



## AGENDA ITEM NO. 5

### Hengrove and Stockwood Neighbourhood Partnership 17<sup>th</sup> October 2012

**Report of:** Aldo Rinaldi, Senior Public Art Officer, Bristol City Council Theresa Bergne & Jes Fernie Public Art Consultants

**Title:** Section 106 report – Public Art

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#### RECOMMENDATIONS

That the Neighbourhood Committee notes:

1. That six months of consultation has been carried out delivering five events, an artist commission, entitled 'The Archive of Ideas' and the 'Future Perfect' art strategy.

The Neighbourhood Committee agrees:

1. To adopt the "Future Perfect" strategy's themes and priorities and for this to form the basis of the Art Plan for the area (Appendix B).
2. To note the list of members appointed to the Hengrove Art Steering Group and the Terms of Reference under which they are appointed (Appendix C). The ASG to meet a minimum of four times before the next Henstock meeting  
23 Oct: To agree artist briefs  
14 Nov: Shortlist artists and invite to interview  
6 Dec: Interview and appoint artists  
March: Review proposals and costings
3. That following the report on the first phase of engagement with the community (see Appendix D), the committee agree to the next phase of expenditure of £41,900 from the devolved s 106 public arts budget, balance currently at £256,694.25 as follows:
  - a) £4,200 – to produce a series of exhibitions to tour with the 'Archive of Ideas' structure around local community venues (ie Library, Health Centre, Community Centre etc) throughout the duration of the Hengrove Art Project (ie until Jan '14)
  - b) £3,000 to proceed with the training programme for young people in documentation media ie photography, audio and writing under the auspices of the New Generation Documenters. (ie until end 2013)
  - c) £3,500 to proceed with the training programme/costs for members of the art steering group, interns, and invigilators over the course of the programme. (until end 2013)
  - d) £12,800 to appoint an engagement manager to facilitate the education programme - an essential and integral aspect of the Hengrove art programme. (until Jan 2014)
  - e) £5,000 towards the costs of recruiting, selecting & engaging artists and developing proposals
  - f) £5,000 to appoint a marketing manager to lead on the communication strategy and to assist with the management and recruitment of the two interns.

- g) £5,000 to continue with the evaluation of the art programme throughout its duration. (until Jan 2014)
  - h) £3,400 to continue with the professional documentation of the Hengrove art programme. (until Dec 2013)
4. That in order to allow decisions to be made quickly during the delivery of the programme, the Committee agree that savings within approved 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, and two members of BCC staff ie the public arts officer and the Neighbourhood Area Co-ordinator.

## REPORT

1. Following a programme of talks and events designed to consult with members of the community over a six month period, (March to July 2012), the art consultants have produced an arts plan which sets out the themes and objectives for the Hengrove Arts Programme, under the title 'Future Perfect'. A draft of the plan was presented and discussed at the Neighbourhood Forum with comments invited and integrated into the final version presented here as Appendix B.

2. In order to take forward the plan, and with the prior agreement of the Partnership on the 20 March 2012, the art consultants have appointed an Arts Steering Group which will oversee the delivery of the Arts Programme. Financial decisions will be taken by the Councillors who are members of the ASG and will be brought back to the Neighbourhood Partnership for final approval. (see Appendix C for terms of reference).

3. The consultants are excited by the opportunities that the next phase of the project entails, and in order to take things forward to achieve the deadline for the completion of the project (December 2013), have identified key activities and related expenditure. They would like to ask that these be made available from the devolved project budget held by the Hengrove and Stockwood NP.

4. As part of the first phase of the project, the consultants together with local residents, appointed the artist Martino Gamper to design a flexible display structure. This structure will exhibit a changing display of information and material about the art programme over the next year, in order to communicate the ongoing projects to the local community. The structure will be set up in a variety of venues over the time period including the Library, the Health Centre, the Community Centre, local schools and colleges and at local events. In order to facilitate the production of material for the exhibitions, co-ordinate staffing and book dates for the tour, the consultants are requesting a budget of £4,200.

5. A key strand in the 'Future Perfect' strategy is working with young people. The first project the consultants wish to initiate is the 'New Generation Documenters' where local artist Kamina Walton will work with young people to train them in different methods of documenting ie photography, audio and writing, in order that they may document their Neighbourhood and the delivery of the Hengrove Art Programme. Material produced by the NGD will also be displayed on the Archive of Ideas in the future. The consultants request a budget of £3,000 to pay for artist fees to run workshops with both school/college teachers and pupils and materials.

6. Another aspect of the 'Future Perfect' strategy is to deliver training across the delivery of the project including members of the Art Steering Group, recruitment, training & honorariums for two interns, and for invigilators of the Archive of Ideas as well as of future artist projects. In order to facilitate this training and associated costs across the programme until December 2013, the consultants request a budget of £3,500.

7. The Co-ordination and Delivery of an extensive programme of workshops, training and engagement activities throughout the life of the arts programme is fundamental to the ethos of the 'Future is Bright' strategy, and in order to facilitate this, the consultants require the assistance of a dedicated engagement manager (a job description is attached as Appendix F). They therefore request a budget of £12,800 to pay for a manager over the life of the project, starting with immediate effect. (Nov 12 to Jan 14). This budget will allow for 75 days over 15 months, an average of 5 days a month, or just over one day a week.

8. The next phase of delivering the artist commissions requires the consultants, in consultation with the Art Steering Group, to write artist briefs, shortlist and appoint artists, and develop proposals. In order to facilitate this phase the consultants request a budget of £5,000 to include fees and travel costs for 4 artists. The intention is that developed and costed proposals be presented to the Partnership on the 20 March 2013.

9. Communication of the Hengrove art programme to local residents is key to the success of the project and to ensuring wide local participation in the artist commissions. In order to assist with the communication of the programme the consultants would like to recruit a specialist. In addition it is intended that two internships are offered to young people (recent school-leavers) either studying or living in Hengrove. These internships will focus on marketing and communications and will be supported and managed by the communications specialist. The consultants' request a budget of £5,000 to fund a marketing post. This budget will allow for 25 days across 15 months, or an average of 1.5 days per month. (Nov 12 to Jan 14)

10. In answer to the brief, and as part of the first phase of the project Lynn Froggett of the University of Lancashire was appointed to evaluate the art programme. She held initial interviews with key stakeholders in order to establish comparables and track the impact of the art programme in the local area. Her report is attached as Appendix E. In order to continue her work evaluating the programme we request a further budget of £5,000.

8. The brief requires the programme to be documented throughout. Whilst the New Generation Documenters will provide a certain amount of material over the course of the project it is recognised that professional documentation will also be required. To this end the consultants' request a budget of £3,400. ( to Jan 2014)

9. 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, the Consultants request that savings within approved budget headings of up to £1,000 may be re-allocated according to project needs, with email approval from the two Councillors and two members of BCC staff ie the public art officer Aldo Rinaldi, and the Neighbourhoods Area Co-ordinator, Ariaif Hussain. but without formal approval at the ASG.

10. A balance of £213,994.25 (£256,694.25 - £42,700) of devolved funds will remain following this expenditure.

#### **Appendices:**

Appendix A: Time table of key tasks for next stage

Appendix B: Future Perfect: strategy for art programme

Appendix C: Art Steering Group Terms of Reference and list of members

Appendix D: Report on First Phase of consultation

Appendix E: Evaluation report on First Phase

Appendix F: Job Description for Engagement Manager

## Appendix A

### Timeline for delivery of Phase Two: The development of artist proposals for commissions, and the initiation of the training programme.

#### 2012

##### October

- Funding for second phase of activity approved by Neighbourhood Committee
- Art Steering Group meet for the first time (c)
- Agree artist briefs (e)
- Engagement Manager appointed (d)
- Communications Manager role agreed with ASG (f)
- Evaluation continues (g)

##### November

- Shortlist artists with Art Steering Group
- Recruit and appoint communications manager
- Initiate New Generation Documentors project (b)
- Book 'tour' of Archive of Ideas (a)

##### December

- Artist site visits and presentations to Art Steering Group
- Appoint artists and contract
- Recruit interns to work on communications (c)

##### January 2013

- Artists develop proposals
- Document artist visits and proposals (h)

##### March

- Present costed proposals to the Art Steering Group and recommendations brought to the Henstock Partnership
- Finalise proposals and commission partners

# 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

**FUTURE PERFECT**  
**HENGROVE PUBLIC ART PLAN**  
**September 2012 – December 2013**

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**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, councillors, 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 5<sup>th</sup> 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 21<sup>st</sup> 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 21<sup>st</sup> 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



*Sacrilige*, Jeremy Deller, 2012, various cities across the UK

*Sacrilige* 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

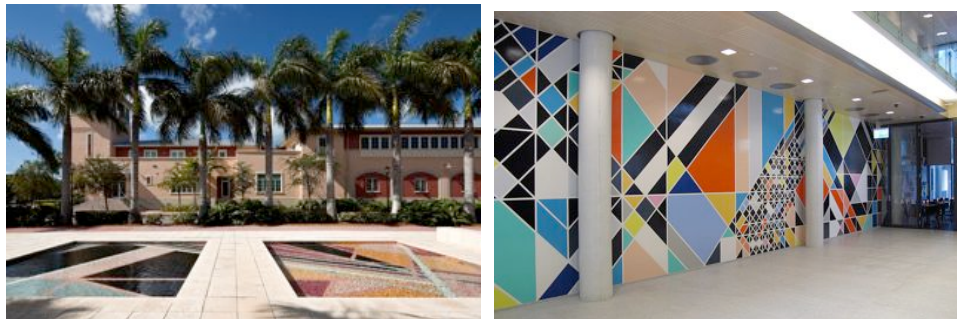
### Martin Creed



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, Ariaif 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**

## **Report on First Phase of Hengrove Public Art Programme – Consultation and Engagement**

### **Context**

Theresa Bergne and Jes Fernie were appointed by Hengrove Councillors in February 2012 to lead on the development of the arts programme for the Hengrove and Stockwood Neighbourhood Partnership. We appointed engagement curator Helen Davies to help us deliver this first phase of our work.

Building on the initial consultation, which resulted in the 'Arts for All' paper produced by Bristol City Council, our proposal was to embark on a series of conversations with Hengrove residents around the potential for public art in the local area whilst scoping opportunities and partners for the future programme. This paper sets out our findings and should be read in conjunction with the Art Strategy document, which proposes a way forward for Phase Two.



## **Report on activity to date**

### **Talks Programme**

Over four months we held a series of five talks, which looked at a range of different approaches to public art including permanent commissions sited in Bristol (Jeppe Hein, Hew Locke and Martin Parr), and projects involving local communities with a more ephemeral outcome (University of Local Knowledge commissioned by Knowle West Media Centre, web-based, and Matt Stokes film projects). (see leaflet attached).



### **Communication**

These talks were publicised through a door-drop to every resident in the local area, as well as leaflets and posters left with key local organisations and groups. Attendance ranged from between three and twelve people at each event, with a hard-core of seven people attending two or more events.

We commissioned photography from Kamina Walton and Max McClure to document the event programme and we also set up a blog to record the events as they took place, and draw attention to any additional activity. This can be found at [hellohengrove.tumblr.com](http://hellohengrove.tumblr.com).

See Appendix One for a list of organisations and individuals with whom we have been in contact about the Hengrove public art programme.



### **Archive of Ideas commission**

In addition we commissioned the artist Martino Gamper to design the 'Archive of Ideas', a flexible display structure intended to display material developed throughout the art programme, and in the future to be available to be used by local groups to display their own projects.

The project was identified as a potential commission from the original 'Art for All' consultation and the brief developed with local residents who were also involved in the appointment of the artist and the development of his designs, including a studio visit to approve materials and prototypes. It is our intention to present the Archive of Ideas for the first time at the Hengrove & Stockwood Committee meeting in October, when we formally deliver our strategy.

### **Additional Events**

Martino Gamper offered to hold an upcycling workshop to introduce residents to his work and raise the profile of the programme. This was held in the public space outside Whitchurch Library and attracted some interest.

Hengrove Mounds, another Bristol City Council initiative held their own event in May to raise awareness of this site and offered us a stall which we took in order to continue to raise people's awareness of the programme and canvas local support. Interestingly the majority of public attending this event came from Knowle and Hartcliffe with very few Hengrove or Whitchurch residents attending.

Helen Davies and Theresa Bergne gave an initial presentation about public art to the pupils of Perry Court Primary School which was enthusiastically received.

## Conclusion

As predicted by a number of stakeholders prior to this work being undertaken, it proved challenging for the team to make in-roads into the local community of Hengrove. A small but dedicated team of individuals engaged with the programme we devised on a number of levels, however these tended to be people already involved with the Neighbourhood Partnership on some level and tended to be retired over-50s. Others attended on a one-off basis.



Approaches made to the Oasis Academy on a formal level were ignored by senior staff. Both Theresa Bergne and Helen Davies met with parent governors and staff on an informal level and came away with a sense of the potential of working with the school but no formal commitment.

## Internship

It was our intention to recruit an intern resident in Hengrove during this first phase of the programme, to work alongside the curators on the delivery of the art programme during the second phase. However we had intended to recruit via recommendations through a local secondary school, and the lack of response from the Oasis Academy has delayed the progress of this aspect of the project. We have drafted a job description (see attached), and are planning to renew our approaches to the Oasis John Williams Academy as well as the Hengrove Skills Academies to identify a suitable candidate during the winter term.



## **Documentation and evaluation\***

Initial evaluation has been undertaken by Lynn Froggett and her team, based on individual interviews with key stakeholders amongst Council staff, and local residents, as well as evaluation of recordings taken during the events organized by the curatorial team and notes from meetings attended by the evaluators.

Key messages from her report arising out of this period include:

1. There is a consensus that Hengrove Ward currently has a fairly low level of community participation and engagement. This is exacerbated by the shortage of appropriate 'civic' space (The library is an important, but relatively recent acquisition; the nearest thing to an outdoor civic space is the area in front of ASDA; the Community Centre is in need of re-furbishment). Progress has been made in engaging a range of community stakeholders and institutions and this must continue. There is a sense that Arts for All offers an opportunity to enhance local engagement and pride in the area; to attract outside visitors to Hengrove and to raise the level of public participation in decision-making affecting the community.
2. There is a perception that until recently investment has been directed at neighbouring wards, in particular Knowle. The devolved budget represents an opportunity for Hengrove. It will be a challenge to get people involved, and possibly to achieve a

consensus in decisions on how best to spend the money. Priorities expressed by those interviewed were divergent and it should not be assumed that consensus will automatically be achieved as more residents become involved. The community engagement process and the role of the independent curators will be vital in ensuring a continuing and well-informed conversation and in ensuring that diverse sections of the community are represented.

3. Initial views from residents canvassed were reported to favour investment in something practical/physical that would enhance the environment and leave a permanent physical or tangible legacy thereby delivering value for money. The enthusiastic core group of participants in the initial consultation phase appear to have a significantly expanded vision of what public art might be. There is interest in environmental projects and decorative artworks, which will enhance the physical appearance of the area, but also an increasing openness to the possibility of, for example, conceptual installations and participatory public event. There is still scope to extend public awareness, via a continuing community engagement process, of the possibilities offered by contemporary public art.
4. There was a consensus that the pot was big enough to be split and that this should happen in such a way as to ensure as far as possible that all sections of the community had a say and a stake in the art commissioned. In particular it was hoped that the schools could be involved to ensure the engagement of children and young people.

Other priorities for the programme include:

1. The project should establish a model of good practice to inform other programmes.
2. The importance of artists being selected in accordance with their ability to respond to a brief that reflects community demands. The commissioning process is seen as one through which the residents can ensure community concerns remain centre stage.
3. The question of local boundaries and identifications is important and difficult to resolve; however, it is clear that this money must be spent within the Hengrove area (since there has already been investment in the adjoining neighbourhoods such as Stockwood and Whitchurch)
4. The steering group will oversee the work going forward and will include representatives from the local community as well as other organisational stakeholders (e.g. the Council, the consultants, local business owners).
5. There is ongoing work to be done to engage schools, a range of community groups and other stakeholders in the process. Particular, groups and organisations will need to be targeted, and where children and young people are concerned this will need to be in age appropriate ways. The fact that this issue has been continually raised reflects a growing awareness that the potential of the programme may well lie as much in its ability to raise the

level of community conversation and awareness of public affairs as its ability to devise a widely acceptable public art plan.



## Budget

Expenditure has come in slightly below initially predicted although final invoices for this first phase are still coming in. Any surplus will fall back into the devolved budget fund for expenditure during the second phase of work.

TB 25.9.12

<b>Budgets</b>	<b>Hengrove Approved</b>	<b>Devolved Actuals to date</b>
<b>Agreed Expenditure</b>		
Part One Engagement Programme		
Talk/Workshop Fees	2800	1376.09
Transport/Minibus Hire	600	345.80
Speakers Travel Costs	400	703.79
Hospitality	400	295.1
Display Case	7000	7000
Leaflets	500	550
Evaluation	1000	1000
Documentation	600	400
Total	13300	11,870.78

The costs of employing the Engagement Manager for the First phase of the project were covered from non-devolved funds.

## **Appendix One (Helen to add in here)**

### Organisations and individuals contacted:

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



## **Hengrove Park Public Art Programme Background**

The Hengrove public art programme is a two-year area wide initiative curated and developed by curator/commissioner team Theresa Bergne and Jes Fernie. The programme began in January 2012 and will reach a conclusion in December 2013. It is part of a large-scale regeneration scheme spearheaded by Bristol City Council funded through Section 106 funds raised from the developer to mitigate the effect of the overall development.

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 of businesses and community groups local to Hengrove and Stocckwood wards. The curators are in the process of putting together an Art Steering Group which will oversee the development of the art programme and will also be made up of local people.

The public art programme at Bristol City Council has developed a significant reputation for commissioning high quality public art programmes in the city which engage, inspire and intrigue. Recent projects include commissions for schools, hospitals and public spaces by artists such as Suzanne Lacey, Roger Hiorns and Anna Barriball. See <http://www.aprb.co.uk/> for more details.

This is the first public art programme run by the Council where funds have been devolved to a Neighbourhood Partnership with governance extended to members of the community. The curators have appointed Lynn Froggett from the University of Central Lancashire to track the methodology, process and outcome of the project.

The curators have presented a strategy to the Hengrove & Stockwood Neighbourhood Forum which sets out the delivery of the forthcoming programme, and is currently under discussion. To request a copy please contact [theresabergne@fieldartprojects.com](mailto:theresabergne@fieldartprojects.com).

### **Engagement Manager**

The engagement manager will work closely with the curatorial directors to develop an imaginative and participatory engagement programme for the Hengrove Park public art plan and assist in its delivery including:

**Phase Two:** Develop and deliver the engagement programme responding to the Artist Commissions as they develop including:

Identifying a key local community group to become the focus for each artist commission (4 planned), developing meaningful opportunities for participation and a long-term legacy.

Developing a training programme for Art Steering Group, Interns and Volunteers with a particular focus on young people

Building a range of schools workshops based around the Artist commissions

Manage a project with the New Generation Documenters

**Additional activities:**

Help develop key relationships with participants and stakeholders in Hengrove Park and Bristol.

Research and deliver engagement and interpretation strategies for the Hengrove Park project.

Help develop audience and participation strategy alongside the curatorial directors to insure the widest possible dissemination of material associated with the public art plan within the Hengrove Park area.

Undertake general administrative tasks associated with the activities above and work with curatorial directors to maintain up-to-date budgets.

Attend project meetings with the curatorial directors and Hengrove Neighbourhood Partnership and present engagement programme activity.

Assist in the preparation and submission of funding bids towards the expansion of the programme if necessary.

Help co-ordinate and draft information on the engagement programme for the website and other communication methods.

Work with the curatorial directors to develop and maintain a body of documentation for use by the evaluators, press and Bristol City Council.

Help position the engagement programme within the broader context of contemporary participatory practice relating to art in the public realm.

**Fee:**

A maximum fee of £12,750 is offered from mid October 2012 to January 2014. This is based on a rate of £170 per day and approximately 75 days over 15 months, the number of days worked per week/month to be agreed in advance between the Engagement Manager and the Curators.

The post holder will be required to work from his/her own base, attending meetings at Field Art Projects, Bristol City Council and Hengrove Park when necessary.

S/he will be employed as a freelance consultant via a purchase order from BCC and will be responsible for paying his/her own tax.

It is desirable that the post holder lives in Bristol. Due to the nature of the programme out-of-office hours work will be necessary. It is preferably that the candidate will have their own car.

### **Further information**

We have set up a blog to communicate to local people about the first phase (consultation) of the Hengrove art programme: [www.hellohengrove.tumblr.com](http://www.hellohengrove.tumblr.com)

### **Team members**

**Theresa Bergne** is a Bristol-based curator who has over a decade of experience of working with public organisations, developers, architects and festivals. She has worked on high profile projects as a curator and programmer, such as the landmark art programme for Barts and the London's Breast Cancer Unit at the West Wing in London. Theresa also co-curated *Wonders of Weston*, a programme of temporary and permanent artworks, part of the national Sea Change initiative which aimed to support the revitalisation of British seaside towns. She spent twelve years running the public art programme for the Canary Wharf group as well as curating and producing a series of independent programmes and commissions.  
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### **Recruitment process**

Selection of the Engagement Manager will be made through an interview at a venue in Bristol, to be confirmed, on the morning of Thursday 18 October. Interested candidates should send through an expression of interest and CV to Theresa Bergne at [theresabergne@fieldartprojects.com](mailto:theresabergne@fieldartprojects.com) by 5pm on Friday 28 September.

## **Hengrove Park – public art plan Arts Steering Group draft terms of reference (DRAFT)**

### **a) Purpose**

This is the group which will work to oversee the project delivery guided by Theresa Bergne & Jes Fernie the arts consultants (who will also sit on the ASG).

The ASG will (provide practical support in the day-to-day management of the project where appropriate and) help to 'unblock' any difficult issues arising which might be preventing the progress of the project.

The ASG will meet once every two months, or as required, throughout the duration of the project up to the completion of the arts programme (January 2014), at which point, its membership and role might be reconsidered.

The ASG will report to the Hengrove & Stockwood Neighbourhood Partnership Committee of Bristol City Council (BCC). Approval of designs will need to be confirmed by the BCC public arts officer responsible for the Hengrove Park project.

A sub-group of the ASG, including Theresa Bergne & Jes Fernie, shall comprise interview panels for the selection of artists.

The ASG agree that Theresa Bergne/Jes Fernie be the chair.

Membership of the ASG is voluntary.

### **b) Aims and objectives of the ASG**

The Arts Steering Group will be responsible for agreeing and overseeing the delivery of the arts programme.

The role of the Arts Steering Group will be to:

- Oversee the delivery of the Public Art Plan
- Provide advocacy for the arts programme to local residents and beyond
- Use their contacts and expertise to drive forward the programme, dealing with problems and finding solutions should the need arise
- Ensure that the programme is delivered within the arts budget and on time
- Approve resource and budget allocations
- Ensure community cohesion for the project
- Take part in and oversee the selection and appointment of artists where required
- Comment on design proposals where required
- Comment on each stage of the arts programme's development and implementation
- Comment on the installation of any artworks post-completion or handover where required
- Support fundraising
- Review project documentation and explanatory material
- Ensure current artistic and equal opportunities good practice is followed
- To manage and maintain an effective communications' process
- To advocate and act as champions for the project
- To clear blockages and obstacles in relation to the project

### **c) Reporting structure**

The group will report to the Hengrove & Stockwood Neighbourhood Partnership Committee

**d) Frequency and duration of meetings**

Meetings will last for approximately 2 hours. Meetings will be held bi-monthly (and at other times as appropriate) and a schedule of meetings is drafted below (i). This maps the work agendas and will be updated as the programme develops, to link in with the key stages of each project. Dates and times will be set via Doodle Poll to ensure maximum attendance.

**e) Venue for meetings**

Meetings will be held in a location local to the Hengrove area.

**f) Membership**

The steering group requires representation from the different parties with a stake in the programme. It is important for members representing these different parties to attend meetings to ensure the continuity and smooth running of the programme and to fulfill the aims of the projects.

The ASG will therefore include the two Hengrove Councillors sitting on the Hengrove & Stockwood Neighbourhood Partnership Committee, representative from an active local community group; representative from local business; representative from local resource (library/health centre); young person’s representative (nominated by Oasis or Skills Academy or Youth Moves).

The BCC community outreach officer and public art officer will need to be kept informed of the project and may be invited to attend key/relevant meetings. An independent Bristol-based art advisor may also be invited to attend relevant meetings where appropriate.

Membership will include:

Hengrove Councillors	Barry Clark Sylvia Doubell
Representative from active local community group (ie community centre, Christchurch, scout leader)	Alistair Dale, <i>Youth Moves</i>
A representative of local business	Nella Stokes, <i>Skills Academy</i>
A representative of local resource (ie library/health centre/leisure centre)	Paula Painter, Maggie Jones, <i>Oasis Academy</i>
Jes Fernie/Theresa Bergne/Helen Davies	2 people
A young person’s representative	2 people tbc
A local resident (resident associations)	John Button, Ray Andrews, <i>Whitchurch Village Green</i>
BCC senior public art officer (to specific meetings)	Aldo Rinaldi
BCC neighbourhood officer (to specific meetings)	Ariaf Hussein/April Richmond

Curator Gill Nichol, education/engagement specialist has been invited to advise at key meetings.

**g) Quoracy – to be agreed**

ASG meetings will go ahead as planned with as many members present as are able to attend. If there is a low attendance, decisions will still be made by a partial representation of the ASG in order not to compromise the project progress. Any financial decisions will need to be taken with one/both Councillors present. Members unable to attend may be required to provide updates to be tabled in their absence.

**h) Chairperson**

The chairperson is required to lead the ASG and take responsibility for:

**HELLO HENGROVE**

- Drawing up agendas
- Issuing documentation for each SG meeting
- Leading and chairing the meetings
- Take action notes at each meeting and issue to all members

**i) Provisional ASG meetings schedule**

<b>Date</b>	<b>Items for decision / discussion</b>
End Oct 2012          <b>17 October</b>	<ul style="list-style-type: none"> <li>• Agree ASG terms of reference</li> <li>• Agree immediate programme</li> <li>• Agree artist briefs</li> <li>• Artist recruitment – report on progress and agree interview panel</li> <li>• Evaluation – consider way forward</li> <li>• Communications – process for smooth-running</li> </ul> <b>Partnership Committee Meeting</b>
November          <b>5 December</b>	<ul style="list-style-type: none"> <li>• Shortlist artists (sub-group)</li> </ul> Hengrove Forum
December          <b>2013 23 January</b>	<ul style="list-style-type: none"> <li>• Artist site visits</li> <li>• Presentations (sub-group)</li> <li>• Select artists/contract</li> </ul> <b>Partnership Committee Meeting</b>
          <b>6 February</b>	Hengrove Forum
March          <b>20 March</b>	<ul style="list-style-type: none"> <li>• Present proposals to ASG</li> </ul> <b>Partnership Committee Meeting</b>
          <b>May</b>	<ul style="list-style-type: none"> <li>• Update on proposal development – review initial concepts</li> <li>• Agree process for planning submission</li> <li>• Agree timetable for final projects</li> </ul>
          <b>July</b>	<ul style="list-style-type: none"> <li>• Communications</li> <li>• Evaluation</li> <li>• Review final designs/project outcomes</li> </ul>

## **Report on First Phase of Hengrove Public Art Programme – Consultation and Engagement**

### **Context**

Theresa Bergne and Jes Fernie were appointed by Hengrove Councillors in February 2012 to lead on the development of the arts programme for the Hengrove and Stockwood Neighbourhood Partnership. We appointed engagement curator Helen Davies to help us deliver this first phase of our work.

Building on the initial consultation, which resulted in the 'Arts for All' paper produced by Bristol City Council, our proposal was to embark on a series of conversations with Hengrove residents around the potential for public art in the local area whilst scoping opportunities and partners for the future programme. This paper sets out our findings and should be read in conjunction with the Art Strategy document, which proposes a way forward for Phase Two.



## **Report on activity to date**

### **Talks Programme**

Over four months we held a series of five talks, which looked at a range of different approaches to public art including permanent commissions sited in Bristol (Jeppe Hein, Hew Locke and Martin Parr), and projects involving local communities with a more ephemeral outcome (University of Local Knowledge commissioned by Knowle West Media Centre, web-based, and Matt Stokes film projects). (see leaflet attached).



### **Communication**

These talks were publicised through a door-drop to every resident in the local area, as well as leaflets and posters left with key local organisations and groups. Attendance ranged from between three and twelve people at each event, with a hard-core of seven people attending two or more events.

We commissioned photography from Kamina Walton and Max McClure to document the event programme and we also set up a blog to record the events as they took place, and draw attention to any additional activity. This can be found at [hellohengrove.tumblr.com](http://hellohengrove.tumblr.com).

See Appendix One for a list of organisations and individuals with whom we have been in contact about the Hengrove public art programme.



### **Archive of Ideas commission**

In addition we commissioned the artist Martino Gamper to design the 'Archive of Ideas', a flexible display structure intended to display material developed throughout the art programme, and in the future to be available to be used by local groups to display their own projects.

The project was identified as a potential commission from the original 'Art for All' consultation and the brief developed with local residents who were also involved in the appointment of the artist and the development of his designs, including a studio visit to approve materials and prototypes. It is our intention to present the Archive of Ideas for the first time at the Hengrove & Stockwood Committee meeting in October, when we formally deliver our strategy.

### **Additional Events**

Martino Gamper offered to hold an upcycling workshop to introduce residents to his work and raise the profile of the programme. This was held in the public space outside Whitchurch Library and attracted some interest.

Hengrove Mounds, another Bristol City Council initiative held their own event in May to raise awareness of this site and offered us a stall which we took in order to continue to raise people's awareness of the programme and canvas local support. Interestingly the majority of public attending this event came from Knowle and Hartcliffe with very few Hengrove or Whitchurch residents attending.

Helen Davies and Theresa Bergne gave an initial presentation about public art to the pupils of Perry Court Primary School which was enthusiastically received.



## Conclusion

As predicted by a number of stakeholders prior to this work being undertaken, it proved challenging for the team to make in-roads into the local community of Hengrove. A small but dedicated team of individuals engaged with the programme we devised on a number of levels, however these tended to be people already involved with the Neighbourhood Partnership on some level and tended to be retired over-50s. Others attended on a one-off basis.



Approaches made to the Oasis Academy on a formal level were ignored by senior staff. Both Theresa Bergne and Helen Davies met with parent governors and staff on an informal level and came away with a sense of the potential of working with the school but no formal commitment.

## Internship

It was our intention to recruit an intern resident in Hengrove during this first phase of the programme, to work alongside the curators on the delivery of the art programme during the second phase. However we had intended to recruit via recommendations through a local secondary school, and the lack of response from the Oasis Academy has delayed the progress of this aspect of the project. We have drafted a job description (see attached), and are planning to renew our approaches to the Oasis John Williams Academy as well as the Hengrove Skills Academies to identify a suitable candidate during the winter term.



## **Documentation and evaluation\***

Initial evaluation has been undertaken by Lynn Froggett and her team, based on individual interviews with key stakeholders amongst Council staff, and local residents, as well as evaluation of recordings taken during the events organized by the curatorial team and notes from meetings attended by the evaluators.

Key messages from her report arising out of this period include:

1. There is a consensus that Hengrove Ward currently has a fairly low level of community participation and engagement. This is exacerbated by the shortage of appropriate 'civic' space (The library is an important, but relatively recent acquisition; the nearest thing to an outdoor civic space is the area in front of ASDA; the Community Centre is in need of re-furbishment). Progress has been made in engaging a range of community stakeholders and institutions and this must continue. There is a sense that Arts for All offers an opportunity to enhance local engagement and pride in the area; to attract outside visitors to Hengrove and to raise the level of public participation in decision-making affecting the community.
2. There is a perception that until recently investment has been directed at neighbouring wards, in particular Knowle. The devolved budget represents an opportunity for Hengrove. It will be a challenge to get people involved, and possibly to achieve a

consensus in decisions on how best to spend the money. Priorities expressed by those interviewed were divergent and it should not be assumed that consensus will automatically be achieved as more residents become involved. The community engagement process and the role of the independent curators will be vital in ensuring a continuing and well-informed conversation and in ensuring that diverse sections of the community are represented.

3. Initial views from residents canvassed were reported to favour investment in something practical/physical that would enhance the environment and leave a permanent physical or tangible legacy thereby delivering value for money. The enthusiastic core group of participants in the initial consultation phase appear to have a significantly expanded vision of what public art might be. There is interest in environmental projects and decorative artworks, which will enhance the physical appearance of the area, but also an increasing openness to the possibility of, for example, conceptual installations and participatory public event. There is still scope to extend public awareness, via a continuing community engagement process, of the possibilities offered by contemporary public art.
4. There was a consensus that the pot was big enough to be split and that this should happen in such a way as to ensure as far as possible that all sections of the community had a say and a stake in the art commissioned. In particular it was hoped that the schools could be involved to ensure the engagement of children and young people.

Other priorities for the programme include:

1. The project should establish a model of good practice to inform other programmes.
2. The importance of artists being selected in accordance with their ability to respond to a brief that reflects community demands. The commissioning process is seen as one through which the residents can ensure community concerns remain centre stage.
3. The question of local boundaries and identifications is important and difficult to resolve; however, it is clear that this money must be spent within the Hengrove area (since there has already been investment in the adjoining neighbourhoods such as Stockwood and Whitchurch)
4. The steering group will oversee the work going forward and will include representatives from the local community as well as other organisational stakeholders (e.g. the Council, the consultants, local business owners).
5. There is ongoing work to be done to engage schools, a range of community groups and other stakeholders in the process. Particular, groups and organisations will need to be targeted, and where children and young people are concerned this will need to be in age appropriate ways. The fact that this issue has been continually raised reflects a growing awareness that the potential of the programme may well lie as much in its ability to raise the

level of community conversation and awareness of public affairs as its ability to devise a widely acceptable public art plan.



## Budget

Expenditure has come in slightly below initially predicted although final invoices for this first phase are still coming in. Any surplus will fall back into the devolved budget fund for expenditure during the second phase of work.

TB 25.9.12

<b>Budgets</b>	<b>Hengrove Approved</b>	<b>Devolved Actuals to date</b>
<b>Agreed Expenditure</b>		
Part One Engagement Programme		
Talk/Workshop Fees	2800	1376.09
Transport/Minibus Hire	600	345.80
Speakers Travel Costs	400	703.79
Hospitality	400	295.1
Display Case	7000	7000
Leaflets	500	550
Evaluation	1000	1000
Documentation	600	400
Total	13300	11,870.78

The costs of employing the Engagement Manager for the First phase of the project were covered from non-devolved funds.

## **Appendix One (Helen to add in here)**

### Organisations and individuals contacted:

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

## **Hengrove Park Public Art Programme Background**

The Hengrove public art programme is a two-year area wide initiative curated and developed by curator/commissioner team Theresa Bergne and Jes Fernie. The programme began in January 2012 and will reach a conclusion in December 2013. It is part of a large-scale regeneration scheme spearheaded by Bristol City Council funded through Section 106 funds raised from the developer to mitigate the effect of the overall development.

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 of businesses and community groups local to Hengrove and Stocckwood wards. The curators are in the process of putting together an Art Steering Group which will oversee the development of the art programme and will also be made up of local people.

The public art programme at Bristol City Council has developed a significant reputation for commissioning high quality public art programmes in the city which engage, inspire and intrigue. Recent projects include commissions for schools, hospitals and public spaces by artists such as Suzanne Lacey, Roger Hiorns and Anna Barriball. See <http://www.aprb.co.uk/> for more details.

This is the first public art programme run by the Council where funds have been devolved to a Neighbourhood Partnership with governance extended to members of the community. The curators have appointed Lynn Froggett from the University of Central Lancashire to track the methodology, process and outcome of the project.

The curators have presented a strategy to the Hengrove & Stockwood Neighbourhood Forum which sets out the delivery of the forthcoming programme, and is currently under discussion. To request a copy please contact [theresabergne@fieldartprojects.com](mailto:theresabergne@fieldartprojects.com).

### **Engagement Manager**

The engagement manager will work closely with the curatorial directors to develop an imaginative and participatory engagement programme for the Hengrove Park public art plan and assist in its delivery including:

**Phase Two:** Develop and deliver the engagement programme responding to the Artist Commissions as they develop including:

Identifying a key local community group to become the focus for each artist commission (4 planned), developing meaningful opportunities for participation and a long-term legacy.

Developing a training programme for Art Steering Group, Interns and Volunteers with a particular focus on young people

Building a range of schools workshops based around the Artist commissions

Manage a project with the New Generation Documenters

**Additional activities:**

Help develop key relationships with participants and stakeholders in Hengrove Park and Bristol.

Research and deliver engagement and interpretation strategies for the Hengrove Park project.

Help develop audience and participation strategy alongside the curatorial directors to insure the widest possible dissemination of material associated with the public art plan within the Hengrove Park area.

Undertake general administrative tasks associated with the activities above and work with curatorial directors to maintain up-to-date budgets.

Attend project meetings with the curatorial directors and Hengrove Neighbourhood Partnership and present engagement programme activity.

Assist in the preparation and submission of funding bids towards the expansion of the programme if necessary.

Help co-ordinate and draft information on the engagement programme for the website and other communication methods.

Work with the curatorial directors to develop and maintain a body of documentation for use by the evaluators, press and Bristol City Council.

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