

FUTURE PERFECT

HENGROVE PUBLIC ART PLAN

September 2012 – December 2013



“We want the money spent wisely because there are lots of needs here. For me, this programme of events and discussions has taken my blinkers off about art.... It was interesting to be exposed to the Mirrors and to public art, but (like others) I am looking for legacy.” Hengrove resident

“The tour of public art in Bristol was very good. We went to places I wasn’t aware of and 99.9% of Bristol residents are not aware of. The thing we are concerned about, because we live here, is apathy; perhaps we have not been successful at getting enough people interested. The main areas we need to target are young people – young people are the future.” Hengrove resident

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Contents

1. Introduction
2. Context
3. Summary of activity to date
4. What we have learned
5. Themes
6. Potential projects
7. Engagement
8. Case studies & snapshots
9. Delivery
10. Finances
11. Documentation
12. Appendices

1. Introduction

This paper sets out a proposed way forward for the Hengrove art commissioning programme. Having carried out a five month research and development exercise, the curators Theresa Bergne and Jes Fernie have developed a framework in which to realise an ambitious commissions programme alongside a skills development and engagement programme between October 2012 and November 2013.

2. Context

Theresa Bergne and Jes Fernie were appointed by Bristol City Council and Hengrove Councillors in February 2012 to lead on the development of the arts programme for the Hengrove and Stockwood Neighbourhood Partnership. An Engagement curator - Helen Davies - was appointed to help deliver this first phase of the project.

The programme is part of a large-scale regeneration scheme spearheaded by Bristol City Council. It is funded through Section 106 funds raised by the Council's planning department from a number of developments at Hengrove Park (the Skills Academy and Hengrove Hospital) in order to mitigate the effect of the developments on the locality.

A Neighbourhood Partnership has been established, as well as a Forum, to enable residents to play an active role in the running and ongoing development of their neighbourhood. The Partnership is made up of residents, councilors, representatives from businesses and community groups local to Hengrove and Stockwood wards.

3. Summary of activity to date

Building on the initial consultation, which resulted in the 'Arts for All' paper produced by Bristol City Council, we embarked on a series of conversations with Hengrove residents which considered the broad sweep of possibilities offered under the term 'public art' and the potential for an art commissioning programme in Hengrove. These conversations also gave us an opportunity to scope potential partners and opportunities for collaborative work.

During this phase we organised eight public events which included tours, artists' talks, workshops and studio visits. Alongside this programme, we held in-depth discussions concerning the parameters of the art programme and how people could get involved, with representatives from local organisations including schools and colleges, groups run under Linkage such as woodwork and photography, Whitchurch Art Club, the library staff, Action Indoor Sports, The Park, the car boot sale organisers, Christchurch Hall, local scout groups, Asda community liaison and The Bottle Yard, an impressive dedicated film production space on Whitchurch Lane. We delivered presentations to school children, presented at Neighbourhood Partnership meetings, set up information stalls at local events, distributed flyers to every household in Hengrove and established a blog to keep local people abreast of our activities.

To complement and extend this programme, we commissioned artist/designer Martino Gamper to design a flexible public display structure – an Archive of Ideas - to be used to communicate the Hengrove art programme to local residents. By taking residents through the commissioning process (drawing up a brief, selecting an artist, responding to a design proposal and prototype etc), our aim was to pave the way for a greater understanding of the complexities, challenges, and range of pragmatic issues, as well as the excitement that comes with commissioning artists to make new work.

For more details of this phase of the programme, including a breakdown of costs, please see attached report.



Feedback session in the Cartwheel pub, July 2012

4. What we have learned

- Hengrove is a hard nut to crack when it comes to community involvement and participation. We have managed to commandeer a small group of dedicated residents who have come to many of our events, voiced their interests and concerns and engaged fully with the process of future imagining in Hengrove Park. However, members of this group are, on the whole, retired or nearing retirement. Attracting a younger generation of residents has been hard and will probably only come when particular projects are launched for which specific groups are targeted.
- There is a good infrastructure in Hengrove in which to make things happen. This includes fantastic facilities at local schools (Oasis Academy), local groups, council, The Bottle Yard etc. However, these facilities are disparate and isolated; there is very little communication and collaborative work taking place between them.
- Residents would like to see the funds allocated to this project (£257,000) 'spent wisely', in a way which provides a legacy for the residents of Hengrove (as opposed to surrounding wards). There is universal support for the proposal that the primary target audience should be young people.
- There is an opportunity to engage children in art projects and harness the very evident enthusiasm and imagination that they have expressed in school visits and workshops.
- The number and range of activities for the over 50s in Hengrove is relatively significant, while provision for young people is slight.
- While the Council's commitment to funding art commissioning programmes for Hengrove has been impressive in recent years (£420,000 programme of commissions between 2010 and 2011, which includes the N55 *Spaceplates Greenhouse*; Peter Fink's *Drumlins*; and the more recent temporary light installation by United Visual Artists at Hengrove Leisure Centre), there seems to be little support for the delivery of more large-scale, stand-alone permanent art works which involve a small amount of community engagement. Working closely with specific groups to develop embedded projects seems to be the most productive way forward.
- While there are plenty of open spaces in Hengrove, there is no perceived 'centre' that acts as a catalyst for public gatherings.
- Although Bristol boasts a wealth of outstanding art commissions, Hengrove residents have very little knowledge of them. Hengrove seems cut off from much that is happening to the north in the city centre; it is hard to access, with a half hour car ride or hour-long (very expensive) bus journey to the centre. The new local facilities on the doors step in Hengrove (Leisure Centre, South Bristol Community Hospital and Skills Academy) seem to be positioned with their backs to the residential areas of Hengrove, with very little visual, physical or notional connections between them.

- The Hengrove residents we have managed to make contact with are enthusiastic, curious and imaginative – a great foundation upon which to build an exciting, ambitious art programme.



Martino Gamper workshop, July 2012

5. Themes

Bearing all of the above in mind, we have identified a number of themes for the future programme. These themes were presented and discussed at a public meeting held at the Cartwheel pub on 18 July and the Neighbourhood Forum on the 5th September 2012 and were greeted with support and interest.

THE FUTURE

While we recognise that Hengrove has its own history and particular context from which it has developed, we feel that the focus for the arts programme should be the future rather than the past. This reflects residents' keenness to involve young people and allows space for future imaginings as well as a focus on the immediacy of the present.

WE, THE PEOPLE

The low level of engagement in public life in Hengrove is of particular concern to many residents. We would like to explore and challenge the often stated claim that "there is no community in Hengrove", drawing out links with the unique genesis of the art commissioning programme and the significant role of the Neighbourhood Partnership regarding how funds are spent. Positioned within a broader context, this theme will consider what it means to participate in public life in 21st century Britain.

OUT THERE

We are very struck by the large number of open green spaces in Hengrove, from the large (Whitchurch airfield) to the small (areas adjacent to housing) and the fact that there is no 'centre'. We would like to use a selection of these spaces to create spectacles, public conversation points and community projects.

6. Curatorial overview

We are interested in the transformative potential of art; how socially engaged projects can inspire as well as inform and affect the way that people view their lives, their neighbourhoods and their position in their community

or the world. The type of artists we propose to work with will be interested in creating a space in which new things can happen, ideas can be expressed and the unknown can be explored.

We would like to commission a range of art projects (from the temporary to the permanent), all of which create a legacy for Hengrove in some form, either through skills development, infrastructure improvement or personal enrichment.

We envisage that all the commissions will create a catalyst for communication amongst residents and the world beyond Hengrove; develop a space for reflection and future imagining; and contribute to the creation of an identity for Hengrove. Emphasis will be placed on the quality and depth of the engagement process rather than solely the end product. We are mindful of the fact that there are many different types of engagement, including the one-off experience or conversation, to a long-term commitment to an idea or project.

7. Potential projects

We would like to propose five projects, all of which relate to the themes set out above. The parameters of these projects are broad in order to allow scope for an artist to shape and develop a proposal according to their own practice. They will cover a broad spectrum of media and longevity (from the temporary to the permanent), but all of them will entail a level of engagement with Hengrove residents and legacy in some form. We are keen to work with, and use, existing organisations and resources such as the Bottle Yard and Oasis Academy to maximise reach and impact.

1. Radio project

Commission an artist to work with 15 – 18 year olds, possibly from Oasis Academy, to develop a radio project for Hengrove. While this will involve a relatively small number of residents, the impact will be felt through broad dissemination (via temporary broadcast) throughout the ward and beyond. The teenagers involved will be given the opportunity to reflect, position and express themselves as well as learn a body of technical skills (recording, editing, programming, presentation etc) which could be useful further on in their career. This commissions include an opportunity to develop links between Oasis and the surrounding community – inviting residents to contribute to, and collaborate on, programmes.

The ambition is to go beyond the straightforward radio format to embrace the fantastical, imaginative and extraordinary. There should be scope for development, partnerships and mentoring beyond Hengrove to encourage students to think beyond their immediate environment.

2. Permanent commission

An artist will be invited to contribute to the physical fabric of Hengrove life in order to create a long-term legacy for the project which is identifiable by future residents. The location of this commission is to be decided with the Art Steering Group. We would like this commission to be both functional and curious; rather than a stand-alone work of art which would be a challenge to maintain, we envisage this commission will have a practical use and will be part of an existing infrastructure.

3. Spectacle

This commission will be a large-scale spectacle for Hengrove; something that is highly visible, extraordinary and temporary. It will provide an opportunity for all residents to take part in, respond to, or witness a major art commission. It could involve existing groups such as the model airplane flyers, car boot sellers, dog walkers) or establish new ones. The obvious location for such a commission is Whitchurch Airfield or The Bottle Yard and could involve film in some form (see Jo Lanyon's report on socially Engaged practice in film, commissioned by Bristol City Council, Sept 2012 for possible types of work) . However, the brief will be open to enable the selected artist to respond in the most imaginative way possible.

The legacy of this project will be rooted in the public imagination, positioning Hengrove within the broader geographical framework of Bristol and beyond, as a vibrant, curious place. The legacy could also be extended into the fabric of Hengrove, through re-use of materials in public areas of the ward.

4. Green spaces

The wealth of small green spaces in Hengrove could provide a perfect jelling agent for community life. We would like to consider a commission which looks specifically at a way of bringing together these pockets of land in the residential areas of Hengrove, providing a focal point for residents.

What form this commission might take is currently open, but could include a roaming café, a community garden or walking/talking project. An artist would work directly with particular groups and residents to develop the project which could have the capacity to develop beyond 2013.

5. Archive of Ideas

We would like to use Martino Gamper's *Archive of Ideas* structure throughout the duration of the Hengrove art programme to communicate the ideas, projects and development of the programme as a whole to residents, partners and visitors. The structure will be set up at various local festivals eg October Local Food Festival, school fetes and open days, community centre events

and at the Library and will provide space for responses, conversation and mapping as well as information on the programme.

As part of this project we would like to invite Martino to do another workshop with local people, encouraging them to consider the material aspect of objects, structures and furniture in their homes and the Hengrove area.

At the end of 2013, *Archive of Ideas* will have amassed a body of material (written responses, photographs, publications, drawings etc) which will make up an archive of Hengrove life at beginning of the 21st century. This archive could be housed at Whitchurch Library for future generations.



Studio visit, Martino Gamper and Hengrove residents, London, July 2012

8. Engagement

Engagement with the residents of Hengrove is crucial to the success of this project. Without the involvement of local people, the programme will falter. We have identified a number of ways that people will be able to access the programme.

The Spectacle

The way that people encounter art works and make contact with artists, curators and production teams is multifarious, from short-term experience to long-term engagement. Large-scale spectacles provide a 'way-in' for some people to develop a deeper, more long-lasting relation to art, society and themselves.

We recognise that the majority of Hengrove residents will encounter the art programme in a short-term way, possibly through a spectacle or the website. A smaller group of residents will have a more long-term, in-depth relation to the programme, working with artists, meeting new people and developing skills.

Relationships

The timescale of the Hengrove art programme provides us with an opportunity to contribute to the neighbourhood, develop relationships that fit with the curatorial approach and to develop models of 'situated' practice

that combine art, education, critical research and social/political engagement.

Training

Interns

A key part of our ambition is to develop skills for young people in Hengrove. To this end we propose to establish an intern programme which will involve working with two students who will work on the marketing and social media aspect of the programme. Working with a marketing specialist, the interns will develop skills relating to press release writing, mailouts, design and layout for print, accessibility issues, social media including facebook and twitter accounts and blogs. Please see appendix for a job description for interns.

Volunteers

As a way of broadening the opportunities for young people in Hengrove, we would like to train a larger group of volunteers to work on specific projects in the capacity of ambassadors, invigilators and interpreters. Skills which will be developed include presentation, speaking to members of the public of all ages and how to interpret contemporary art for different audiences.

Accreditation

There is the potential to credit some of the work we carry out with young people through the Arts Award or ASDAN, for example, short courses in peer tutoring or expressive arts.

Documenters

We would like to train a small group of teachers and A'level pupils in the art of documentation. How to use photography, film, writing and drawing to explore contemporary art in a meaningful way. Teachers will be offered 2 twilight training sessions, we will then provide 4 training sessions for students. They will be tasked with documenting the Hengrove art programme events, public installations and commissions. The resulting work will be displayed in the Archive of Ideas and on the Hengrove art programme website. The individuals trained can take this back into their classrooms and train their peers to work with documentation techniques, adding to the legacy of the programme.

The students for each of the three proposals above will be recruited through formal education, working with Oasis Academy and by targeting young people not in education or employment through a partnership with Youth Moves.

Young People's advisory group

Working with Youth Moves, an organization that coordinates Youth Work in neighbouring areas, we will develop a young persons group, (16-19), that will be trained by other young people in the following areas:

- How to train adults to listen to young people
- Inspecting the programme or particular activities aimed at young people
- Advising on content for young people
- Interpretation
- Documentation

Schools Workshops

In addition, we will work with Perry Court Primary, New Oak Primary and Bridge Learning Campus to deliver workshops around specific public art projects commissioned within our programme.

9. CASE STUDIES

The following case studies have been included to give the reader a sense of the possible breadth and range of public art projects that could be employed for the Hengrove art commissioning programme. We have linked each of them to one of the themes outlined above.

We are not proposing artists at this stage.

Simon Pope, *Memory Marathon*, 2009 - 2010



'Memory Marathon' is an 80-minute film of a large-scale participative event in which artist Simon Pope walked a 26-mile marathon route through the five London boroughs which hosted the 2012 Olympic and Paralympic Games. Pope was accompanied by 104 residents who recalled their most vivid memories of past Olympic Games.

Continuing a series of trademark walking and memory projects, 'Memory Marathon' is a unique collective endeavour which celebrates the enduring importance of personal memories.

Moving forward in an unbroken relay, in which each participant walked a 400-metre section of the route alongside the artist, each individual was asked to contribute their memory before passing the 'baton' of the microphone to the next person in line. Recruited from the East London boroughs adjoining the Olympic site, and reflecting the diverse make-up of those communities and the inclusive, international spirit of the Games themselves, the participants' collective act of commemoration draws from a huge reservoir of sporting and cultural memory, encompassing both triumph and disaster, and highlighting both the intimate and the everyday.

Key points

Memory Marathon is a participatory event that was recorded and made into a film. The 'artwork' is therefore both the event and the film. The film was – and continues to be – screened in many different local and international spaces, and contexts.

The 104 local people who took part were given still photographs of themselves and took part in many events, screenings and discussions connected to the making of the film. As well as providing unique documentation of a particular area of London which is undergoing huge physical change, the film is a poignant record of a diverse range of local people; their dreams, personal histories and cultural identities.

The project took a year to develop and realise and involved a production team, a community engagement curator and a project manager. It was commissioned by the Olympic Delivery Authority (ODA) and managed by Film & Video Umbrella. The budget was £70,000, with an artists fee of £7,000; funding came from Arts Council England and ODA.

A work of this type could be commissioned for Hengrove which involves an artists making a work (not necessarily a film) that unearths residents' thoughts about where they live, their community and identity.

Jennie Savage – Star Radio



Artist Jennie Savage set up a temporary radio station and invited local people living in the east side of Cardiff to represent themselves, building up an audio archive that asks the question of what makes a place – is it the people, the place, the history or the sense of 'community'?

The project took two years to complete and concluded with a one-week radio broadcast, an exhibition at the National Museum and Galleries of Wales and a publication. Star Radio was based in a shop on Clifton Street for six months researching and recording the content of the broadcast. The shop formed a hub for the project, people came in to make radio programmes, host talk shows, drop off music and make audio work.

'The project set in place a process that invited residents to explore and analyse [their area], to re-imagine place and to record thoughts, ideas, anecdotes and responses to the ever-changing cityscape. These many voices and perspectives chart a multi-layered landscape ... The creation of radio programmes plotted points connecting groups of people, thoughts or ideas.'
Jenny Savage

Key Points

The 'art' occurs in the process; the encounters, relationships and interactions that happen over the course of the project and the way the broadcast develops and unfolds, and is finally made visible and audible through the broadcast.

The recording of material offers an opportunity to train young people to use the existing facilities at the Oasis Academy, learn how to develop, edit and produce their own audio content, and to develop connections with the wider community.

This project took place over a two-year period with a one week broadcast and further exhibition of the audio archive, plus a publication which includes two DVDs.

The budget for the project was £10,000

Coniston Institute, Grizedale Arts, Cumbria, 2012 ongoing



In 2011 / 2012 the Arts Organisation 'Grizedale Arts' renovated and developed the local village hall in Coniston, Cumbria transforming it into a fully functioning, volunteer-lead cultural and educational centre.

The building, which evolved out of the old Mechanics Institute, was an early model for the modern day arts centre, built for the industrial mining village of Coniston, with facilities such as bathhouse, kitchen, library, reading room, artists studios, theatre, collection of minerals and fossils and antiques.

Grizedale Arts worked with local people, artists and designers to establish an honesty shop, which sells local produce and handmade items; a self-service lending library designed by internationally acclaimed artist Liam Gillick; and a restored hall and stage plus smaller reading room which hosts a wide range of community activities, clubs, surgeries and events. A summer shop sells antique and collectable books, second-hand and vintage ware, local art and craft and fair-trade clothing and gifts. All maintenance and management of the building is undertaken by volunteers in partnership with Grizedale Arts. The Grizedale Arts programme manager is the live-in caretaker for the site.

Key points

This is an example of artists working in practical ways with local people to improve facilities in a small town. The 'artworks' are visible (library shelving, wall paper design, honesty shop display etc) as well as ephemeral (the project as a whole could be positioned as an art project, but also a community endeavor).

Grizedale Arts has established a long-term presence in the area, from which this project emerged. The development of the project is therefore hard to define in terms of time-scale parameters. The Coniston Institute project is funded by Arts Council England and Cumbria County Council.

There is an explicit desire in Hengrove for the art commissioning programme to include projects which leave a physical and long-lasting legacy for the area. A project where an artist is commissioned to make a highly functional work of

art in, for example, the Hengrove Community Hall, could be part of the overall programme.

***What will the harvest be?*, Stratford, London, Nina Pope & Karen Guthrie, 2009 - ongoing**



A community garden in East London initiated by a local gardening group, Friends of Abbey Gardens, and realised by artist duo Nina Pope and Karen Guthrie.

A neglected wasteland was transformed into a unique open-access harvest garden where anyone can grow and harvest flowers, fruit and vegetables. The Gardens surround part of the ruin of a protected C12th Cistercian Abbey where monks ran a productive garden. The site also contains more recent C19th remains. Weekly Garden Club sessions are held alongside a programme of community events and parties.

The aim for the council, which part-funded the programme, was to develop an unused piece of land near the 2012 Olympic Village, and adjacent to a new extension of the Docklands Light Railway.

This is an alternative to traditional allotments, which are usually tended by individuals. The project has created a productive community 'harvest garden' which has been animated by free events, and is accompanied by its own website.

Key points

The project is grassroots led, and the intention is for it to continue to be run by local people into the future. The artists' role was to conceive the overall design, layout and identity of the garden.

The initial stage was supported by the Docklands Light Railway (DLR) Art Programme with funding of £175,000 coming from Section 106, London Development Agency, Arts Council England, LB Newham's Local Fund, Community Spaces programme and the Capital Growth Programme as well as in-kind support including from Friends of Abbey Gardens. The artists were commissioned by Newham Council through Modus Operandi Art Consultants.

A project of this type could involve local gardening groups, schools and allotments in Hengrove.

Take A Part, a public art project developed with and for the Efford area of Plymouth, 2006 - ongoing



Efford FM



Shed on Wheels



Grow Efford

Take a Part, an arts programme for Plymouth Communities, started as a series of artist led consultation exercises in 2006 around the development of a Master Plan for Efford as part of the Building Communities Initiative. This process led to a more intensive period of large-scale work from 2009 to 2011 which saw the process of Take a Part become embedded in the Efford community through projects such as Grow Efford, a project commissioned with the Public Health Development Unit which develops opportunities for local people to eat healthily in a sustainable way whilst cultivating their own crops and making their own produce, and Efford FM a community radio station produced with young people. These projects have grown over the years, and the programme has continued to strengthen through collaborations with other national exhibitions and projects such as the British Art Show and the cultural Olympiad project for the South West of England, Nowhereisland.

In 2011, after 5 years of continued artistic engagement Take A Part launched Efford as the Capital of Culture for Plymouth. This has seen the start of a series of projects where Take A Part and the Efford community work with new communities in Plymouth to think about how contemporary art can be used by them to support their own regeneration process.

Key Points:

Paramount to the philosophy of Take A Part is the fact that the artwork created is as important as the process of creating the work itself.

The production of 'Shed on Wheels' cost £10,000 with a further £7,000 spent on the accompanying engagement programme. The radio station, Efford FM initially cost £15,000 with a one day broadcasting licence, with the development of Nowhereisland Radio costing £30,000 with a four day licence and community 'listening event'.

It is important to note that Take a Part has been in existence for over five years and that the process of embedding the programme into the community has taken a considerable amount of time.

Snap shots

SPECTACLE

Jeremy Deller



Sacrilege, Jeremy Deller, 2012, various cities across the UK

Sacrilege is a life-sized inflatable replica of Stonehenge for people to bounce on by Turner Prize-winning artist Jeremy Deller, touring twenty-five locations across the UK including College Green in Bristol. Deller has described the work as “a way to get reacquainted with ancient Britain with your shoes off”.

Brian Griffiths



Beneath the Stride of Giants



Boneshaker



Life is a Laugh

Brian Griffiths' monumental scale sculptures are portals for adventure: cardboard box space ships, garbage bin knights and magical time-travelling gypsy caravans. His sculpture is inventive, witty and tinged with a peculiarly British realism. Bone shaker is entirely constructed from tables and hand-carved wooden ornaments found in South London antique markets.

Daniel Buren



Le banderuole colorate (The Coloured Weather Vanes), Trivero, 2007

For this project, the internationally renowned artist Daniel Buren framed the perimeter of the panoramic terraces of the historic Lanificio ('Wool Mill') in Trivero, Italy, with a rainbow of 135 flags, fluctuating between green and blue in a recurring scheme of seven Pantone shades. It's a 'full dressing' that

performs the simple task of indicating the direction of the wind and recording the change in the seasons, as well as transforming an architecture that is deeply familiar to all the town's inhabitants.

Jim Lambie



A Forest, Edinburgh 2010



A Forest, detail

A permanent commission for Jupiter Artland, a private art trust in Edinburgh. Tessellated panels of spray painted chrome are peeled back to reveal the background colours.

"The forest that we look at reflected in the chrome panels is being peeled away revealing layers of colour. The reflection in the work will change with every season that passes."

GREEN SPACES

Michael Lin



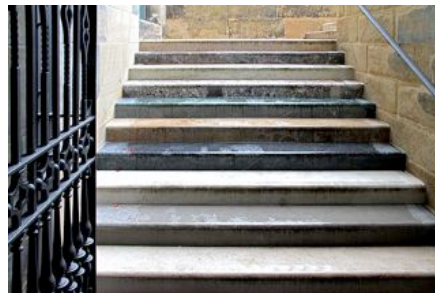
Temporary commission for Jardin Public programme, Edinburgh 2007

Michael Lin was commissioned to make a new work for Edinburgh which asked visitors and residents to consider gardens as social places – made by and for people: cultivated, man-made environments rather than natural places. Lin is known for his spectacular site-specific painted walls and floors that reproduce the vivid floral motifs of Taiwanese textiles on a vast scale. For this project he created a large structure for East Princes Street Gardens.

Enveloped in his trademark, lusciously coloured, floral designs, the structure injected colour into the heart of the city, making a stunning backdrop for meeting, talking or just hanging out. Students from Edinburgh College of Art assisted in constructing and painting the structure.

PERMANENT COMMISSIONS

Martin Creed



Work No: 1059, Edinburgh, 2011

Each one of the 104 steps which lead from the Scotsman Hotel on NorthBridge to Market Street in Edinburgh was clad in a different colour of marble. Creed describes the project as a microcosm of the whole world – stepping on the different marble steps is like walking through the world, the new staircase dramatises Edinburgh's internationalism and contemporary significance while recognising and respecting its historical importance.

Sarah Morris



Monaco reflecting pools, 2007



Judicial Non-Tesselation, 2011, Federal Courthouse of Bergen, Norway

Since the mid-1990s, Sarah Morris has been internationally renowned for her panoramic portraits of American cities, which take the form of both paintings and films. She uses colors and geometric shapes that she associates with a city's unique vocabulary and palette, architecture and, most importantly, its character and energy.

NB Many of the case studies outlined above and others we have discussed and / or visited with Hengrove residents over the past five months, have developed out of a long-term presence by the artist and/or curator in a particular place, sometimes up to eighteen years. We have 1.5 years to realise four commissions; this will be labour-intensive and challenging.

10. Delivery

Curatorial team and resources

The Hengrove Public Art programme is led by Theresa Bergne and Jes Fernie, appointed by a panel made up of Bristol City Council staff and the two Hengrove Councillors. The curatorial team will deliver the art programme. Based upon extensive previous experience, we have identified key aspects of

the project which will require specialist skills and expertise outside what we are able to deliver. These skills can be sourced for the project from a range of freelance professionals based in Bristol and include:

Community liaison and Engagement (currently provided by Helen Davies on temporary contract)

Facilitating the liaison between artists, individuals and groups for all newly commissioned artworks and projects, building buy-in from potential users and residents, facilitating liaison with Council and stakeholders, advising on the development of audiences and local participants for the Hengrove art programme, researching and delivering engagement, training and interpretation strategies for all the projects.

Fundraising

Following artist proposals to research and develop a fund-raising strategy and identify key funders to approach in order to enhance the existing budget where possible.

Research and Co-ordination

Curatorial assistance and research for all commissions; management of travel and accommodation bookings for artists; preparation and co-ordination of artist contracts and planning applications; resourcing of materials and production requirements; co-ordination of expenditure, managing purchase orders and invoicing with BCC.

Communications and Web Development

Preparation of communication strategy for the Hengrove art programme with a specific local focus employing informal and formal marketing methods; development of the design and content management system for the Hengrove website; development of the Hengrove art programme identity; preparation of all media releases; dissemination and liaison with local and with specialist art and architecture press; liaison with graphic designer on all promotional print and online media and advertising; setting up of systems for social media communications overseeing the management and mentoring of interns.

Interns

To support Communication and Web Development working across the marketing programme on press and PR, print, social media, distribution and collation of archive material.

Production Management

Technical research and problem-solving on delivery of artist projects, liaison with structural engineers and council planning departments, scheduling of installations, management and recruitment of technical crews, risk assessment and maintenance planning).

Art Steering Group (ASG)

The role of the art steering group is to oversee the delivery of the art programme by the Curator Team, to provide practical support in the day-to-day management of the projects where appropriate, and to help 'unblock' any difficult issues arising which might prevent the delivery of the programme. They will also oversee the financial management of the programme and make recommendations to the Hengrove & Stockwood Neighbourhood Committee with regards setting of budgets.

Terms of reference for the ASG have been drafted, (see Appendix) which sets out the make-up of the group, and we have now appointed members to the Art Steering Group and intend to confirm their appointment at the forthcoming meeting of the Hengrove & Stockwood Neighbourhood Partnership.

The public art plan will be delivered through the following actions:

Section One: Delivery of commissions programme

A. Recruitment and appointment of artists

Curator Team to research and identify an initial long list for individual commissions for review by the art steering group from which a shortlist is made.

Curators manage selection process including:

- Draft Briefs for each commission and identify specific project partners
- Invite shortlisted artists to apply – arrange site visits and presentations by key members of local community
- Arrange artist presentations of initial proposals to arts steering group
- Select artists
- Draft contracts
- Organise presentation of final selection to wider community.

B. Oversee research process and development of final proposals.

The Curator Team and staff to

- i). Develop proposals with individual artists in liaison with stakeholder groups and critical partners.
- ii) Present final proposals to art steering group for signing off.
- iii) Present final proposals to wider community.

C. Develop proposal through to implementation and, where appropriate, installation.

The Curator Team and staff to:

- i) Consult with project partners and stakeholder groups.
- ii) Oversee design development of projects/artworks
- iii) Oversee production of work

- iii) Ensure artworks are 'fit for purpose' and that appropriate method statements for maintenance are agreed with relevant parties as each artwork is developed.
- iv) Gather necessary permissions, planning, building control, etc. Oversee the provision of method statements and risk assessments for installation.
- v) Installation/presentation of final work

Section Two: Communication of programme to wider community

We see the effective communication of the development of the art programme as fundamental to ensuring its success and would expect it to run alongside all the sections listed above. This would include:

- A. Regular meetings with the art steering group to ensure key stakeholders are kept informed as to the progress and development of projects and can participate in key decisions.
6 meetings a year over 1.5 year period. (9)
- B. Meetings with the individual Project Team members ie each individual commission will have its own set of key stakeholders, important to ensure that project is delivered appropriately and efficiently.
4 meetings per project a year over 1 year period (ie 4 x 4 = 16).
- C. Regular presentation at Neighbourhood Partnership to inform wider community of development of projects, and where appropriate recruit community participation in specific projects.
2 meetings a year over 1.5 year period (ie 3)
- D. Regular update of artists project material within Archive of Ideas and associated 'touring' exhibition programme.
- E. Continued development of website/blog which records the process of delivering the Art Programme with downloadable podcasts, commission and event details, background information on artists, and feedback section.
- F. Documentation of development and delivery of public art plan, through continuous photography and audio/video recording of key moments.

Section Three: Development of broader programme of collateral events and material (talks, events, publication)

Section Four: Development of publicity material and contextual information for artworks. In recognition that the Library and Website may not be used by all local residents, research and develop specific methods of publicising the programme to local residents in order to ensure the widest possible number are reached. Ensure that effective contextual material is provided in order that information is available to those that would like to know more.

Section Five: Explore potential funding opportunities

It should be possible to enhance the budget further by putting together strategic funding bids to the Arts Council as well as relevant Trusts and Foundations. Opportunities will develop as the artists' briefs are developed and proposals develop.

Section Seven: Evaluation

The Psychosocial Research Unit from the University of Central Lancashire have been appointed to evaluate the art programme, and have begun interviewing key stakeholders and produced their report on phase one of this programme, establishing key comparables.

The evaluation team will continue to track the delivery of the programme and its impact within the local area.



Matt Stokes presentation at Skills Academy



Visit to Tate Modern, July 2012

PROVISIONAL TIMETABLE

PART ONE

Sept	Present draft public art plan to Neighbourhood Forum Set up Art Steering Group
Oct	Present to Neighbourhood Partnership Committee Agree method of delivery, agree initial budgets up to artist proposals and broad budget headings

PART TWO

Oct	Commence with implementation of Plan Agree artist briefs Research long list, present to art steering group, select shortlist Evaluation – agree way forward
Dec	Shortlist artists with Art Steering Group Present final list to Partnerships
2013	
Jan	Artist site visits Presentations to Art Steering Group Select artists/issue contracts
March	Artists present proposals to ASG Finalise proposals and commission partners Commence fund-raising where necessary
May	Update on proposal development – review initial concepts Agree process for planning submission (if necessary) Agree timetables for projects
July	Communications Evaluation Review final designs/project outcomes
Aug onwards	Commence delivery of artist projects
Dec	Complete commissions
Jan	Final evaluation and reports

Finances – process for approvals

In the first instance all provisional budget headings and estimates will need to be approved by the Hengrove & Stockwood Neighbourhood Partnership Committee, in particular the two Councillors for Hengrove.

During the development of the programme, budgets will become more detailed and budget allocations will be refined. Updates will be provided every two months at the Art Steering Group, and agreed with the ASG, and in particular with the Councillors. Reports will be made back to the Hengrove & Stockwood Neighbourhood Partnership Committee on a quarterly basis.

For the purpose of ease and in order to allow decisions to be made quickly during the delivery of the programme, and in recognition of the need not to waste officer time, it is agreed that savings within budget headings of up to £1,000 may be re-allocated by the Curator Team, according to project needs, with email approval from the two Councillors, but without formal approval at the ASG.

Any amounts above £1,000 that need to be re-allocated, will need to wait for approval at the ASG, or in an emergency, by email agreement with the two Councillors and two members of BCC staff ie the public art officer Aldo Rinaldi, and the Neighbourhoods Area Co-ordinator, Ariaf Hussain.

Budget management and systems for Hengrove public art programme

Almost all expenditure for the Hengrove public art programme is to be processed by Bristol City Council, but in order that the Curator Team can monitor and manage each of the artists' budgets and budgets for communications, evaluation, documentation and engagement, invoices need to be passed to Theresa Bergne first before being processed by Aldo Rinaldi at BCC. It is important that the initial contact for these invoices is the Curator so that the invoice can be checked by the person who is managing the project/activity.

The only expenditure to go through individuals' personal accounts will be where accommodation or expenses are incurred on artist projects. Reimbursement claims can be submitted on a monthly basis by staff direct to BCC, however again, it will be vital that all personal invoices be copied to the Curator in order that they can be monitored and checked against agreed budgets.

If any invoices are sent directly to BCC then BCC should copy these and send them to Field Art Projects for approval before payment.

Proposed Budget

Training	£3,500
Archive of Ideas/New Generation Documentors	£8,250
Radio Project	£28,000
Green Spaces	£54,250
The Spectacle	£64,250
Permanent Commission	£63,000
Training, Recruitment & Young People	£5,000
Marketing, website, design & development	£5,000
Design production of print	£4,000
Marketing development/communications	
Support	£5,000
Documentation	£3,400
Evaluation	£5,000
Contingency	£8,000
Total	£256,650

13. Appendices

- **Organisations and individuals contacted in phase I**

Richard Avery, Head of Finance and parent, Oasis John Williams Academy

Kath Bradley, Christchurch

Janet Maidstone Christchurch Hall

Carol Clifford, Bristol Community Health

Pat Chadwell Counterslip Baptist Church

Misty Tunks, Linkage Photography Group

Mr Grimshaw, Bridge Lane Learning Campus

Steve Glover, Severn Project

Jane Gould, Whitchurch Library

Tracey Stelljes, Asda community relations

Hilary Scriven, Hengrove Scouts

Fiona Francombe, Creative England (Based at the Bottle Yard)

Alistair Dale, Director Youth Moves

Mr Constable, New Oak Primary

Mrs Bolitho, Headteacher Perry Court Primary

Maggie Jones, Parent Governor, Oasis John Williams Academy

Ruth Lin, Friend of Hengrove School

Naomi, Hengrove Leisure Centre

Mark Newman, Leader of Over 50's mens woodwork group, and youth worker

Jim O'Shaughnessy, Hengrove Mounds

Paula Painter, Receptionist and Parent, Oasis John Williams Academy

Andrea Rea, Oasis John Williams Academy

Dave Seal, Action Indoor Sports

Nella Stokes, Hengrove Skills Academy

Whitchurch Art Group

Debbie Wills, Linkage

Jean Young, Hengrove Community Centre

- **Intern job description**

APPLICANTS' INFORMATION FOR THE POST OF Marketing Intern

Hengrove Public Art Programme are looking to recruit an intern interested in becoming involved with various aspects of Marketing. Marketing will support and promote the Hengrove Public Art programme to a wide variety of audiences locally, nationally and internationally.

The marketing role and function will be extremely varied giving you the opportunity to gain experience of most elements of Arts Marketing with specific relevance to the unique area of Hengrove, including audience analysis, informal and formal marketing methods, press and PR, social media and web copy.

The Post

The Hengrove Public Art Programme consists of two Curators, Theresa Bergne and Jes Fernie and an engagement manager.

Our internship scheme offers you the chance to invest in, and develop, your specific talents and interests, and gain invaluable experiences that may help you to a successful career of your choice.

SUMMARY OF OBJECTIVES

- 1.To assist the curators with the delivery of the programme including tactical and strategic marketing plans and campaigns for public art activities.
- 2.To undertake the maintenance of information, files, records and systems for the effective and accurate documentation and evaluation of the Public Art Programme, ensuring the archiving of appropriate material within guidelines.
- 3.To assist in compiling and monitoring press information and maintaining press cuttings and archiving
- 4.To undertake administrative and clerical duties, including general correspondence, website and social media updating, supplying reports, information and schedules where necessary
5. To assist the curators in carrying out audience surveys including interviewing members of the public and collation of data
- 6.To assist the curators in dealing with mailings, proof reading and distribution
- 7.To research information relating to specific marketing projects, including liaising with external partners and suppliers
8. To carry out any further duties as reasonably requested by the curators or whoever (s)he shall designate.

- **Terms of reference, Arts Steering Group**
- **Evaluation of Phase I – University of Central Lancashire**
- **Financial Report on first phase**