



Hull
City Council

Hull Public Art Policy

- * Celebrate
- ☺ Elevate
- ✕ Cultivate



Foreword



Hull is rich in public art. From traditional statues, murals and sculptures to poetry and graffiti. The city offers something incredible on almost every corner, each with its own unique story. The Public Art Policy aims to celebrate our existing art, elevate its impact and cultivate new and fresh ideas for the future.

Councillor Rob Pritchard

Portfolio Holder for Culture and Leisure

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Cover Images:

Top Left: *Philip Larkin Statue* by Martin Jennings. Credit: Dave Winn.

Top Right: *Chromaphore* by Nayan Kulkarni. Credit: Nayan Kulkarni.

Bottom Right: *True Love* by Stefan Gec. Credit: Dave Winn.

Bottom Left: *Sea of Hull* by Spencer Tunick. Credit: Hull City Council

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Image: *True Love* by Stefan Gec. Credit: Dave Winn.

Executive Summary

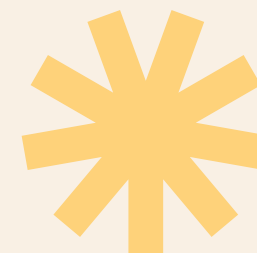
Art in public places in Hull can be found across the city, encompassing a startlingly broad range of artforms, locations, scales and themes.

Public art is part of the DNA of Hull and plays a significant role in its sense of place and identity. From memorials to trails, from large-scale murals to sculptures and artworks integrated within regeneration schemes, it acts as a powerful public commitment to the value and importance Hull places on culture, art and creativity.

This Public Art Policy centres around three key ideas which have developed out of stakeholder conversations. These are -

Celebrate

Celebrating the richness, depth and breadth of Hull's public art offer; driving opportunities to amplify, communicate and enhance.



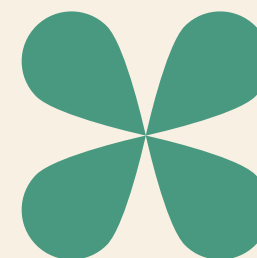
Elevate

Working collaboratively across disciplines, with artists and communities to ambitiously and consistently elevate the quality and impact of art in Hull's public spaces.



Cultivate

Supporting and enabling exciting and diverse new opportunities, collaborations, skills, ideas and artworks to develop in deep and meaningful ways.



This Public Art Policy seeks to capture the energy, appetite and ambition for public art which already exists in Hull, guiding and supporting even more artworks and impact in the future. Following the recent completion of a public art audit the Policy recognises the significance of the existing body of artworks in public spaces, and seeks to identify opportunities to celebrate and raise awareness of those artworks, consider gaps, and to take a cohesive approach to public art across Hull.

The Policy offers a roadmap for commissioning work to ensure opportunities for artistic quality, process, and embedded social value are maximised within every commission. This is to ensure Hull's public art landscape continues to evolve, grow and look to the future with ambition and innovation, supporting Hull's placemaking ambitions for high quality public realm.

It should also be noted that this Policy (and the public art audit which informs it) has a focus on commissioned artworks, whilst recognising that there is much creativity happening in a more organic way outside of these kinds of formal processes.

What is Public Art? What is the Impact?

Public Artworks may take many forms, both permanent and temporary, including sculpture, lighting, digital or interactive artworks, murals, custom designed street furniture, or architectural or landscape interventions such as embedded paving or glazing, text, digital or sound based works, wayfinding and more. The canvas for public art is the 'public realm', those spaces and places that are freely accessible to people, these may be urban, suburban or rural.

Public art can bring spaces to life, adding surprise, joy, interest, animation and stimulation to everyday places and our experience of them. Work may be humorous, subtle or challenging, it may reveal hidden or under-represented stories or act as a commemoration to key people, moments and events that shaped our place and society.



Image: Philip Larkin
Statue by Martin Jennings.
Credit: Dave Winn.

Public art can have a sustained and meaningful impact economically, socially and culturally and may support one or more of the following impacts:

ECONOMIC

- High Quality Public Realm
- Inward Investment
- Visitor Economy
- Exploration & Dwell Time
- Creative Industries
- Local Business
- Climate Emergency
- Legacy

SOCIAL

- Pride in Place
- Voice
- Diversity & Inclusion
- Young People
- Health & Wellbeing
- Creative Participation
- Creative Skills

CULTURAL

- Cultural Heritage
- Inclusive Welcome
- Heritage
- Ambition
- Place-shaping
- Cultural Engagement
- Legibility
- Collaboration
- Regeneration

Guiding Principles

Consultation has informed the development of fifteen 'guiding principles' for public art commissioning, sitting within the three key ideas of '*Celebrate. Elevate. & Cultivate*'. The guiding principles aim to provide a consistency of approach to all public art in Hull, set expectations for new commissioning, and form a guide of key issues to consider before, during and after a public art commission.

* CELEBRATE

- **Ambition & Quality.** Aspiring to the highest standards in terms of process and final outcomes.
- **Unlimited.** Diversity and inclusion should be integral to public art commissioning in Hull.
- **Tell the Story.** Create strong interpretation for public art works, including visibility for the artistic process.
- **Maintain the Standard.** Ensure plans for ongoing ownership, maintenance and decommissioning are clearly considered.
- **Legacy.** What is the long term imprint of a public art project?

☺ ELEVATE

- **Encourage the Unexpected.** When commissioning an Artist, you are engaging with them and their skills, and not defining what the artwork will be.
- **Breathing Space.** Public art projects need time to develop. Engaging artists early in the process is key to enable the most meaningful outcomes.

- **Making a Connection.** All public art should seek to make an emotional connection with its audience.
- **Maximise the Impact.** Think about the whole lifecycle of the commission, how you can amplify the impact for people and place through every stage of the process.
- **Shaping the Future.** Public art can play a key role in supporting and shaping change in Hull, consider how young people can be involved.

✕ CULTIVATE

- **Supporting & Valuing Artists.** Public art commissions should consider how they can support the local creative sector through their delivery.
- **Knowledge is Power.** Think about how your project can benefit from the existing knowledge and experience amongst peers and colleagues.
- **Assemble a Team.** Think about who you will need to work with to achieve your aims and what involvement you require from them.
- **Innovation & Experimentation.** Explore the 'art of the possible'.

- **A Culture of Care.** Public art projects should be delivered with a deep sense of care and respect - for individuals, community and our planet.

A Strategic View

This Public Art Policy cannot be developed in isolation, it must respond to strategic plans and strategies at a national, regional and local level. There are particular, clear strategic priorities established for the area by Hull City Council that the Public Art Policy can contribute to - at a local level, they are:

Culture & Heritage Strategy 2025 - 30

and its vision that culture and heritage will drive Hull's reputation as one of the world's most progressive cities in community-led culture and heritage. Through collaboration, our city will be a global leader, recognised as a forward-thinking destination and place to make and experience quality work.

Corporate Policy and its strategic priorities to -

- Deliver economic growth that works for all;

- Create inclusive, resilient and safe communities;
- Deliver organisational excellence by working in partnership.

Economic Strategy 2021-2026 and its key strands to -

- Respond to the immediate economic impacts of the pandemic;
- Support continued growth and investment based on Hull's existing positive pathway;
- Focus resources on key challenges of climate change, city centre renewal and addressing fairness & equality.

Hull Community Plan 2024-2034 and its 6 ambitions -

- Safe and welcoming neighbourhoods;
- A healthier and fairer Hull;
- Reaching our potential;
- Economic growth that works for all;
- Responding to the climate and nature emergency;
- Our culture, our heritage, our city.

Local Plan - the Council's current Local Plan was adopted in 2017 and runs until 2032. As a result of the recent changes to the National Planning Policy Framework in 2023 and further proposed changes to national planning policy by the government, Hull City Council is looking to update and revise its Local Plan. This revision provides the opportunity to further strengthen support for public art.

From the range of further local plans and policies reviewed there are a series of common themes and priorities for the area that have influenced the focus of the Public Art Policy. These include -

- Adapting to climate change;
- Flood resilience;
- Health and wellbeing;
- Visitor destination;
- Supporting district, local and neighbourhood centres;
- Protecting and enhancing historic assets;
- Skills development;
- Sustainable transport;
- Maritime city;
- Regeneration of key sites.

Putting Policy into Action

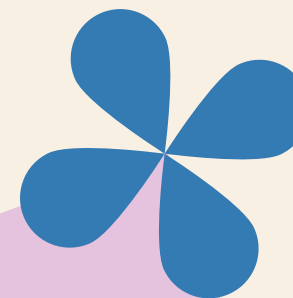
The following are suggested priorities to support the delivery of the Policy:

* CELEBRATE

- **Coordinated approach:** The creation of a group or network of people who are responsible for, or are interested in, public art in Hull.
- **Interpretation:** To develop a consistent approach to the interpretation of public art (old and new) across the area.
- **Promotion:** To raise awareness of what public art exists in Hull and what is being commissioned.
- **Management, Maintenance & Decommissioning:** To ensure that consideration is given to how all new and existing artwork is cared for.
- **Evaluation and Review:** To establish an evaluation framework against which progress of the Public Art Policy is monitored and measured.

☺ ELEVATE

- **Opportunities:** Identify opportunities for public art at a strategic and operational level as early as possible, both within the Council and in other key organisations.
- **Training and Support:** Training to support those who commission or have influence over the commissioning of public art.
- **Local Policy:** To create specific further policies and strategies to support public art.
- **Contracts:** To take a consistent approach to the contracts used when commissioning public art.



✕ CULTIVATE

- **Support the Arts Sector:** Supporting established and emerging artists to develop their skills and experience.
- **Diversity:** To ensure the principles of equity, diversity and inclusion are embedded throughout all stages of the commissioning process.
- **Testbed:** To experiment and innovate as part of the public art commissioning process and the resulting commissions.
- **Review the Contentious:** To consider what work has been commissioned in the past and whether that still remains appropriate today.
- **Digital:** To look at how digital technology can be used in the commissioning process, the celebration of public art and the actual work.
- **Continued Integration with the Planning Process:** To ensure that planning policy and the planning process continues to support public art commissioning.
- **Setting a Leading Example:** The Council leading by example to other organisations on how to commission, maintain, promote and celebrate public art.

Summary

Hull already has a wealth of public art spread across the area, in a variety of materials, taking a breadth of forms and representing a huge range of stories of the place. Key aims of this Public Art Policy are to recognise and celebrate this richness of public art, making more people aware of it and to use it as the foundation for helping *celebrate, elevate and cultivate* what makes Hull so special now and into the future.

Public art should not be seen as a 'nice to have', but as an essential part of engaging with communities, the regeneration of Hull, strengthening the local economy, and raising awareness of the area.

In short, public art can play a vital role in making Hull a great place to live, work and visit.



Image: *Queen of Colours*
by Dan Kitchener (DANK).
Credit: Darren Arnell.

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Image: Hessle Road Fisherman's Heritage Mural by Mark Ervine, Kev Largey, Andy Pea, Lydia Caprani and Sharon Darley. Credit: Tracy Wise.

Introduction & Context

Art in public places in Hull can be found across the city, encompassing a startlingly broad range of artforms, locations, scales and themes.

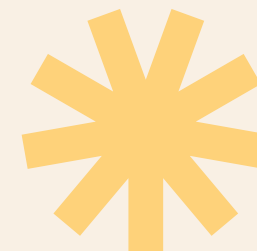


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This Public Art Policy centres around three key ideas which have developed out of a range of stakeholder conversations about public art in Hull, across Council departments and with external organisations, artists and producers. These are -

CELEBRATE

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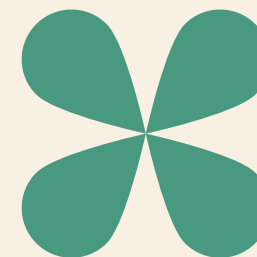
ELEVATE

Working collaboratively across disciplines, with artists and communities to ambitiously and consistently elevate the quality and impact of art in Hull's public spaces.



CULTIVATE

Supporting and enabling exciting and diverse new opportunities, collaborations, skills, ideas and artworks to develop in deep and meaningful ways.



There is already strong support for public art within the City's Planning department and regeneration services with commissions originating from a wide range of different commissioners, collaborations and initiatives. This Public Art Policy therefore seeks to capture the energy, appetite and ambition for public art which already exists in Hull and to guide and support future successful artworks and outcomes.

Through a detailed audit of public artworks conducted over the summer of 2023, a strategic view of public art across the city has been mapped. This Policy recognises the significance of the existing body of artworks in public spaces, and seeks to identify opportunities to celebrate and amplify those artworks, consider gaps, and to take a cohesive view of public art across Hull.

This is also an opportunity to consider methodologies and processes for public art commissioning, and how these can be refined and shaped to elevate the quality and impact of every project, supporting consistency and coherence of approach.

The Policy offers a roadmap for commissioning to ensure opportunities are maximised within every commission, in terms of artistic quality, process, and opportunities for embedded social value. This is to ensure Hull's public art landscape continues to evolve, grow and look with ambition and innovation to the future, supporting Hull's placemaking ambitions for high quality public realm within both the city centre and its wider neighbourhoods.

Alongside artworks of more permanence, temporary projects have also left their mark in terms of piloting ways of collaborating and engaging new audiences. During 2017 Nayan Kulkarni's 75m 'Blade' brought a temporary intervention to the city centre for just a few weeks. It tested ways of working at scale across departments of the local authority and with private sector partners to deliver an artwork of huge scale and ambition as part of City of Culture 2017.

It should also be noted that this Policy (and the public art audit which informs it) has a focus on commissioned artworks, whilst recognising that there is much creativity happening in a more organic way outside of these kinds of formal processes. This includes street art murals such as those in the Bankside area, a vibrant outdoor exhibition space for Hull's street artists.

2.1 Why have a Public Art Policy?

In Spring 2023 Hull City Council commissioned Beam, a northern based cultural development organisation, to undertake an audit of public artworks in Hull and develop a Public Art Policy to guide and support future commissioning. The Policy considers the process of commissioning, focusing on strengthening the ways in which artworks are developed, to achieve high quality artworks and maximise broader outcomes in terms of social value and longer term impact.

The Policy is for use by anyone involved in commissioning artwork in Hull. This could be within the local authority context across a range of departments - Regeneration, Planning, Culture, Heritage, Health, Education and more; by private sector developers and their architects and landscape designers; or by third sector, health, community or educational partners.

A new Public Art Policy for Hull is designed to build a shared understanding of what public art in the City and its neighbourhoods is now; explore opportunities and consider what public art could look like in the future. It also:

- Advocates for its economic, social and cultural value;
- Offers guidance and support for the process of delivery;
- Sets a supportive framework of processes to follow;
- Outlines expectations of what public art in the city should and could be;
- Supports building delivery capacity;
- And, through the public art audit work, stakeholder consultation and strategic review; sets all of this in the context of the current public art landscape in Hull, nationally and internationally

Specifically the brief called for:

- Consideration of how public art can have social, cultural and economic value;
- Linking strategically with key Council strategies and those of partners, outlining the legislative context for public art;

- Identifying practical methodologies for public art commissioning and making good practice recommendations;
- Rooting of the commissioning approach within the context of the City's heritage and future ambitions;
- Conducting mapping and collating a database of existing public artworks;
- Identifying key artworks for profile and celebration as part of a tourism offer;
- Identifying key opportunities and recommendations for public art in Hull.

2.2 Hull's Public Art Context

Hull's collection of public art across the city has grown and developed over a long period of time. As evidenced by the audit, artworks exist at a wide range of scales, locations, types and themes and include historical monuments and statues, as well as more contemporary works.

Notable works include:

- Alan Boyeson's 'Three Ships' mural (saved by local campaigners and now part of city centre regeneration plans);

- A significant body of memorials and sculptures commemorating maritime heritage;
- A range of high profile artworks, installed in the run up to City of Culture 2017, which integrated with public realm regeneration in this period - including Nayan Kulkarni's 'Golden Hour' and Tonkin Liu's 'Solar Gate';
- Trails including Gordon Young's 'Fish Trail', as well as more temporary trails celebrating Philip Larkin and Amy Johnson; the iconic Wilberforce monument and associated trail;
- The 'Bankside Gallery' street art area around Wincolmlee, including the (currently being re-sited) Banksy artwork 'Draw the Raised Bridge';
- Artworks that celebrate Hull's international connections such as 'Voyage' by Steinunn Thorarinsdottir, 'True Love' by Stefan Gec, and other artworks which highlight Hull's position as a key gateway to Europe, nordic countries and a migration route;
- Artworks with humour and fun such as the 'Shark' at the Deep by Christopher Kelly;
- Integrated artworks such as 'Venn Multiple Perspectives' by Sarah Daniels on Drypool bridge;

- And large scale mural artworks commissioned as part of the Shorelines project which address the climate emergency and flooding.

There is also a growing body of artworks outside the city centre, in particular led by partners such as Back to Ours; University of Hull; Artlink; Riverside Extra Care and the Hull & East Yorkshire NHS Trust. These partners often work on significant engagement projects with communities to develop the artworks. Key works include:

- 'A Totem for Hull' by Jason Wilsher-Mills at the University of Hull;
- Mick Ronson mural at Bilton Grange by artists Lydia Caprani, Ollie Marshall and Cain Marshall working with Back to Ours;
- and Artlink's art programme at Spring Bank between 2018-20 co-produced with residents resulting in a range of artworks.

In terms of murals and street art, public consultation was carried out by Hull City Council in summer 2023 to find out whether people were supportive of street art within heritage contexts - in particular looking at the Avenues area of the city. Consultation responses were overwhelmingly in favour of murals in the area, recognising the positive benefits that they can bring. There are numerous large scale murals that share

the city's fishing heritage such as: the three murals located on Hessle Road created by artists Mark Ervine and Kev Largey in collaboration with Hull based artists Andy Pea, Lydia Caprani and Sharon Darley, depicting the Triple Trawler Tragedy and the Headscarf Revolutionaries who campaigned for the improvement of safety measures for fishing fleets.

Temporary projects have also had significant impact on the city and its approach to public art, in particular during City of Culture 2017, works included:

- Michael Pinsky's 'The City Speaks';
- Nayan Kulkarni's 'Blade';
- Spencer Tunick's 'Sea of Hull';
- Claire Barber's 'The Train Track & The Basket' at Paragon Station;
- and Pezo von Ellrichausen 'A Hall For Hull' at Trinity Square, amongst other works.

In 2021 Freedom Festival commissioned 'The Hull Vigil' by WLDN which saw 730 people contribute to a collective city vigil in a 365-day silent performance. Although temporary in nature these projects innovate, develop new collaborations, ways of working and live on in the collective memory of the city, influencing public discourse around public art.

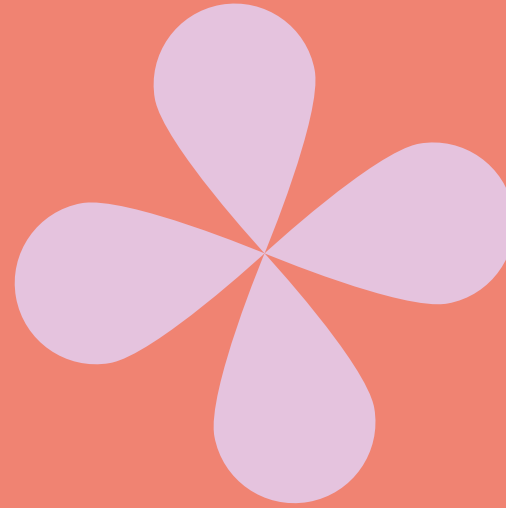
At the time of writing of this Policy there were significant public art schemes in development which build on the existing public art legacy and which will expand Hull's collection. As part of the Hull Maritime project, artists Heinrich & Palmer and Katayoun Dowlatsahi will be developing new work; as part of the South Blockhouse scheme artists Bettina Furnée and Adele Howitt have been commissioned; and as part of the improvements to the A63 Heinrich & Palmer are developing new work for a key underpass. At Hull Royal Infirmary a commission is in development to highlight organ donation.



03

Image: *Atomic Kingswood*
by Morag Myerscough.
Credit: Andrew Knight.

What is Public Art?



Artworks may take many forms, both permanent and temporary, including sculpture, lighting, digital or interactive artworks, murals, custom designed street furniture, or architectural or landscape interventions such as embedded paving or glazing, text, digital or sound based works, wayfinding and more.



It is important to define from the outset what we mean when we use the term 'Public Art'. This is in order to be able to advocate for and build greater understanding about the depth, breadth and opportunities it presents, its forms, and how artists can engage with people and communities to create work that is relevant to Hull. This definition is influenced by consultation with a range of stakeholders across the city.

The process of developing public artworks involves inviting artists to engage with and respond to the life of a place - the result may be standalone sculptural artworks or work integrated with existing structures. It may consist of individual pieces or be a series of interconnected elements. Artworks may range from small to large in scale and can be either temporary, short term or designed for greater permanence.

Public art commissions may be focused on social engagement with local people - working with them as co-collaborators to articulate their aspirations for the future of their area, sharing its unique stories and helping to create or amplify a sense of identity for a place.

3.1 The Canvas for Public Art

The canvas for public art is the 'public realm', those spaces and places that are freely accessible to people, these may be urban, suburban or rural. They could be public parks, squares, markets, shopping centres, streets, country parks, libraries, schools, medical or community centres, council buildings or other similar publicly accessible hubs where people might encounter the artwork as part of their day-to-day lives. Artworks should be designed with access for all in mind from the outset to ensure everyone can experience the artwork.

Image: *Three Ships* by Alan Boyson. Credit: Beam.

3.2 Purpose & Process

Public art can bring spaces to life, adding surprise, joy, interest, animation and stimulation to everyday places and our experience of them. Work may be humorous, subtle or challenging, it may reveal hidden or under-represented stories or act as a commemoration to key people, moments and events that shaped our place and society. Public Art is about a process of working with people and place – creating artworks, which reflect the multi-layered stories, identity, aspirations and meaning of a place, so that the artwork is relevant to the people who live there; and which builds a connection with those who visit.

The final artform will depend on the aims of the project and on the vision of the artist to respond to the brief in a meaningful and relevant way. It may have a practical purpose – for example a bespoke lighting artwork which increases footfall along an underused alleyway, improving pedestrians' sense of safety. It may result in a temporary intervention or activities which test out a new use for a public space, promote dialogue with a community and help to bring about longer term change in a public space. Equally it may have a more intangible ambition to increase understanding and feelings of pride and connection to a place.



Image: Rob Hubbard Signal Box Artwork by Joseph J Cox. Credit: Beam.

3.3 Terminology

When using the term 'Public Art', consideration needs to be given as to whether the term is widely understood amongst different groups, or if the language used itself may be exclusionary. 'Public Art' as a term is often used within local authority, private developer and built environment contexts, but often less so amongst artists, creative people and communities. Language can be a barrier, for example recent research, 'Building a More Diverse and Inclusive Public Art Sector' (<https://www.beam.uk.net/events/building-a-more-diverse-and-inclusive-public-art-sector/>), carried out by researcher Bo Olawoye, and commissioned by Beam was revealing. It showed that many artists who work on projects in public spaces do not consider themselves to be 'public artists' preferring looser terminology to describe multidisciplinary practices, where outcomes may happen to be delivered in public spaces.

Many viewed the term 'public art' as having a useful purpose in certain contexts but it is important to be mindful to ensure that the term itself does not exclude artists from applying for commissions, nor communities from engaging with the work.



04

Image: A Totem for Hull:
The Humber Powerhouse
by Jason Wilsher-Mills.
Credit: Matthew Smith.

The Impact of Public Art

Public art can have an immense impact on the fabric of our places and spaces, and how we feel, think and connect within them; not merely adornment for the public realm, public art can have sustained and meaningful impact economically, socially and culturally.

Public art may deliver on one or more of the following impacts:

4.1 Economic Impact

- **High Quality Public Realm:** Supports the delivery of high quality and unique public realm, which builds human connection to place.
- **Inward Investment:** Encourages inward investment by making places more attractive, exciting and appealing to investors and businesses.
- **Visitor Economy:** Supports the visitor economy by raising the profile of a place, increasing recognition, reputation, welcoming and encouraging visitors (through creating reasons to visit), and helping to tell the unique story of a place.
- **Exploration & Dwell Time:** Invites residents to explore new places and to revisit or dwell longer in familiar areas.
- **Creative Industries:** Nurtures local creative industries to support growth and develop their work and businesses, encouraging creative people to live and work in the area, supporting the creative economy.
- **Local Business:** Supports local businesses by developing a locally sourced, circular economy with local employment opportunities, e.g. for locally based fabricators, installers, marketers, filmmakers, photographers and more.
- **Climate Emergency:** Responding to the climate emergency, artists and public artworks can encourage people to have greater awareness of their global environmental impact, stimulate dialogue and lead by example with sustainable practices and processes.
- **Legacy:** Builds on the public art legacy of the city, including as part of City of Culture 2017 and subsequent major public realm projects.

4.2 Cultural Impact

- **Cultural Heritage:** Shares and communicates diverse cultural heritage of people and place, platforming underrepresented stories, challenging ideas, building understanding and opening up dialogue.
- **Inclusive:** Creates places that are welcoming and inclusive to all.
- **Heritage:** Commemorates key aspects of a place's heritage - people, moments, events and ideas.
- **Ambition:** Demonstrates the ambition of a place and increases awareness and reputation locally, nationally and internationally.
- **Place-shaping:** Artists working with communities can support and shape places, increasing pride in place, animating spaces and contributing to a sense of ownership, voice and empowerment.
- **Cultural Engagement:** The accessible nature of art in public spaces can build audiences for wider cultural engagement.
- **Legibility:** Supports wayfinding and legibility of a place, guiding exploration and creating landmarks and gateways.

- **Collaboration:** Collaborations with existing cultural organisations and initiatives can offer an accessible platform for their activities within public spaces.
- **Regeneration:** Artists working as part of design teams can offer alternative viewpoints, creative solutions, challenge assumptions or propose unique approaches.

4.3 Social Impact

- **Pride in Place:** Public art can help to explore and share the story of a place in engaging and dynamic ways, boosting people's feelings of understanding and connection with where they live or work.
- **Voice:** Working with artists who work in a socially engaged way can connect with underrepresented communities and bring their voice into wider city and place conversations; there is the potential for co-production of artworks with communities and partners.
- **Diversity & Inclusion:** Public art can celebrate diversity and create public spaces that are inclusive, offering a rich demonstration of the cultural heritage of a place.

- **Young People:** By working with artists, young people can play an active role as co-curators and co-producers in how places develop, reflecting on the past, present and future of their place.
- **Health & Wellbeing:** The importance of high quality public spaces on our wellbeing is well recognised, with the opportunity to increase health benefits through linkages with active travel, trails and arts activities.
- **Creative Participation:** Opportunities for creative learning, skills development, participation, and volunteering, including intergenerationally and with children and young people - all contributing to a sense of community.
- **Creative Skills:** Skills development opportunities for the creative sector, including mentoring, shadowing, demystifying the public art process, artist talks and more.



Image: *Draw the Raised Bridge* by Banksy. Credit: Jill Howitt.



05



Image: *Solar Gate* by Tonkin Liu. Credit: Dave Winn.

Guiding Principles for Commissioning

A detailed period of stakeholder consultation has informed the development of this Policy.



Image: *Chromaphore* by Nayan Kulkarni. Credit: Nayan Kulkarni.

From consultation conversations (see *Appendix 1 for consultee list*), a series of key viewpoints and experiences about public art were shared. These were then set alongside broader best practice, to inform the development of a series of fifteen 'guiding principles' for public art commissioning in Hull, underpinned by the three key ideas of '*Celebrate. Elevate. & Cultivate*'. These principles aim to provide a consistency of approach to all public art in Hull and set the expectations for new commissioning.

These principles form a guide of key things to consider before you embark on a public art commission, and to keep in mind during the process.



* CELEBRATE

- **Ambition & Quality.** Public Artworks in Hull should aspire to the highest standards both in terms of process of development and final outcomes, striving for continual improvement through shared city-wide learning. The best skills, ideas and materials possible should be engaged via robust procurement processes to demonstrate Hull's ambition, as an intrinsic part of high quality public realm. See supporting document '*The Commissioning Process*'.
- **Unlimited.** Diversity and inclusion should be integral to public art commissioning in Hull. By revealing hidden and less-told stories of people and places, we can reflect the diversity of the City, its neighbourhoods, and wider society. It is crucial to ensure that the artworks and the commissioning process are accessible to all, with a commitment to inclusivity, centred around lived experiences, as a cornerstone of this approach. Think about the artists you are engaging, the communities you are working with, the partnerships and dialogues you need to establish.

- **Tell the Story.** Create strong interpretation for public art works, including visibility for the artistic process, to bring audiences along on the journey, build trust, and spark dialogue about the work; digital technologies may have a role to play here. Consider also how individual artworks fit into communications about the bigger public art picture, and make it accessible for people to engage with public art and its themes.
- **Maintain the Standard.** Public artworks can remain in public spaces for extended periods, becoming integral parts of the community. Considering the lifespan of the artwork at the outset will ensure that public art positively impacts people's daily experience of a place. When you start your project, think about how you will ensure that a quality artwork is produced in terms of fabrication, materials and installation; that plans for its ongoing ownership and maintenance are clearly considered; and that a decommissioning approach is considered during the development of the work.

- **Legacy.** What is the long term imprint or social value for the local area of a public art project and how can this be amplified? What is the local impact of a project on skills, community cohesion, pride in place, the visitor economy and more. All public art projects should be developed with a view to the bigger strategic picture, ensuring the greatest impact.

U ELEVATE

- **Encourage the Unexpected.** Artists bring a unique set of skills to creatively respond to a brief and it is important to trust and support the artistic process and expertise, enabling artists to engage with the context and community to create a bespoke creative response, the detail of which will be unknown at the start of the project, but which will develop through the process. When commissioning an Artist, you are engaging with them and their skills, and not defining what the artwork will be.

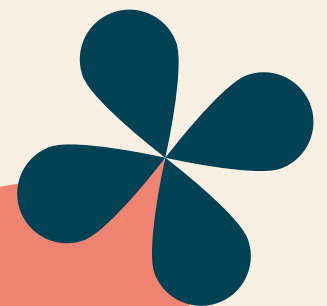


Image: *Headscarf Revolutionaries* by Mark Irvine, Kev Largey, Andy Pea and Sharon Darley.
Credit: Tracy Wise.



Image: *The Lost Trawlermen*
by Peter Naylor. Credit:
Darran Arnell.

- **Breathing Space.** Public art projects need time to develop. Engaging artists early in the process is key to enable the most meaningful outcomes. It takes time to build trust, research ideas, build dialogue with communities and seek permissions. This is of particular importance when public art is linked to wider built environment schemes where there are fixed deadlines and where artists may have most impact when brought in early on to help creatively shape a wider approach.
- **Making a Connection.** All public art should seek to make an emotional connection with its audience. When commissioning public art, the starting point should not be *'What will it look like?'*, but rather *'How should the artwork make us feel?'*, this could range from commemorating a significant moment, to being a space for play, fun and humour. The artist, working with people and place, then builds that connection through the development of the artwork, ensuring it resonates with its intended audience.
- **Maximise the Impact.** Think about the whole lifecycle of the commission, how you can amplify the impact and legacy for people and place through every stage of the process. Examples could include collaborating with community and cultural partners, engaging with students, mentoring emerging artists, using local manufacturers and suppliers, specifying sustainable materials or many more positive actions for place, people and planet.
- **Shaping the Future.** Public art can play a key role in supporting and shaping change in Hull. Consider how young people can be involved in different stages of the commission, engaging them with their local place, developing new skills, showcasing creativity, building pride in place, responding to challenges and raising aspirations for the future.



✕ CULTIVATE

- **Supporting & Valuing Artists.** Public art commissions should consider how they can support the local creative sector through their delivery. Are there opportunities for local artists to work in partnership with artists from elsewhere to develop or share their skills? Can there be paid mentoring or shadowing for emerging artists or the chance for them to develop their skills and experiences through smaller scale or temporary public art opportunities? Are there progression routes for artists to develop their skills in the public realm? Artists should not be asked to take on unpaid work and remuneration should be in line with recognised industry guidelines. (See supporting document *'The Commissioning Process'*).
- **Knowledge is Power.** Think about how your project can benefit from the existing knowledge and experience amongst peers and colleagues across disciplines around public art. In the planning stages speak to others who have delivered projects before, what has worked well, what were the challenges, how might this impact your own project. Commit to sharing your own learning and experiences in a transparent and honest way, recognizing that there can be rich learning in failure too.
- **Assemble a Team.** Public spaces have many stakeholders to consider. At the start of your project think about who you will need to work with to achieve your aims and what involvement you require from them. Who do you need as key collaborators and allies? Who could offer you specific advice or guidance? Who needs to be kept informed? What are the key relationships which need to be built?
- **Innovation & Experimentation.** It's easy to say no to an idea, or to take a well established path with a public art commission. There is a huge benefit though in being open to exploring the 'art of the possible' and artists can play a key role in catalysing this. Public art doesn't need to be permanent; temporary, time limited or less tangible projects can all act as important testing grounds for exploring new ideas, changing perceptions or developing new skills and approaches.
- **A Culture of Care.** Public art projects should be delivered with a deep sense of care and respect - for individuals, community and our planet. The social and environmental impact of the project should be carefully thought through and trust needs to be built at all levels by being transparent, open, sharing the story of the project, and by demystifying the 'public art' process.



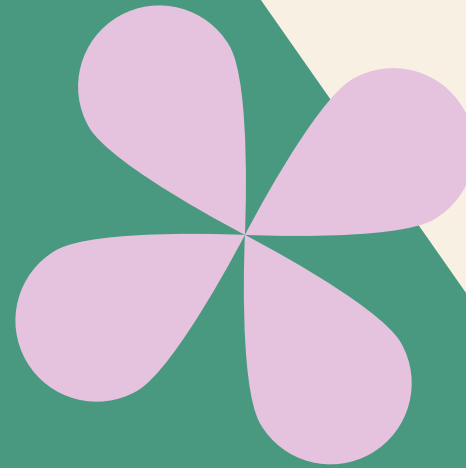
06



Image: Venn Multiple Perspectives, Drypool Bridge by Sarah Daniels. Credit: Julie Corbett.

The Roles of Artists in Place

The skills and expertise of Artists and creative practitioners are key to the successful delivery of public art in Hull.



Artists may come from a range of artform backgrounds - visual arts, digital, design, music, craft, performance and more, and may take on a broad spectrum of roles in the creation of public art.

They may work autonomously or as integral parts of collaborative teams; they may act as researchers, community activists, facilitators, creative producers, designers, design consultants, makers and more.

Most often, Artists will assume an amalgamation of these roles and skills, which form part of the rich creative process towards developing a final artwork or other outcomes. This flexible and collaborative approach ensures that public art is created which authentically responds to its place. Artists may be based in the local area or skills and experience may come from elsewhere - regionally, nationally or internationally.

6.1 Valuing Artists

- Artists and creative practitioners usually operate as freelancers. Supporting them and ensuring proper remuneration for the professional services they provide is key to delivering high quality outcomes, being inclusive and ensuring a healthy creative sector.
- Organisations such as a-n and Artists Union England provide useful guidance as to appropriate rates of pay across career stages.
- Artists should be remunerated for their services at all stages of a commission, including concept development, research and design development. This includes any early career or mentee artists involved in the process, where applicable. Artists should not be asked to submit proposals as part of application processes as this would be asking for unpaid work.

6.2 Creative Development

- Public art projects offer the potential to provide a range of creative development, skills development and learning opportunities. - both formally in education settings or informally outside of them.
- There may be opportunities for emerging artists to benefit from mentoring or shadowing opportunities, artist talks or other creative exchange. In return mentee artists may share their own knowledge, skills and experience with their mentor, as part of a two way collaboration.

- Commissioned artists may engage with Higher/ Further Education or schools, providing talks to students and raising awareness about creative careers and skills.
- Commissioned artists may work in collaboration with locally based fabricators, suppliers and technical specialists to create innovative bespoke solutions for public art implementation.
- To support the development of emerging artists there is the potential to offer temporary or small scale/ micro artist commissions/ live student briefs, to build skills and confidence, in a low risk way, developing the next generation of public artists.
- There is the potential to provide training and development opportunities for commissioners and creative producers, to strengthen the sector.



Image: Mick Ronson Mural
by Lydia Caprani, Ollie
and Cain Marshall. Credit:
Darran Arnell.



07

Image: *Blade* by Nayan Kulkarni. Credit: Thom Arran.

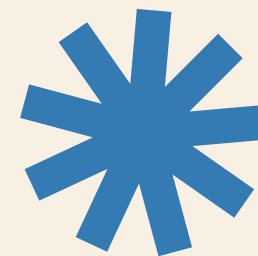


Auditing Hull's Public Art Landscape



During summer 2023, Beam undertook an extensive audit of public art across Hull working with partners and volunteers, predominantly focusing on permanent commissioned visual artworks in the public realm or publicly accessible internal spaces, ranging from monuments, statues and memorials to murals, lighting and embedded artworks.

This work has revealed the diverse range of artworks that are on permanent display and has resulted in the production of a live database and Google Map of artworks. It should be noted that the audit did not extend to street art and non-commissioned murals.



7.1 The Process

The audit was carried out through a process of desktop and primary research with support from thirteen Hull & East Yorkshire (HEY) volunteers. They acted as 'Public Art Detectives', across Hull, visiting, photographing and reviewing the condition of artworks. Hull City Council Communications Team also ran a social media campaign encouraging the public to share their 'hidden gems' using the hashtag #HullPublicArt which prompted lots of responses contributing to the research and demonstrating a strong appetite for public art.

We would like to thank contributors to the research including consultants Andrew Knight and Hazel Colquhoun, and organisations Back To Ours and Artlink, for sharing information about commissions which they have managed; Jill Howitt for sharing her PHD research; and photographer Dave Winn for sharing photographs taken on behalf of Art UK. The audit also includes numerous monuments and statues already listed by Hull City Council.

The public art database has been designed as a live resource which can continue to be expanded upon and used as a central source of information within the Council about the city's public art collection.

The information gathered to date has been used to create a Google Map which can be used as a visual aid, enabling the user to quickly see the geographic spread and types of artworks through a colour coding system, as well as having the potential to be shared publicly as a central resource for public art in Hull. The map presents the option of informing the development of future public art trails to support greater engagement with public art and its themes.

7.2 Analysis – a summary

Through the audit, 161 artworks were identified, demonstrating that predominant features of Hull's public art landscape are sculptural works and large scale murals. These are centred around key themes of 'people' (celebrating significant individuals), 'maritime' and 'heritage'.

The highest concentration of artworks are located in St Andrew's and Docklands, closely followed by Central and Drypool. Outside of the city centre numerous artworks were identified in the Avenues, with a fairly similar distribution in Holderness and West Carr.

Most of the artworks audited were physically and or visually accessible to the public with many being sited in pedestrianised areas. Most of the sculptural works have an accompanying plaque, but many of the artworks we identified didn't.

Some of the works require a level of basic maintenance, such as cleaning or cutting back shrubbery, whereas others are in need of repairs or may require a review for potential decommissioning due to their poor state of repair and negative impact on their surrounding environment.

7.3 Observations

- **Themes** - The public art audit has highlighted how existing artworks tell the story of Hull focusing on notable people and the city's heritage with a particular focus on its maritime history. There is scope for future commissions to further explore and showcase the city's strengths around underexplored themes such as:
 - **Sport** - Hull has a rich sporting heritage in Rugby League (Hull FC and Hull KR), Football (Hull City), Boxing, Judo, Ice Hockey etc., with many athletes competing at the Olympics and World Cups for their National sides. There is an opportunity here to not only look at the past but to the future and also strengthen partnerships with key stakeholders such as MKM Stadium.
- **Music** - Hull has a rich music history, iconic venues and is the birthplace of many global bands and musicians. Whilst there are some existing artworks inspired by well known Hull musicians, including Mick Ronson, there is an opportunity to further celebrate the area's vibrant music scene, supporting the city's ambitions for UNESCO Creative City Designation for Music.
- **Environment** - Hull City Council declared a Climate Emergency in March 2019 and the Environment Agency has warned that, with the changing climate, water levels in the Humber Estuary could rise by over 1m in the next century. Public art has a key role to play in communicating climate change, the mitigations being undertaken at a city wide level and in promoting the actions we can all take as individuals. Showcasing Hull's role in the renewable energy sector could also be a key part of this theme, building further on 2017's 'Blade' temporary commission, and continuing relationships with the private sector.

- **International** - Hull is known as a gateway to Europe. Opportunities to strengthen and celebrate European, Nordic and international connections, should be embraced expanding the story of the city as a place of migration and movement.
- **Interactive** - Interactive artworks were absent from those audited and whilst it is recognised that this element is a key part of many of the temporary projects that have been delivered in Hull, the opportunity to encourage interactivity and play through permanent interventions and the use of digital technology could engage with new audiences and support multiple priorities around reimagining the high street and supporting positive health and wellbeing.
- **Locations** - Few artworks have been identified in the outer wards of Hull particularly in the North East and South West including North Carr, Kingswood, Ings, Derringham, Bricknell or Boothferry. There is potential for future commissioning in these areas in collaboration with the relevant communities, organisations and partners.
- **Interpretation** - Hull has such a rich and diverse range of public art, however there is currently no central place to find out where all the artworks are located or any information about them. Some artworks have an accompanying plaque, but a lot that were identified didn't. There is an opportunity to use the data and images gathered within the audit to develop a central point for information online. To open up this resource to new audiences there is strong potential for new interpretation to be developed using digital technology, which could include augmented reality, audio, interactive maps or virtual reality. This interpretation should be fun and accessible.
- **Trails** - A number of art trails are already promoted across Hull, including Gordon Young's 'Fish Trail', 'The Wilberforce Trail' and 'The Statue Trail'. Analysis has shown that there are clusters of artworks in certain areas that could be grouped to develop a series of new public art trails to celebrate what Hull has to offer, for example around murals or contemporary public art celebrating Hull's maritime heritage and migration. Examples include:
 - Commissioned murals: in the city centre; along Hessle Road; and Spring Bank and Avenues.
<https://www.google.com/maps/d/u/0/viewer?ll=53.74910225562978%2C-0.3519183886258892&z=15&mid=1MMsKBz0aqj2Nr9iSocUly73Gk9B8UO4>
 - Contemporary public art celebrating Hull's maritime heritage and migration.
https://www.google.com/maps/d/u/0/viewer?ll=53.74129883912758%2C-0.34491047744397374&z=14&mid=1z8lGUJXEjD9-4VftRuc6MUUaqrEV_o8
- **Review of Statues & Monuments** - Through the audit process it has been highlighted that some existing public art in the City may have undesirable connections in terms of subject matter or the creator of the work. These works may have the potential to have a negative impact on the audience or place. There is an opportunity to review Hull's historic statues and monuments to ascertain any racial injustice in relation to the city's colonial legacy, whilst also reviewing any other undesirable connections. More detail is provided in *Appendix 2*.

- **Maintenance & Decommissioning**
 - In *Appendix 2* we have listed artworks which are in need of some maintenance and repair. The audit has revealed multiple commissioners of public art in Hull including the Local Authority, creative organisations, private developers, community groups and local businesses, who should all play a role in the ongoing care of commissioned works. Within the Supporting Document, 'The Commissioning Process', guidance is offered around decommissioning.
- **Public Art Database & Map** - The Hull Public Art database is a live document to be adopted and overseen by the Hull City Council Culture, Place and City Centre team. By setting up the database and map on publicly accessible platforms (Google Sheets & Google Maps), there is the potential to share access permissions with trusted individuals in order to make the documentation and updating of Hull's public art collection a collective process. Pooling collective knowledge can only serve to enhance and expand everyone's understanding of public art across Hull and enable more rigorous fact checking.

Appendix 2 provides a more detailed analysis of the Public Art Audit.



Image: Hull Music Mural by Ed Ulyart. Credit: Matthew Smith.

08



Image: Amy Johnson by Harry Ibbetson. Credit: Tracey Wise.

Strategic Context

A Policy for public art cannot be developed in isolation, it must respond to strategic plans and strategies at a national, regional and local level. Equally importantly it must be developed in the context of Hull's communities, priorities and opportunities, in order to ensure that it is what is needed locally.



By setting this Policy within the wider strategic context it will also ensure that it achieves maximum impact and benefits, whilst aligning with current legislation and meeting the priorities of a range of funding bodies.

8.1 National Context

Planning - As can be seen from the definition of public art used in this Policy, public art can be more than the physical and permanent. That said, a significant proportion of public art is physical, delivered in public spaces and is permanent (or semi-permanent) in nature. Therefore there needs to be consideration of the formal planning process.

- The National Planning Policy Framework (NPPF - updated December 2024) (https://assets.publishing.service.gov.uk/media/67aafe8f3b41f783cca46251/NPPF_December_2024.pdf) provides the context in which all local planning policy is developed. Public art can contribute to a range of the objectives and priorities of the NPPF. The NPPF highlights the importance of supporting sustainable development through social objectives - “...fostering well-designed, beautiful and safe places, with accessible services and open spaces that reflect current and future needs and support communities’ health, social and cultural well-being.” It also includes environmental objectives “to protect and enhance our natural, built and historic environment.” Public art has a key role to play in creating a sense of place, with places that are high quality, distinctive and unique.
- Linked to the NPPF the National Design Guide (https://assets.publishing.service.gov.uk/media/602cef1d8fa8f5038595091b/National_design_guide.pdf) also stresses the importance of good design. It specifically mentions public art, stating that “the quality of the spaces between buildings is as important as the buildings themselves. Public spaces are streets, squares, and other spaces that are open to all. They are the setting for most movement. The design of a public space encompasses its siting and integration into the wider network of routes as well as its various elements. These include areas allocated to different users – cars, cyclists and pedestrians – for different purposes such as movement or parking, hard and soft surfaces, street furniture, lighting, signage and public art.”

Arts Council England - Arts Council England is the national development agency for creativity and culture. Its 10 year strategy (2020-30) 'Let's Create', aims to put culture and creativity at the heart of transforming the country, making it a creative nation. This is supported by shorter term delivery plans. Both the strategy and plans are built around:

- *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.

National Lottery Heritage Fund - The National Lottery Heritage Fund (NLHF) provides leadership and support across the heritage sector. They advocate for the value of heritage described as *"anything from the past that you value and want to pass on to future generations"*. The NLHF plays a key role in supporting people to understand, value and share heritage to bring people together, inspire pride and boost investment in local economies.

They distribute funds from the National Lottery and national governments in line with their 10 year strategy - Heritage 2033. This is currently supported by their 3 year (2023-26) delivery plan whose priorities are:

- Saving Heritage
- Protecting the Environment
- Inclusion, Access and Participation
- Organisational Sustainability

Ministry of Housing Communities and Local Government - The government department responsible for regeneration including planning and regeneration. There are a number of regeneration initiatives that are relevant to public art, as potential sources of funding for physical works. Most of these funds are competitive, with new rounds or initiatives launched on a regular basis. Hull was unsuccessful with initiatives such as Town Deals (through the Towns Fund), Future High Streets Fund and UK Community Renewal Fund. However Hull successfully secured Levelling Up Funding of £19m for the Whitefriargate and Albion Street areas, the UK Community Renewal Fund for Pathways into Construction and received an allocation through the UK Shared Prosperity Fund.

Department for Culture Media and Sport (DCMS) - 'Retain and Explain' - As there are significant numbers of public artworks within Hull, including historic monuments and statues, government documents relating to how these heritage assets are managed is worth considering. DCMS's 'Retain and Explain' guidance provides a toolkit for how decisions can be made when there are calls to remove historic monuments and statues. This includes considering the justification for such removal or whether it is more appropriate to retain it and provide new interpretation that sets the work within context and explains reasons for retaining and the context of the calls for removal.

8.2 Regional Context

There are a number of key documents, covering the Region, that are of relevance to this Policy and the ways in which it can contribute to those regional objectives:

Hull and East Yorkshire Local Enterprise Partnership (HEY LEP) - The HEY LEP is focused on growing the economy of Hull and East Yorkshire and has established strategic documents such as the Economic Growth and Workforce Wellbeing Strategy and the Humber Estuary Policy. Public Art can help in particular to contribute to one of the LEP's priorities - 'An infrastructure that supports growth'. This can be through placemaking and good design.

Hull and East Yorkshire Destination

Management Policy - At the time of writing this report Hull and East Yorkshire has been designated one of the initial 12 local visitor economic partnerships (LVEP) established by the Government. The region now has a draft destination management plan to support tourism and the visitor economy in the area, with four priorities, to:

- Grow Value
- Quality Locations
- Support Productivity
- Embrace a New Landscape

By creating public art across Hull and celebrating existing public art, there are opportunities to attract new visitors and create focal points to promote the area.

York, North Yorkshire, East Riding and Hull Spatial Framework - A Vision for Growth - This framework looks beyond the timeframe of the existing Local Plans to provide a longer term planning approach for the area. Its three priorities are digital, environment and transport with specific reference to placemaking in the environment priority, looking to support a strong sense of place, reflecting local character and distinctiveness.

8.3 Local Context

There are clear strategic priorities established for the area by Hull City Council that the Public Art Policy can contribute to. The Policy has therefore been developed within the framework of the specific local context which the Council has established, drawing from the following documents, which are of most relevance:

Culture & Heritage Strategy 2025 - 30

and its vision that culture and heritage will drive Hull's reputation as one of the world's most progressive cities in community-led culture and heritage. Through collaboration, Hull will be a global leader, recognised as a forward-thinking destination and place to make and experience quality work.

The Strategy's four key themes strongly underpin this Public Art Policy - Community-led; Inclusive Leadership; Insight and Intelligence; Collaboration and Communication. The commitment to 'Community-led culture' means that Hull's communities and community groups take an active role in the production and enjoyment of high-quality culture and heritage in the city, beyond societal and geographical barriers.

The strategy also outlines a series of priorities to deliver against over the next 5 years. Of particular relevance to public art are -

- To be a leader for community-led culture by working together to activate the city, empower communities, assets, and enable citizens to create, contribute to and enjoy their city's culture and heritage;
- Harness our national and international partnerships to raise our profile and make great work together;
- Develop city-wide strategic programming and networks;
- Embed a coordinated and collaborative approach to solutions and leveraging investment for the benefit of residents, audiences and the sector;
- Be a community-led globally focused city, using our culture and heritage to accelerate our competitiveness, amplify our distinctiveness and create the conditions for sustained growth;
- Work with partners and stakeholders to animate, curate and shape a city that not only attracts visitors but also strengthens our sense of local pride and belonging.

Corporate Policy - The vision of the Council is to secure a positive and sustainable future for the city, through decisive leadership and the development of inclusive partnerships and communities. The strategic priorities are -

- Deliver economic growth that works for all
- Create inclusive, resilient and safe communities
- Deliver organisational excellence by working in partnership

Hull's Economic Strategy 2021-2026 -

This Strategy aims to support inclusive economic growth in a sustainable way. It builds on previous successes to create a stronger, greener and fairer future for the area. It focuses on people, place and productivity. There are three key strands to -

- Respond to the immediate economic impacts of the pandemic;
- Support continued growth and investment based on Hull's existing positive pathway;
- Focus resources on key challenges of climate change, city centre renewal and addressing fairness & equality.

Of particular relevance to public art are the references within the Strategy to -

- Implement local action plans in centres and districts;
- Integrate planning policy changes to ensure local plans and design codes deliver environmentally sustainable communities and support walking and cycling;
- Invest in the visitor, cultural and leisure offer;
- Use the city centre as a key driver, with developing attractive places for people being key.

Community Plan 2024-2034 - The Community Plan, informed by extensive community consultation outlines six ambitions and three commitments. Ambitions which are of particular relevance to public art are - Safe and welcoming neighbourhoods; Reaching our potential; Responding to the climate and nature emergency; and Our culture, our heritage, our City. Of the three commitments - Engagement of all residents and communities; and a focus on inclusion have a direct connection with public art.

Local Plan - The Council's current Local Plan was adopted in 2017 and runs until 2032. As a result of the recent changes to the NPPF and further proposed changes to national planning policy by the government, Hull City Council is looking to update and revise its Local Plan. This revision provides the opportunity to further strengthen support for public art. At present the Local Plan refers to the *"creation of inclusive public spaces which encourage community interaction through providing public art where appropriate"*. (Page 127, Policy 14 - Design). This compares with the previous Local Plan (2000) that had a specific policy relating to public art that supported *"the provision of public art, sets criteria for the assessment for proposals for public art and requires public consultation"*. The current Plan does highlight though the importance of wider good design and placemaking, in line with the NPPF.

City Plan - The City Plan was launched in 2013 and has formed the foundation for regeneration and economic growth since then. It aimed to transform the City to make Hull an exciting place to live, work, study, visit and invest. It focused on a number of regeneration projects, many of which have been delivered, that were deemed of a sufficient scale to make a difference to the City and its people.

UK City of Culture 2017 - The evaluation of the City of Culture showed that it delivered on its aims of -

- Arts and Culture - high quality programming, developing audiences and developing the cultural sector;
- Placemaking - improving perceptions of Hull;
- Economy - strengthening the local economy and increasing investment in the area;
- Society and Wellbeing - improving wellbeing and raising aspirations;
- Partnerships and Development - demonstrate success through working in partnership.

Previous Public Art Strategy - Hull has previously adopted a public art strategy in 2005. This clearly established the benefits of public art and how it could be used across Hull for regeneration. It helped establish the foundations for public activity to date.

Open Spaces Strategy - Hull's open spaces strategy was adopted in 2016 with the aim of protecting and improving Hull's open spaces. It highlighted the evidence base for well maintained parks adding to the perceived and realised value of property in an area. It also noted that at that time, with developments happening across the city, it was important to preserve and enhance open spaces as part of the overall process. Within its objectives it identified the potential to explore opportunities for public art to enhance civic spaces.

Joint Health and Wellbeing Strategy - The Joint Health and Wellbeing Strategy produced in 2022 has the ambition of working together to create a fairer Hull where everyone benefits from real and sustained improvements in health and wellbeing. It looks to address health inequalities across the City with one of the key strands being communities driving change. This is where communities are listened to, they are engaged with directly, the process is open and is part of all approaches to work.

Local Transport Plan - The Local Transport Plan (2020-26) sets the strategy for the management, maintenance and development of an area's transport system. It includes four key challenges -

- Tackling the climate change emergency - for economic, social and environmental reasons;
- Making Hull a great place to live, work in and visit, from the streets and neighbourhoods to the City Centre;
- Promoting inclusive economic growth, helping to ensure that opportunities are accessible and existing and new businesses can flourish;
- Promoting better health and wellbeing, helping to support healthier lifestyles and addressing health inequalities in the City.

Themes - From the range of other local plans and policies reviewed there are a series of common themes and priorities for the area that have influenced the focus of the Public Art Policy. These include -

- Adapting to climate change;
- Flood resilience;
- Health and wellbeing;
- Visitor destination;
- Supporting district, local and neighbourhood centres;
- Protecting and enhancing historic assets;
- Skills development;
- Sustainable transport;
- Maritime city;
- Regeneration of key sites.



Image: Sea of Hull by Spencer Tunick. Credit: Hull City Council.

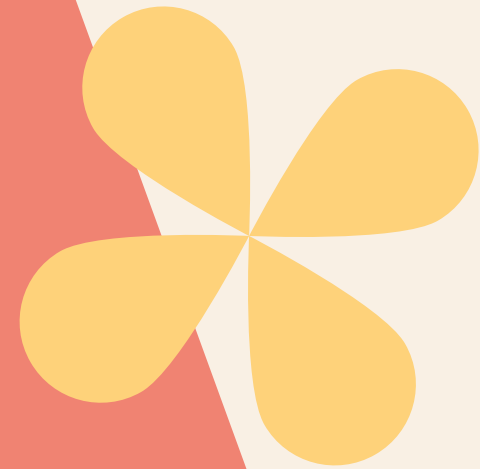


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Image: *Decorative Signal Box* by Lydia Caprani.
Credit: Sean Higgins.

The Funding Landscape for Public Art

Funding for public art, whether temporary or permanent, is normally drawn down from multiple sources. Through the adoption of a collaborative approach a commission also has the capacity to support multiple agendas and objectives.



There are clear precedents in Hull for business sponsorship for arts and culture, following City of Culture 2017, which can be built upon, in particular linking to emerging industries.


Sources of funding for public art are limited and careful consideration of how to add the most value to existing allocated budgets or match funding is required in order to attract additional investment.



Some key sources are outlined below.

- Section 106/ Planning conditions;
- Existing design budgets for architectural/ landscaping/ public realm projects (e.g. landscaping, lighting, street furniture etc.);
- Arts Council England – various strands at differing scales (Project Grants; Place Partnership Fund etc.);
- Opportunities from the Government’s regeneration agenda, including the UK Shared Prosperity Fund, and other sources of national government funding that become available over time;
- Trusts and Foundations (National), e.g. Art Fund;
- Trusts and Foundations (Local);
- Heritage - e.g. National Lottery Heritage Fund; Historic England;
- Community - e.g. National Lottery Community Fund;
- Health & Wellbeing – e.g. Wellcome Trust;
- Digital / Innovation – e.g. Arts Council England, Creative UK;
- Landfill Tax Credits - various schemes based on the geography of your project;
- Local funds e.g. Town / Parish Councils;
- Private Donation;
- Business sponsorship;
- Individuals – crowdfunding, donations, fundraisers etc.

Image: *Fish Trail* by Gordon Young. Credit: Hull City Council.



**WE ARE WELCOMING
IN THE COLD OR THE WARM
WE ARE STRONGER TOGETHER
WE'RE HAVING A BALL**

Image: Wall work by
Morag Myerscough.
Credit: Andrew Knight.



10



Image: *The Golden Hour*
by Nayan Kulkarni. Credit:
Hull City Council.

Guidance for Planners

No two pieces of public art are the same and neither are the processes of commissioning and approving, though there are systems and structures in place within the Planning process.



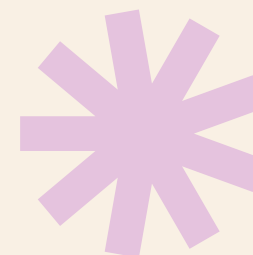


As indicated previously the National Planning Policy Framework and National Design Guide establish broad support for public art. This broad support is then further reflected in the current Local Plan. Some local authorities are more specific and explicit of their support for public art within Local Plans, others have specific public art Planning guidance or documents. The approach in Hull therefore must come from the perspective of working with developers and Planning applicants to guide and encourage them through the process to support and develop public art.

A key initial discussion should establish whether the work actually needs Planning permission, advertising consent, other permissions or no permission at all. Perhaps it is a temporary work, or something outside the Planning process. Another factor is whether the work is part of a listed building, in a conservation area or affecting the setting of the building or area. This brings with it extra restrictions and considerations, particularly in relation to the character appraisal for that area.

Good quality public art adds value to sites or developments - it roots a development in its local area, helps create a sense of place, makes a connection with the local community and provides a sense of distinctiveness. It can also encourage positive feelings about an area, generate positive publicity and attract visitors - whether locally or further afield.

Image: *The Golden Hour*
by Nayan Kulkarni. Credit:
Hull City Council.



10.1 Key Stages

There are three key stages for Planning Officers to be involved in the process - pre-application, application and commissioning. Below is some suggested guidance for Planning Officers.

- **Pre-application** - The Public Art Policy stresses the importance and benefits of involving artists and creative practitioners as early in the process as possible. This not only adds to the quality of the end result of the commission, but to any development as well. The two elements, the commission and the development, are then closely integrated and can enhance each other. At this stage of discussions Planning Officers can make applicants aware of the Public Art Policy, if they are not aware already. If there are design teams being established for master planning exercises then artist involvement should be highlighted and encouraged. Applicants should also be made aware of the potential role of artists and creative people as part of taking a creative approach to engagement and conversations with local people to develop and support applications.
- **Application** - Any design and access statement submitted as part of a Planning application should clearly identify the opportunities for public art as part of any development and the commissioning process that is to be followed. If a specific public art proposal has been developed at this stage then it may form part of the Planning application, otherwise if there isn't detail at that stage then reserved matters could be utilised, a Planning condition could be attached to the main application or a separate Planning application for the public art commission could be submitted at a later stage. The audit carried out as part of the development of the Public Art Policy may be useful in helping determine any applications, for example an area may already have a number of public artworks or there may be gaps to be filled.
- **Commissioning** - The communication with Planning Officers will vary depending on the approach taken to Planning, as indicated above. Whichever route is taken it is expected that Planning Officers will be kept updated on progress with the commission at key stages - for example the brief, artist appointment, design development, design approval, production and installation.

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Image: *The Golden Hour*
by Nayan Kulkarni. Credit:
Hull City Council.

An Overview of the Commissioning Process

There are many things to consider when developing and delivering an artist commission in the public realm.



A brief overview of the stages of the process is provided below, with fuller details included as a 'Supporting Document' - *The Commissioning Process*.

Depending on the type of commission you are developing not all stages of the process will be applicable to all projects, but the phases below act as a guide.

▪ **Phase 1: Scoping & Setting Up Your Project**

- What is your initial project idea? What are you aiming to achieve? Who is it for?
- Test, shape and develop the project with your community, who needs to be involved? How can you build support?
- Build your project delivery team, what skills, expertise and connections will you need? What are their roles? Consider setting up a focused project steering group to guide the process.

- Define the project vision so that it is easy to communicate your idea and build support. Focus on what the aims of the project are, rather than what you anticipate the end product will look like.

- Funding - build your budget, this may be from one or a range of sources.
- Prepare a clear artist brief to act as a roadmap for your project and to support recruitment of the right artist for your project.

▪ **Phase 2: Artist Recruitment**

- Promote your artist brief to recruit an artist - this could be via open call, invited applications or direct appointment
- Longlist and then shortlist artist applications, conduct interviews and select an artist.

- Complete formal contracting of the selected artist including seeking references, confirmation of insurances, Disclosure and Barring checks etc. as required.

▪ **Phase 3: Artist Concept Design/ Project Development**

- Artist research period, may include a site visit or making connections with key stakeholders.
- Artist creative community engagement - this is to gather input from local communities and build a dialogue around the themes of the artwork, this information feeds the development of the artists vision for the work.
- The artist develops concept design ideas for the project based on the outcomes of this research period.

▪ Phase 4: Finalising the Detail

- Following approval of the artist concept design by the project steering group or other decision makers, the artist then undertakes a detailed design development process, including technical specifications, seeking specialist advice where needed (e.g. structural engineers, fabricators etc.)
- A detailed design report/ presentation is prepared to gather together all the key information about the commission and is presented to decision makers for review and sign off. The report should include maintenance and decommissioning planning.
- Site and permissions/ approvals are sought as required.

▪ Phase 5: Delivery

- For physical artwork - fabrication and installation of the artwork is conducted.
- For engagement/ temporary projects - project delivery activities take place.

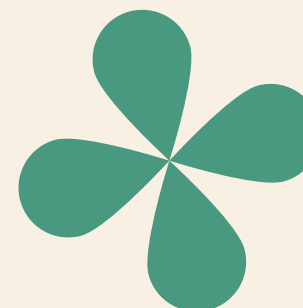
▪ Phase 6: Completion & Legacy

- Communications - to be delivered at key 'moments' throughout.
- Evaluation and sharing of learning at the end of the project, considering the views of all key stakeholders including the community.
- For physical artwork - maintenance plans signed off
- Celebrating, sharing and promotion of commission outcomes, which may include a launch event, press activities, social media activity etc.

11.1 A note on procurement

In terms of formal procurement processes, Hull City Council currently has a 'dispensation from the requirement for a competitive procurement process' for 'contracts for the commissioning and acquisition of artefacts, paintings, photographs or sculptures'. Although it should be noted that it remains subject to the requirement to deliver 'best value'. (Constitution C7 contract procedure rules 2019, sections 11.6 & 11.6.6). This procurement process can be used to procure Artists and specialist public art fabricators.

See 'Supporting Document - *The Commissioning Process* for a more detailed breakdown of things to consider.





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Image: *Fisherman's Mural*
by Mark Ervine, Kev
Largey, Andy Pea, Lydia
Caprani and Sharon Darley.
Credit: Tracey Wise.



Policy Into Action



In order to put the Policy into action the following are suggested as priorities to help support the delivery of the Policy.

Each priority flags the reason why it is important, its purpose and possible ways of achieving it.

It should be noted that in times of limited resources (both staff and funding) it is important for partners to work together. There should not be an expectation that responsibility falls to one particular person, group or organisation; more can be achieved by working collaboratively together.

Celebrate

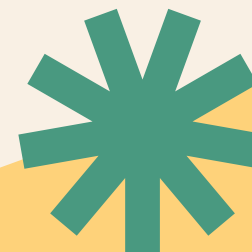
Celebrating the richness, depth and breadth of Hull's public art offer; driving opportunities to amplify, communicate and enhance.

COORDINATED APPROACH

The creation of a group or network of people who are responsible for, or are interested in, public art in Hull,

- **Purpose:** By joining together and sharing learning, taking a coordinated approach and providing an overview of public art, this group or network has the opportunity to provide greater coordination of activity, identify connections, establish links, strengthen the approach to public art in Hull, help protect existing work, input into the public art database and map, and develop new commissions in the future. It can also provide support and guidance for specific issues or commissions that require a wider perspective. The group can also act as advocates for public art identifying opportunities, overseeing implementation of the Policy and reviewing progress.

- **Possible approaches:** It is suggested that membership of the group includes representatives from across the Council, other organisations involved in commissioning, artists, creative people and members of the wider community. It could take the form of regular meetings chaired and coordinated on a rotating basis between partner organisations. It could also be less structured and take the form of a regular newsletter, group emails, online discussion groups or integrated into an existing relevant group (such as the City Arts Forum) as an agenda item. There is also potential for the group to have more flexible membership to tap into targeted expertise for specific projects.



INTERPRETATION

To develop a consistent approach to the interpretation of public art (old and new) across the area.

- **Purpose:** To increase understanding and awareness of public art across Hull, sharing details of the commissions and artists, why and how the work was commissioned and the themes behind them.
- **Possible approaches:** Those commissioning new work and those responsible for existing work should be encouraged to produce interpretation, in a consistent format. This could be physical signage close to pieces and / or text that is used as part of the online Google Map developed through the audit. There is the potential to produce physical leaflets or guides, perhaps externally funded or created on a commercial basis. The collation and development of the information held could utilise the volunteers who carried out the research as part of the audit. Equally the research and development of an approach to interpretation and collation of information could be a student project, or achieved through funding secured for a researcher to carry it out.

PROMOTION

To raise awareness of what public art exists in Hull and what is being commissioned

- **Purpose:** To celebrate the rich range of public art (existing and new), developing people's understanding of public art across Hull. By raising the profile of public art the stories behind artworks can be shared to a wider audience, with the potential to increase visitors to the area. There are opportunities to focus on a series of tourism focused marketing initiatives as well as encouraging local residents to explore the area more.
- **Possible approaches:** A series of public art trails could be developed built on themes, locations or types of work, promoting these online and through printed trail leaflets or books. A biennial public art festival could be introduced to celebrate the breadth of public art in the area, promote the work and hold special events and activities linked to the work and new commissions. There could also be a coordinated approach between organisations to raise awareness of commissions they are responsible for, using this as a form of marketing and promotion.

MANAGEMENT, MAINTENANCE & DECOMMISSIONING

To ensure that consideration is given to how new and existing artwork is cared for.

- **Purpose:** To ensure that new and existing work is maintained as well as possible, within available budgets and consideration is given to when work is decommissioned if beyond repair, or uneconomical to maintain.
- **Possible approaches:** The issues of management, maintenance and decommissioning should form part of the consideration of every new commission, with possible sources of future funding for this identified. For existing commissions responsible organisations should be encouraged to carry out regular inspections of work and identify any issues. Decommissioning plans for artworks should be built in at design stage and a decommissioning policy developed. All of this must be developed within a current situation of very limited budgets within the local authority and other organisations.

EVALUATION & REVIEW

To establish an evaluation framework against which progress of the Public Art Policy is monitored and measured.

- **Purpose:** To demonstrate the economic, social and physical impact public art can have on Hull, showing the progress that is being made against the Policy and providing a justification for the focus on public art. Unless you evaluate, you have no idea of how successful you are, the progress you are making, what people think of the commissions or how you can evolve and develop the approach to public art.

- **Possible approaches:** A public art evaluation framework could be developed for all those involved in public art including measures of success for both the Policy and individual commissions. An annual public art report could be produced which shares progress to a wider audience and demonstrates the value of investment in public art. A simpler approach could take the form of an annual press release or webpage update. The measures of success could be tied into the Corporate Objectives of the Council, showing the contribution public art is making to them. In particular there should be consideration of how this policy can contribute towards the Council's key objectives to:

- Deliver economic growth that works for all;
- Create inclusive, resilient and safe communities;
- Deliver organisational excellence by working in partnership.

In particular consideration should be given as to how (and how to show) public art is contributing towards the key outcomes of:

- Investment and employment will continue to grow, providing opportunities for all;
- Hull will increase the cultural offer and value of visitors and tourism to the city;
- Public spaces will be clean, vibrant, sustainable, and adapted to respond to climate and environmental changes;
- Hull's industries and commerce will flourish in a safe and fair trading environment;
- Families and communities will feel safe and supported to live independent lives in quality housing.

There should be consideration of both the outputs (the direct results that are more easily measured) and outcomes (the less immediate and far reaching impacts of a project). It will never be possible to capture all the impacts, but it is important, with the increased focus and investment in public art that progress and success is measured, tracked and understood.

Elevate

Working collaboratively across disciplines, with artists and communities to ambitiously and consistently elevate the quality and impact of art in Hull's public spaces.

OPPORTUNITIES

Identify opportunities for public art at a strategic and operational level as early as possible, both within the council and in other key organisations.

- **Purpose:** To ensure that all opportunities for public art are maximised, not just in terms of the number, but also the scope, the quality and the positive contributions they can make to wider objectives.
- **Possible approaches:** Through the work of the coordination group (if established) there is the chance to look ahead to possible commissions, identifying opportunities within a range of organisations. This could include the creation of a timeline of opportunities and how they can be best supported and at what stage. Through the advocacy and promotion of public art this can also raise awareness of the opportunities that public art presents for those not previously aware.

TRAINING & SUPPORT

Training to support those who commission or have influence over the commissioning of public art.

- **Purpose:** To help support those involved in commissioning to increase their skills, confidence and ambition as a result increasing the quantity and quality of public art.
- **Possible approaches:** Training and support could range from the formal to the informal. There could be an annual programme of training and workshops, focused on specific topics such as writing briefs or working with artists. This may be one or two open sessions, repeated every year, supported by reference material. They should echo the focus of this Policy in terms of benefits, impacts, opportunity and approaches. This could also include the more informal side of shared learning, networking or presentations where people can learn from each other, develop their understanding and find other people to ask questions of and learn from. A series of case studies could be developed of both existing and new commissions - both within Hull and elsewhere that can be used as shared learning opportunities.



Image: *Moths for Amy* by Amy Johnson Arts Trust.
Credit: Julie Corbett.

LOCAL POLICY

To create specific further policies and strategies to support public art.

- **Purpose:** To strengthen local policies and plans relating to public art within the Council and other key organisations making public art more central to the work of a range of organisations.
- **Possible approaches:** This is of particular relevance to the Council as a key organisation involved in the commissioning of public art and the approval of commissions. The references to, and support of public art should be strengthened in the revised Local Plan in order to encourage more commissioning. The potential for public art planning guidance supporting public art as part of the planning process should be investigated. Opportunities for the funding of public art through S106, CIL or other planning / development related measures should be considered, both to support individual commissions and / or to create a public art fund that can be used across the area.

CONTRACTS

To take a consistent approach to the contracts used when commissioning public art.

- **Purpose:** To create contracts that are fair, clear, fit for purpose and consistently used. This will also ensure clarity amongst all those involved, reducing disputes and costs.
- **Possible approaches:** Existing Council artist contracts should be reviewed and a standard (or series of standard) artist contracts or agreements created. These can be used for new commissions, acknowledging the Artist's status (which may be as a sole trader/ individual freelancer). This will ensure that there is an element of consistency for commissioners and artists, support best practice and artist care and will also save time and effort. These model contracts can be shared amongst partner organisations, to assist them and promote a consistent approach.

Cultivate

Supporting and enabling exciting and diverse new opportunities, collaborations, skills, ideas and artworks to develop in deep and meaningful ways.

SUPPORT THE ARTS SECTOR

Supporting established and emerging artists to develop their skills and experience.

- **Purpose:** To strengthen the local arts sector in terms of skills, confidence, ambition and opportunities, increasing their contribution to the local economy.

- **Possible approaches:** This should link to the opportunities, skills and learning priorities of putting the policy into action. By increasing awareness of the opportunities it makes artists more aware of possible work. By developing their skills it makes them better equipped to secure contracts, both in Hull and beyond. An audit / survey of artists within the area could take place, creating a database of the creative sector but also through the process better understanding the skills they have along with the support and training they may need. There is the potential to create paid opportunities in all significant commissions for emerging artists or art students to shadow (or support) commissioned artists to learn from them and gain experience to build their capacity for future commissions.

DIVERSITY

To ensure the principles of equity, diversity and inclusion are embedded in all stages of the commissioning process

- **Purpose:** To ensure that commissions reflect all sections of the community whether that is how work is commissioned, the stories represented or who is involved. This will help enable artworks which are representative of Hull and wider society.
- **Possible approaches:** The approach to evaluation should ensure that equity, diversity and inclusion is built into any monitoring and review. This should include not only the commissioning process but also types of work, locations and subject matter. By reviewing the map developed through the audit there is the chance to identify any gaps - primarily geographical but also potentially artform, theme or other elements. Reasons for gaps should be considered and ways of addressing them identified. Consideration of more public art commissioning in the neighbourhoods outside the city centre may be a key consideration.



PEER LEARNING: TESTBED

To experiment and innovate as part of the public art commissioning process and the resulting commissions.

- **Purpose:** To establish Hull as leaders in the commissioning of public art.
- **Possible approaches:** There is the potential to seek funding for a programme of testbed and experimental commissions. This can be used as an opportunity to try out new approaches, work with new groups or challenge existing ways of working, on the understanding that these works are challenging, experimental and that there will be learning from failure as well as success. This can also extend to the way that work is commissioned, whether that is how artists are commissioned, how the process is managed, where it is located, who is involved or how it is promoted.

REVIEW THE CONTENTIOUS

To consider what work has been commissioned in the past and whether that still remains appropriate today.

- **Purpose:** To pre-empt any future issues by either addressing the problems now or having in place a plan of action if and when any issues arise.
- **Possible approaches:** To carry out a review of existing public art in the context of DCMS' "Retain and Explain" and any local issues. It would be advisable to set out a simple policy approach to what possible issues could be and how these would be addressed. For example when work would be removed, the reasons for its removal and the decision making process to reach the stage of removal. This would then also include when removal isn't necessary, but interpretation and context setting would be more appropriate.

DIGITAL

To look at how digital technology can be used in the commissioning process, the celebration of public art and the actual work.

- **Purpose:** To maximise the opportunities that digital technology present and lead to further innovation.
- **Possible approaches:** There is the potential to encourage the use of digital technology within public art commissions both in terms of the actual commissions, but also how they are interpreted now and in the future. There should be a website or part of the Council's website which promotes existing public art, new commissions and the process of commissioning. The test bed, indicated above, could have a digital focus, looking at existing and emerging technologies and how they can be integrated or used for public art commissions. There is the potential to link in with the range of innovative technology and manufacturing companies within Hull, looking at how they could support the use of digital in public art.

CONTINUED INTEGRATION WITH THE PLANNING PROCESS

To ensure that planning policy and the planning process continues to support public art commissioning.

- **Purpose:** To increase understanding of public art amongst planning officers and maximise the support for public art commissioning.
- **Possible activities:** There is the potential to strengthen and support the public art guidance provided by Planning Officers through the measures indicated above - shared learning, training, networking and specific guidance. There is the potential to strengthen guidance around public art within the Local Plan which at the time of writing is under review. The Council's Planning Teams have historically been vital to identifying and activating public art opportunities in Hull as part of City centre regeneration and major projects and making linkages with the private sector. They should be supported to continue to do so.

SETTING A LEADING EXAMPLE

The Council leading by example to other organisations on how to commission, maintain, promote and celebrate public art.

- **Purpose:** For the Council to be an exemplar locally, regionally and nationally in relation to public art, setting the highest standards.
- **Possible approaches:** When the Council takes the lead in a public art commission, it should adhere to the best practice guidance outlined in this Public Art Policy. Achieving this may require implementing an internal multi-disciplinary training process to enhance in-house expertise in commissioning public art. The Council's role as initiator, as well as enabler and advisor for public art (through this public art Policy) is critical to ensuring a rich public art landscape in the City which is of a consistently ambitious standard. There is a chance for the Council to celebrate and promote this approach, with others looking to Hull for inspiration.



Image: *Fish Trail* by Gordon Young. Credit: Hull City Council.



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Image: East Park Walls
by City Architect. Credit:
Julie Corbett.

Summary

Hull already has a wealth of public art spread across the area, in a variety of materials, taking a breadth of forms and representing a huge range of stories of the place.

Key aims of this Public Art Policy are to recognise and celebrate this richness of public art, making more people aware of it and to use it as the foundation for helping *celebrate, elevate and cultivate* what makes Hull so special now and into the future.

There is huge potential to take a strategic approach to public art which is forward looking, innovative and which helps to support Hull's future ambitions. Public art has a role to play in the life of the communities of Hull, the chance to attract new visitors to the area, the role in making better places and helping shape the future of the area.

There is already a strong appetite for public art, as demonstrated by the enthusiasm and track record of commissioners across public, private, community, and third sectors. The current and extensive experience of those who have already commissioned public art is a hugely valuable resource. There is enormous value in this being shared with others, creating the chance to learn from each other.

Not only will this bring about shared learning but also establish better collaboration, enhanced connections and a more strategic approach to public art in Hull.

By celebrating Hull's rich heritage and bright future through public art in new, creative and dynamic ways it will help bring communities together, create a greater sense of pride and share a wealth of complex, interesting and diverse stories and ideas to a wider audience.

By looking at how public art has been commissioned, and how it could be commissioned in the future, there is a chance to elevate public art in Hull to the next level. Through learning from each other, sharing experiences and looking at new ways of working (looking nationally and internationally) it will bring about new ways of working that are more collaborative, effective and impactful.

Through cultivating the next generation of public artists and commissioners, connecting with communities and enabling innovation and experimentation, public art in the area can grow and develop, unlocking an approach which is distinctive, ambitious and unique to Hull.

It will only be through the rigorous evaluation of commissions that all these benefits can be shown, but the ambition is to be interconnected, innovative and thriving.

Public art should not be seen as a 'nice to have', but as an essential part of engaging with communities, the regeneration of Hull, strengthening the local economy, and raising awareness of the area.

In short, public art can play a vital role in making Hull a great place to live, work and visit.

Supporting Documents

This Public Art Policy links to a number of 'Supporting Documents' to guide successful implementation. These are -

Public Art Database

A detailed Public Art Database of permanent works.

Public Art Map

A map showing the locations of existing public artworks.

The Public Art Commissioning Process

A document to guide the process.

Supporting Resources

A 'Supporting Resources' document linking to further reading and useful external links about public art.

Image: Voyage by Steinunn Thorarinsdottir.
Credit: David Wilberforce.

Appendices

Appendix 1 Public Art Policy & Audit Consultees

STAKEHOLDER CONSULTATION

Consultation conversations complete
(conducted between July - October 2023).

With thanks to the below for sharing their
input and experiences.

(Listed alphabetically by surname).

Michelle Alford
Director of Library Services,
Hull Culture & Leisure

Abi Bell
Volunteer Programme Manager,
HEY Volunteering

Leigh Bird
Hull Heritage Action Group

Elaine Burke
Independent Arts in Health Commissioning

Daemon Cartwright
Integrated Services Manager - Young
People & Early Help, Children, Young
People & Families Service, HCC

Rebecca Clark
Urban Design Officer, HCC

Alex Codd
Assistant Director Economic Development
& Regeneration, HCC

Hazel Colquhoun
Independent Public Art Producer

Image: *The Girl* by Andy
Pea and Calvin Innes.
Credit: Darran Arnell.

Dean Davis

Area Youth Work Manager, Children, Young People & Families Service, HCC

Jacqui Gay

Head of Communications, HCC

Simon Green

Director of Cultural Services, Hull Culture & Leisure

Sarah Hatfield

Voice and Influence Development Manager, Children, Young People & Families Service, HCC

Sean Higgins

Intelligent Transport Systems Manager, Streetscene Services, HCC

Paul Holloway

Arts & Culture Manager, HCC

Jill Howitt

Artist/ Critical Fish

Andrew Knight

Independent Public Art Producer (and previous Public Art Strategy)

Mikey Martins

CEO & Artistic Director, Freedom Festival

Lisa McFarlane

Seven Architects, Spring Bank Conservation Area Appraisal

Simon Mounce

Development Management, HCC

Lauren Murtagh

Living with Water Community Coordinator

Garry Taylor

Assistant Director Major Projects, Culture & Place, HCC

Martin Taylor

City Archivist, HCC

Stephen Walker

Principal Conservation Officer, HCC

Dan Watts

Disability Arts Network

Kath Wynne-Hague

Head of Culture, Place & City Centre, HCC

Louise Yates

Director, Back to Ours

In addition thirteen Hull & East Yorkshire (HEY) volunteers acted as 'Public Art Detectives' and public engagement activity to highlight the public's favourite artworks via social media campaign achieved 44,085 impressions, 915 engagements, 21 tagged published posts and 36 tagged received messages.

Image: Alderman
Kneesall Park Totems
by Mike Burgess. Credit:
Hull City Council.



CITY ARTS FORUM ENGAGEMENT

Hosted public art conversation
(21/9/2023)

(Listed alphabetically by surname).

Mandi Allen

Writer, Director, Producer, Coach

Stewart Baxter

Professional Musician and Producer,
Director Hinterland Creative

Elaine Burke

Independent Arts in Health Commissioning

Simon Chalk

Musical Director, Hull Philharmonic

Hazel Colquhoun

Independent Public Art Producer

Laura Cox

Hubs & Production Coordinator,
Back to Ours

Luke Dankoff

Producer/ Programmer,
Hull Truck Theatre

Clare Drury

Arts Manager, HCC

Jill Howitt

Artist/ Critical Fish

Ellie Irwin

Producer, Back to Ours

Esther Johnson

Artist/ Filmmaker - Prof in Film & Media
Arts at Sheffield Hallam University

Jayne Jones

Director, Feral Art School

Sarah Penney

Senior Producer, Middle Child

Margaret Pinder

Hull Philharmonic

Mikey Martins

Artistic Director/CEO, Freedom Festival

Catherine Sadler

Arts Development Officer, HCC

Debs Summerbell

Volunteer at HUKCOC

Mike White

Browse Magazine

Louise Yates

Director, Back to Ours

Appendix 2 Audit Analysis

OVERVIEW

161 works identified. Note that for works with multiple pieces, such as The Fish Pavement by Gordon Young these are only classed as a single commission. Every effort has been made to include as many artworks as possible however, this has been designed as a live database so it can continue to evolve and any missing artworks be added.

PERCENTAGES OF TYPES OF WORK

- Hull's landscape is dominated by sculptural works accounting for 31% of the artworks audited and by large scale murals accounting for 22.5%.
- 11.5% of artworks are embedded within the public realm with an additional 5% classed as street furniture.
- Statues account for 8.3% with additional monuments at 4.5% alongside memorials at 3.8%.

PERCENTAGES OF THEMES IDENTIFIED

- 22% of the artworks audited focused on 'people' as a key theme closely followed by 'heritage' at 18%.
- 'Maritime' was a recurring theme with 10.5% of artworks linking to this.
- 13.5% of the works incorporated themes related to nature or wildlife.
- 5% were memorials with 4% focused on war.
- 5% of the artworks were classed as 'contemporary' and 5% 'abstract'.

PERCENTAGES OF LOCATIONS (BY WARD)

- The highest concentration of artworks are located in St Andrew's and Docklands at 20%, closely followed by Central at 18.7% and Drypool at 14%.
- Outside of the city centre 12% of artworks are located in Avenues with a fairly similar distribution of 6% in Holderness and West Carr.
- As we move even further out we find between 1%-3% located in Marfleet, Beverley and Newland, Orchard Park, University, Longhill and Bilton Grange, Sutton, Southcoates and Pickering.
- Very few artworks have been identified in North Carr, Kingswood, Ings, Derringham, Bricknell or Boothferry.

ACCESSIBILITY

- Most of the artworks audited are physically and/ or visually accessible to the public with many being sited in pedestrianised areas.
- Some are located near to drop-kerbs and have uneven footpaths / paving nearby.
- A few are located within grassed areas without an accessible path for a wheelchair user.

REPAIR, DECOMMISSION AND MAINTENANCE

- Some of the works identified require some basic maintenance such as cleaning or cutting back shrubbery.
- Some require repairs.
- Some artworks require a more substantial review of their current state of condition to ascertain if they can be repaired or if decommissioning should be considered.



Image: *Blade* by Nayan Kulkarni. Credit: Ash Burnham.

Hull Public Art Policy

This guide was commissioned by Hull City Council and written by Beam (<https://www.beam.uk.net/>). Published March 2025.



Designed by Rhubarb Design House