit the text-based part of your application in an audio format or as a short MP4 film. These should be no more than 12 minutes long with a maximum file size of 20MB.

Please send your response by email to: Opportunities@studio-response.com
Ref: Hereford City - Street Artworks

Deadline for receipt of EOI:
5pm on Wednesday, 22 November 2023.

If you require assistance or alternative methods to support your application, please do not hesitate to contact us at: info@studio-response.com.

1. Next steps and disclaimer

We will use the expressions of interest received to make an appointment. We will inform you if you've been successful or not by 1 December 2023. If successful, you will be invited to meet the appointed artists and makers at a briefing day on 6 December 2023.

Artists/ designers will be selected on the strength of their previous work and their initial response to the brief.

Studio Response is committed to equality and values diversity. Our policy is to ensure that applicants are treated solely based on their personal merit and the application of criteria related to the duties of each commission.

Subject to statutory provisions no-one will be treated less favourably than another because of his or her gender (including gender reassignment), disability, marital or civil partnership status, sexual orientation, religion or belief, ethnic origin, colour, nationality, national origin, parental status or age. Information given will be used solely for the shortlisting and appointing of artists / artist collectives based on the context of their practice and its alignment with the commission outcomes as detailed in the section 3: Brief - Hereford Street Artworks.

Data will be held in accordance with the requirements of the Data Protection Act 1998 and will not be used or disclosed to anyone outside of the selection panel.

A4. Proposed public art supplementary planning guidance.

“The role of the Hereford Design Guide Supplementary Planning Document (SPD) is to provide design guidance and good practice advice to help developers, applicants and council officers improve the quality of design in new development, public realm and movement projects across the city. The Hereford Design Guide will also inform emerging policies within the Hereford Area Plan.

In supplementing adopted policy, the Design SPD will be used by:

- Planning Officers to assess the design quality of development proposals when determining planning applications and offering pre-application advice
- Council members when assessing development proposals in advance of and at planning committee
- Applicants and developers when preparing their schemes

It will be adopted by the council as a Supplementary Planning Document and will form part of the Local Development Framework.

The purpose of the document is to add greater detail in terms of design guidance for new development, views and building heights, public realm and movement proposals for the city.”
Source: HEREFORD DESIGN GUIDE SUPPLEMENTARY PLANNING DOCUMENT Draft - January 2019

The appraisal of public art should align with the proposed Herefordshire Council’s definition, set out in the following draft Guidance Note for Art in the Public Realm:

The purpose of the Public Art Guide is to help inform the design guide that has been written for future development, growth and change in Hereford City Centre. The Design Guides are there to help raise the quality of development in the city, improve Hereford’s streets and spaces, and help provide a vision for how growth of the city should be delivered.

The Public Art Guidance note will support the preparation of the emerging Hereford City Masterplan and the design guidelines, the is also the opportunity to adopt the Public Art Design guide by the Council as a Supplementary Planning Guidance Document and form part of the local development framework.

The purpose of the document is to add greater detail in terms of public art guidance for new developments and to support public realm proposals for the city centre. The principles in the public art guide will be informed by engagement with key stakeholders through meetings and workshops. This process will commence following sign off of this document and the principles of adopting a public art guidance note and SPG document. Percent for art / Supplementary planning guidance / s106 policies overview.

Overview

Percent-for-art programs allocate a small portion of capital construction or regeneration budgets (usually one percent) for the purchase, commissioning, and installation of artworks. Percent for art programs are one effective way for local authorities to foster access to the arts and increase the aesthetic value of new developments and government-owned public buildings and public places. Percent for art policy came about to mitigate the effects of a development on the local community.

Percent-for-art policies can apply to publicly funded capital improvement projects and/or private development.

Programs in the UK typically allocate one percent; some programs use the bill of quantities for the development minus professional fees and use one percent of these costs to calculate the costs. Section 106 (S106) Agreements are legal agreements between Local Authorities and developers; these are linked to planning permissions and can also be known as planning obligations or Planning conditions are often applied to the grant of planning permission. These limit and control the way in which the planning permission must be implemented. Aiming to improve the quality of planning applications through the mitigation of any adverse effects.

Context- Planning with Percent-for-Art

Percent-for-art funding is frequently administered by established public art programs that are primarily operated by local authority officers, either through planning departments or by art, heritage and cultural officers or specialist public art organisations. The public art programmes funded in large part by these policies along with other funding mechanisms fulfil several essential duties, including the curation, selection, development, production and maintenance of the art.

Below is an overview of both types of policies and the typical responsibilities of established public art programs.

Public Development Percent-for-Art

A public development percent-for-art policy and program dedicates funds from a jurisdiction's capital budget towards the development of public art projects as part of publicly funded capital improvements (also referred to as civic art). There are several ways in which this funding can be generated:

- levying a percentage against hard and soft capital project construction budgets.
- allocating a fixed amount of the local government's capital budget for public art (typically one percent or more).

- partnering with other government departments, such as planning, regeneration /placemaking, and highways to maximise funding by integrating public art into public infrastructure such as streetscape improvements, public seating, and public transport improvements; and partnering with regional partners, such as a business improvement district, regional transport authority, or academic institution to secure matching funds and to integrate the art into projects in the public realm.

While many public art programs operate within a local authority, some are operated by external non-profit organisations. This model may be advantageous as it may strengthen fundraising from non-government sources and may minimise political interference in the creative decision-making process.

Private Development Percent-for-Art

A private sector percent-for-art policy and program allows the local authority to secure resources for public art from developers as part of negotiated planning application. Through this type of program, government may work with developers in the following ways:

- Work with the public art program to commission public art for public areas on development sites; or
- pay into a special fund for public art that is managed by the local authority; this fund may be used for covering the cost of commissioning, local arts programmes, and/or maintaining public art in a designated area.

- a private sector public art policy helps ensure that developers recognise standards for selecting and commissioning site-specific artworks and identifies a role with independent arts commissioners for the local authority's public art program to work with developers on the selection process for public art in public areas of development sites.

Process

Additional Percent-for-Art Policy Considerations

The following management guidelines are recommended for successful percent-for-art policies:

- Designation of responsibilities, e.g., whether the local authority, independent arts commissioners or local arts organisation will manage the program
- Project framework, e.g., policies establishing provisions for qualifying projects, such as budget, timescale, and quality of the brief to artist
- Suitability of the site location(s) proposed
- Budget considerations e.g., whether the ring-fenced budget is allocated to works on site or retained within a client restricted account for larger projects or projects outside of the development 'red' line.
- Administrative costs, e.g., a percentage/ portion of funds that may be allocated to arts agencies for their administration of the program
- Policies, procedures and special funds for curation, mentoring, contracting, installation, maintenance, conservation, and decommissioning etc.
- Community and public educational projects
- Accessibility considerations, e.g., specifications to ensure that the artwork is in public realm or on property with heavy foot traffic (i.e., not in private offices and other spaces restricted to the public)
- Local preferences, e.g., preferences for awarding public art contracts to local artists
- Ownership of art, e.g., who owns the artwork and whether artists possess copyright of the work, who is responsible for insuring and maintaining the works
- Public education and programs, e.g., educational programming aligned with art installations to advance public education and or tourism opportunities.



For further information please contact:

Studio Response

email: info@studio-response.com

website: www.studio-response.com

ART + PEOPLE
+ PLACE