

Barton Hill

Public Art Guide

Barton Hill ArtGuide

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Designed and Edited by David Cotterrell

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Levitt Bernstein 



Levitt Bernstein 
LANDSCAPE ARCHITECTURE

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Barton Hill

Public Art Guide

Version 1.1 (30th January 2007)

Preface

The Art Guide is a series of documents compiled to assist with the successful integration of high quality artwork and design within architectural, engineering, environmental and public realm projects within the Barton Hill area.

Why is this necessary?

Through consultation with Barton Hill's residents, local businesses and stakeholders, the importance of artwork and cultural activity within the major development's of Barton Hill has been acknowledged as a priority. A strategic and considered approach to Fine Art and Design commissioning is essential to the revitalisation and future prosperity of this area. While Bristol has an excellent reputation for its commitment to cultural investment and courage in fine art commissioning, it was felt necessary to explicitly define some of the concerns and themes which are felt to be of particular relevance to the area of Barton Hill.

What is in this Pack?

The pack contains a selection of proposals which have been presented as a result of collaborative period of design research between the Architects, Levitt Bernstein and the artist, David Cotterrell. Not all of these proposals are expected to be realised, but they serve as indicators of the range and early ambition for an evolving network of cultural activity, bespoke design and fine art commissions. Also found within the booklet are a selection of useful Policy Statements, Help Sheets, Advice on selecting artists, template contracts, design briefs, references and contacts.

Why have I received this document?

This pack is meant to offer a range of basic and useful resources for individuals or organisations who have presented proposals, been invited to tender, applied through public competition or have been appointed to develop significant proposed architectural, engineering, environmental or public realm works within the Barton Hill.



The Saltley Geyser, David Cotterrell, 1998



Spiral Jetty, Robert Smithson, 1970

How do I get further information?

Community at Heart are the resident led company set up in 2000 to deliver a £50 million New Deal for Communities (NDC) regeneration programme within Barton Hill, over a ten year period. They are well placed to offer advice and current information regarding current and future projects. Information is also provided on a selection of the rich variety of community groups that are active in this area.

How do I use this document?

This booklet contains reference material which may be used to inform your arts commissioning policies and ensure that your project conforms to the agenda for Arts integration established within the Barton Hill.

Certain documents such as template contracts and Codes of Practice may be separated from this document and photocopied for use within your scheme.

Where is this information from?

The information within this pack has been developed by Bristol City Council, Sovereign Housing Group and with assistance from a number of commissioning bodies, Art's Organisations, Local and Central Government departments, artists, developers and architects. This

document also contains extracts from other influential research and policy documents reprinted with kind permission of the original copyright holders. Particular thanks are offered to A-N (The Artists' Information Company) and Public Art Online.

What are the limitations of this document?

The Art Guide is not intended to provide a comprehensive survey of integrated artwork and design. It provides case studies with reference to successful precedents and models of best practice. The Guide is intended to offer ideas, examples and advice but it is hoped that your projects will continue to innovate, providing new and exciting models of successful commissioning and collaboration.

Why should my organisation be interested in this?

This document intends to provide evidence of the potential benefits of arts integration within development in Barton Hill. Within this document we provide examples of ways in which cultural components have resulted in tangible financial, public relations, career and cultural benefits to commissioning organisations, artists and communities.

Introduction

This document attempts to locate, define and suggest cultural strategies and ways forward for specific areas affected by the redevelopment of Barton Hill, Bristol. Rather than dictate a series of artworks for insertion in the public realm, the document seeks to outline trends and thematics that currently affect the built environment of Barton Hill, suggesting ways of exploiting the positive nature of the area and what it can potentially offer local residents as well as the wider communities of Bristol.

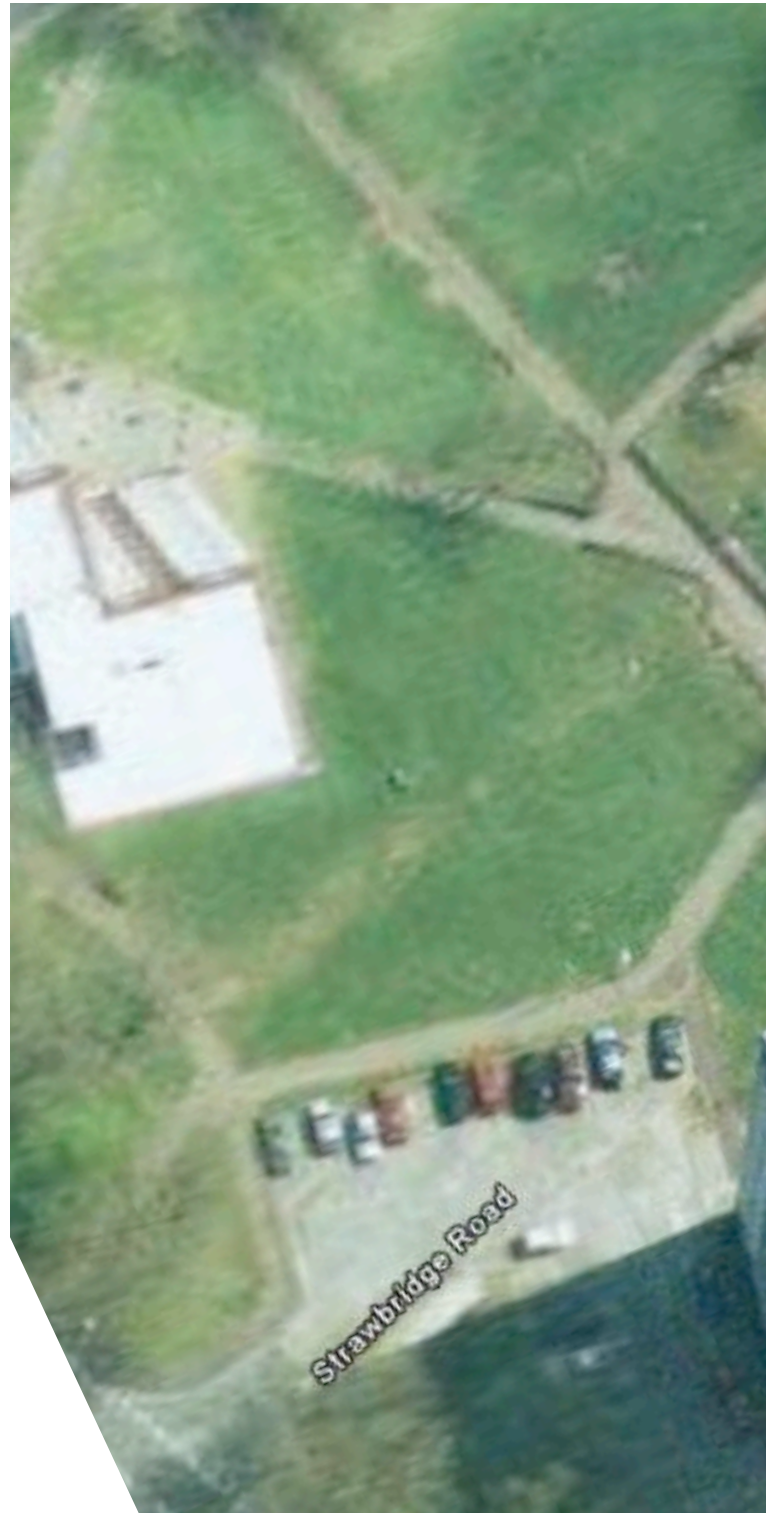
Through exploration of these themes, the document goes on to suggest models for the development of the cultural life of the area, using a number of different curatorial methods and artistic forms.

Background

Barton Hill, Bristol is currently undergoing a major regeneration. Older high-rise housing stock is being augmented by new, low-level homes; wasteland is being reclaimed for use as public green space; and a new primary school is under development. The recent completion of the Wellspring Centre signalled a new phase in the cultural life of the area, which has experienced economic hardship and recurrent problems with violent crime and vandalism.

Barton Hill is increasingly racially diverse with a strong Somali population now constituting 8% of residents. While there are indications that younger people from both groups are mixing well, there are issues of engagement for older Somalis and long-standing community members, for whom language and cultural differences continue to be problematic.

Many in the area are concerned for their possessions and personal safety: In 2002, reported thefts were almost treble the national average and 5% of Barton Hill residents reported a physical assault against themselves. In 2005, the percentage of local adults claiming out of work benefits was double the National Average and almost one quarter of the area's residents suffer from anxiety, depression or stress. There is a real need in Barton Hill for the creation of secure living and recreational spaces, both physical and psychological.





The Requirements

Barton Hill is being revitalised by a consortium of parties including housing associations Sovereign and Solon, New Deal for Communities (NDC), The Learning Trust, Bristol City Council and European Intereg 'Image' Project.

Part of the requirement for the long-term stability and overall success of this work lies in the development and execution of a cultural framework that can take into account the needs of present and future communities. Central to this goal is the need for public consultation in the development of the area.

The Themes

Three central themes are identified as culturally significant within the redevelopment of Barton Hill. Navigation, Heritage and Perspective all address issues pertinent to

the cultural life within the built environment. 'Navigation' is perceived as the re-connection of Barton Hill to the larger city of Bristol, which is enjoying a growing economic and cultural life. 'Heritage' examines the people rather than the architecture of the area, identifying the legacies of past residents and industry and the potential for new populations in the future. 'Perspective' identifies the several architectural models that make up the area and suggests ways to link disparate architectural statements in ways that can actively serve the communities they house.

Navigation: Activity not CCTV

Barton Hill is only 1.3 miles by foot to Bristol Temple Meads Station, but it is effectively isolated from the city, and there is little sense that the area is a local neighbourhood in close proximity to the City Centre. The sense of dislocation is compounded by high crime and unemployment rates.



Reconnecting Barton Hill to Bristol's growing economic and cultural life through the development of greenways, public realm art projects and specialist areas like Farmers' Markets would all serve to relocate Barton Hill as an area to be explored rather than avoided. The influx of people making use of the area's new amenities and public works would help diminish more casual crime like vandalism, which relies on the absence of witnesses.

Heritage: People not Buildings

Concentrating on the social rather than the architectural legacies of the area, this aspect of the scheme would address the human scale of living in Barton Hill. Integral to this area of work would be the laying of a 'foundation' for an expandible, rolling programme of artworks, projects, interventions and events capable of developing alongside the changing community and its evolving interests and needs.

Perspective: Traversing Boundaries

This area of concentration would attempt to address the contradictory nature of the local architecture and residents' experiences of Barton Hill. Structural design over the past three decades has, on several occasions, denied previous architectural models, leading to a disparate collection of buildings of mixed use and design merit.

Attempts to explore the relationships between site boundaries would be developed – experiencing architectural space from the mixed vantage points of the top floor high rise dweller and the street pedestrian, would be instrumental in considering design and its effect on both public and private space. How, why and when people use space would be considered on a cultural level.



The Methods

Building a Legacy

This document recognises the need for local people to be exposed to and free to explore their personal responses to contemporary art and art-making. The ArtGuide suggests four models for delivery of the scheme:

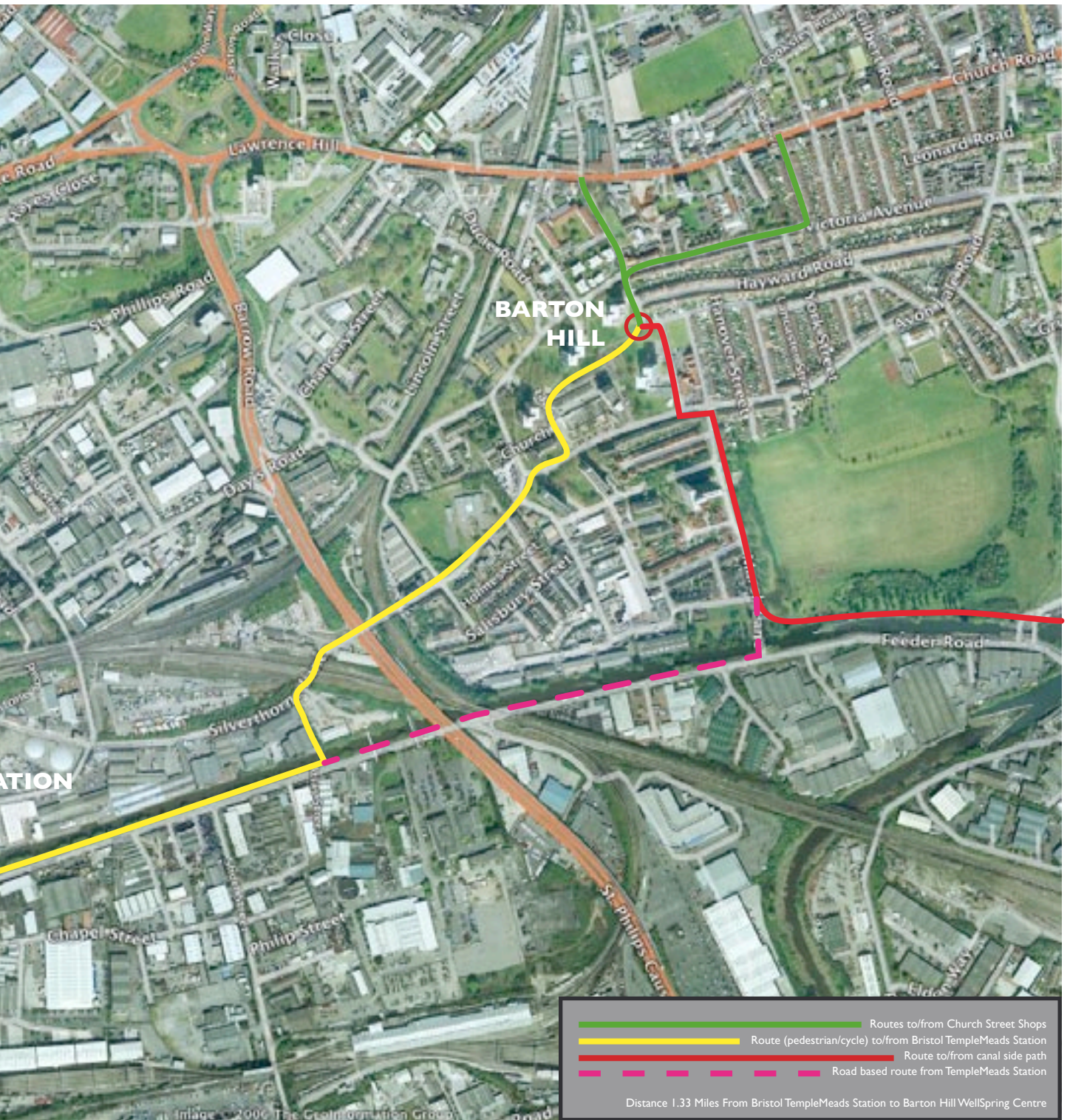
- Embedded Artwork
- Temporary commissions
- Narrative commissions
- Permanent Landmark commissions

These models are not suggested as a list from which one or two models should be chosen for implementation. Rather, the models are presented as a cohesive and far-reaching package, which would work to ensure an artistic legacy for Barton Hill residents. Each model has been specifically identified to tackle particular issues, whether safe transit after dark or imaginative space for daytime contemplation. Together, these models suggest a way forward for the area's burgeoning cultural requirements over the coming years.

Embedded Artwork

Embedded artworks are proposed as those interventions that can be developed for integration into the architectural and structural fabric of Barton Hill. These works are seen as initial steps, to be handed over to the community once the builders have left the site. Innovative ground-level seating plans and rooftop 'Dazzle' designs fall into this category. These embedded works would create a context which attempts to identify Barton Hill as an area which is defining its landscape through the bold application of bespoke design. The embedded works are collaborative dialogues, they are implemented to demonstrate the potential for broader collaboration, conceptually and practically, between different professions, clients and agencies. Their adoption and their continuing influence could stimulate development which goes beyond its own site boundaries for inspiration and aspires to a more symbiotic relationship with the broader architectural and design context of Barton Hill.





Temporary Commissions

Temporary commissions have often been judged to be the hardest projects to financially justify. Developers, Councillors and commissioning bodies have frequently shied away from the ephemeral artforms in favour of a more robust physical legacy. While temporary commissions may command a wide range of budgets (from £500-£500,000), their importance should not be discounted. This document asserts the view that temporary projects are an essential component to a considered program of public art investment.

Temporary projects can serve a number of essential functions:

Broadening of vocabulary. Temporary projects can be used to introduce a local or political community to a wider range of artforms. The potential to engage in a range of lower cost commissions rather than a single iconic statement supports a more pluralistic approach to contemporary art.

Widen participation. Temporary projects can enable communities to build experience. Temporary frameworks can embolden commissioners to offer talented artists their first opportunity to work in the public realm. For a modest financial investment the ambition and mobility of local artists' communities can be greatly enhanced.

Embrace Risk: Temporary projects can facilitate the enabling of challenging artwork which may be prejudged to risk controversy. Innovation is rarely achieved without risk. The establishment of a robust mechanism for funding of temporary work means that fear of failure or underestimation of audience does not have to deny the possibility for the development of new ideas within the public realm. Projects may be viewed as articles within a book rather than an encyclopedic volume.

Respond to Context: Landscapes, communities, issues and concerns are not static. The context with which an artist meaningfully engages may not be recognisable ten years later. Work which is designed to expire, facilitates involved, timely and relevant responses to the immediate context.

Narrative Commissions:

Narrative is used in this context to describe frameworks for commissions which are extendable. In the specific context of Barton Hill, it appears essential to create initiatives which may be able to offer a level of continuity, while being responsive to new ideas and interpretations.

The projects proposed in this document, specifically include 'Unproven Stories' and 'Solid-State Memory'. These projects are defined in their first incarnation, but their success relies on a level of momentum. These projects will develop greater value, if continued and expanded in future years and in the context of future developments. Narrative commissions involve multiple creative contributions. The nature of the project is partially defined by the initial contribution, by a writer, artist, actor and/or resident. It is envisaged that future contributions could be invited from a wide variety of practitioners to engage with the parameters of the framework, and to add their voice to a collective artistic dialogue.

Landmark Commissions:

Landmark commissions will exist for 10 - 100 years as prescribed by the commission brief and the limitations of the physical context. These major contributions, will play a vital role in supporting the definition of Barton Hill as a component of Bristol's thriving cultural landscape. Iconic and enduring, these commissions will seek to challenge artists and designers to develop challenging contributions to their field, to the cultural wealth of Britain, whilst uniquely reflecting the evolving context within which they will exist.

These projects will typically need funding from a range of sources. Percent for Art, European or other Agency contributions, will need to be carefully managed and match funding sought to enable work of ambition and intellectual scale to be developed.

Examples of projects may be viewed in the following pages. Information on further reading and funding sources may be found within the appendices of this document.



HANOVER STREET

MILFRED STREET

School

BEAMS STREET

GORSETT STREET

BEAUFORT ROAD

HAMPTON ST.

ST. LUKE'S ST.

Church

Vicarage

VICTORIA SQ.

COBDEN STREET

Ward

BRIGHTON STREET

WESTON STREET

WESTON ST.

FEDERICK ST.

RANELAGH STREET

H A Y W A R

CHORNE ROAD

HORTON ST.

BEAUFORT AVE.

BRUGHAM ST.

B.M. 60

B.M. 69.5

B.M. 73

B.M. 75.5

ORANVILLE STREET

CHURCH STREET

ST. LUKE'S ST.



Initial Proposals

Documentation of development work in collaboration with Levitt Bernstein Architects, Sovereign Housing and CABE

Introduction

In August 2005, Sovereign Homes took the relatively unusual step of appointing an artist to work with their architect in the development of a new housing scheme for Barton Hill. Working in collaboration with the architect and as a member of the design team, it was hoped that the artist would offer an additional perspective to the development process.

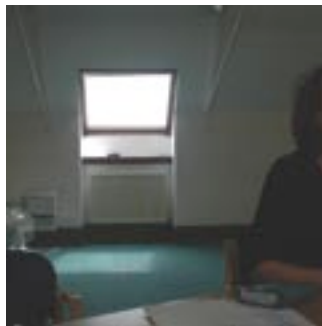
Through the appointment process and in initial discussions subsequently, the issue arose that a single masterplan for Barton Hill, though commissioned from Levitt Bernstein Associates was not going to be implemented in its entirety. The history of the planning for the expansion of housing provision and for the renewal and improvement of amenity and facilities for the area has encompassed a range of visions, approaches and agencies. While the issues of concern to residents appear to be commonly understood as Security, Quality Housing, Social Cohesion and Enhanced Public Realm, discrete philosophical positions exist as to the response.

Levitt Bernstein's initial area proposals appeared to incorporate sensitivity to the approach of 'secure by design' development and aspired to increase security through an attempt to address the geographical fragmentation of the area and modification of circulation and migration routes. Quattro Architects were subsequently commissioned to respond to public support for a more active policy of developing defensible spaces ringed with secure fencing and enforced through widespread CCTV implementation.

The emergence of the Block Security Plan and the

divergent approaches present unique challenges to the next stage of development. Without active intervention from the design team and a coordinated approach to the issues of road layouts, public spaces, site edges and architectural additions, a significant danger of sustaining and even increasing the urban fragmentation that has been previously perceived exists. The debate regarding the best strategy for improving urban security, whether through fencing or through other more conciliatory approaches, is neither resolved, nor proven, but in Barton Hill a decision has been made. The Block Security works are underway and now form part of the context for the future housing and public developments. Design work will need to actively respond to the dominant impact of this project in order to achieve lasting results.

It became clear from an early stage that the success of this project could not be guaranteed as an entirely autonomous process. Good architectural practice could support the area and desirable and safe homes are demanded. However, high quality housing will only become both safe and desirable if its relationship to the fabric of the area, public amenity, transport infrastructure and existing architecture could be clarified and defined through its development. Coordination and consensus would need to be developed between a range of agencies for the energetic activity of different clients to leave a coherent and positive legacy for Barton Hill. The outcomes of early discussions with Justin Owen of Levitt Bernstein reflected this belief, in considering the design of circulation routes and public amenity beyond the perimeter of the housing development sites as crucial to the realisation of the project. Nodal points



were identified whose success or failure as attractors and wayfinding points could affect the perception and security of the area.

Initial concerns that the design team might be exceeding their remit were tempered by the additional support of the parallel EU funded 'Image' project which has facilitated the extension of the scope of this aspirational work. Sovereign has taken active steps to attempt to embed this project in a wider dialogue, facilitating constructive meetings with Quattro (BSEIP), Bristol City Council Planning Department, Community at Heart, Bristol City Council parks department and the pilot Neighbourhood Management Organisation. The conclusion of these meetings has been optimistic and supportive of a renewed approach to coordination. I believe that the progression of this commission into the next stage of greater community consultation and toward detailed design is being framed within a sensitive and ambitious approach to support the longer term sustainability and improvement of the area.

The Sovereign Housing development may form the catalyst for the development of a public art strategy for the area. In parallel with the aspirations for built environment coordination and coherence, there are ambitions for the percent for art funds from the build to be supported by additional allocated monies from other schemes in order to enhance the ambition for artistic and cultural dividends from this period of dramatic change. There is a hope that the work which will be defined and realised through the housing improvements and construction will create a foundation for future arts

investment and within this brief an outline proposal for legacy arts projects is being developed. Should this be adopted by the local council, an outline strategy of this nature may assist future developments and residents groups in ensuring consistency of quality and approach in coming years.

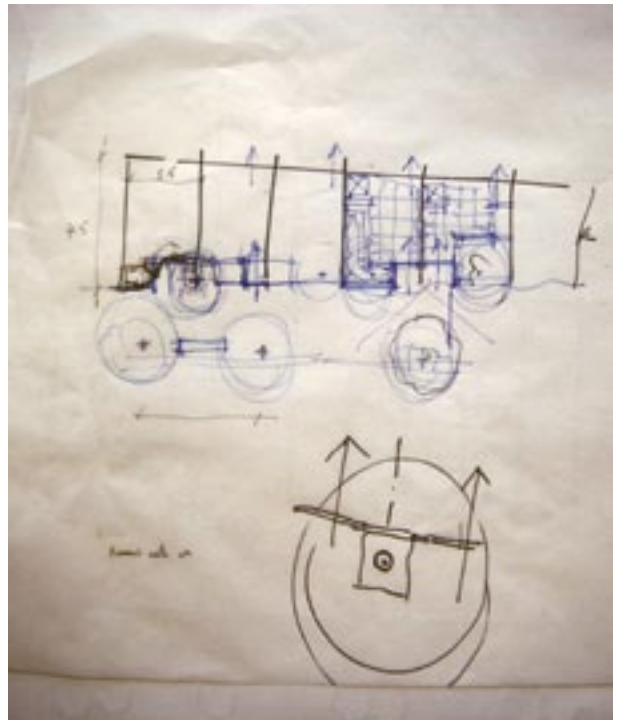
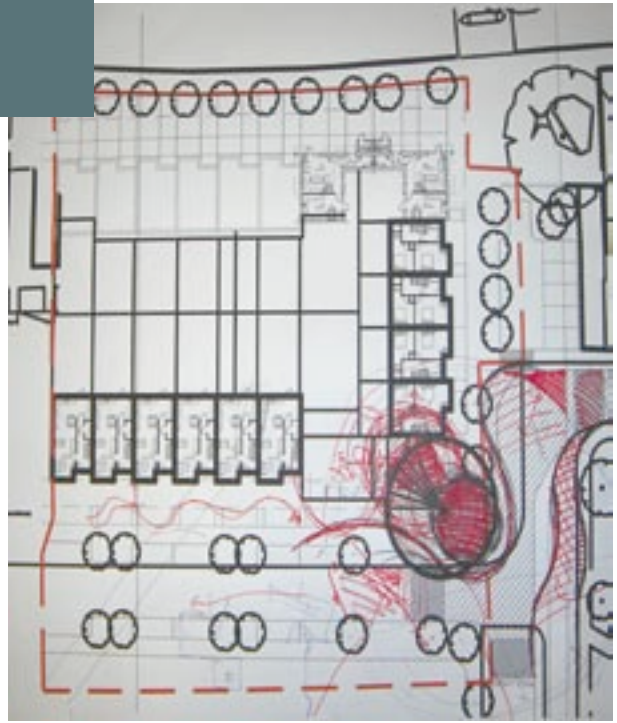
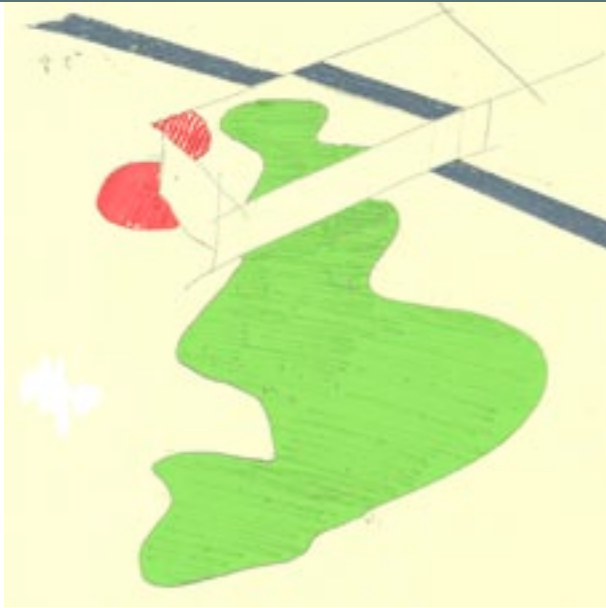
This document 'The Barton Hill Art Guide' represents the proposal for this strategy. Whether it is adopted in its present form, is useful as a resource for future developers or commissioners or simply serves to inform the commissions defined within the housing scheme is, as yet, undefined.

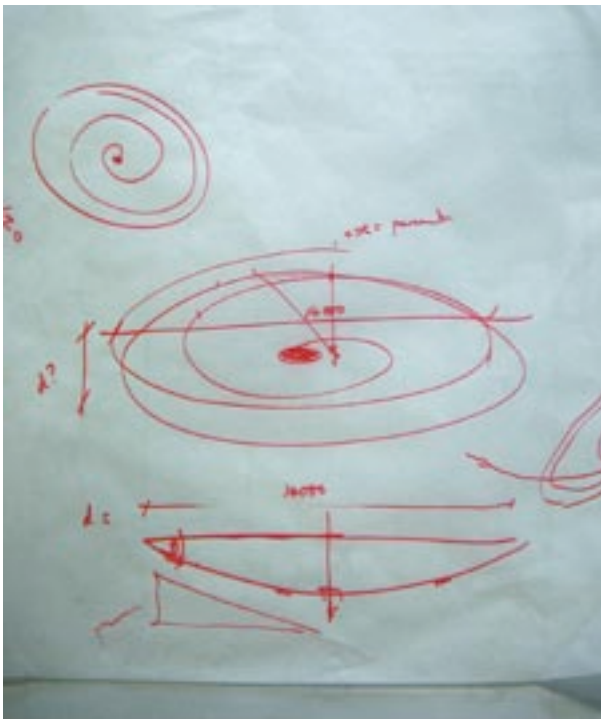
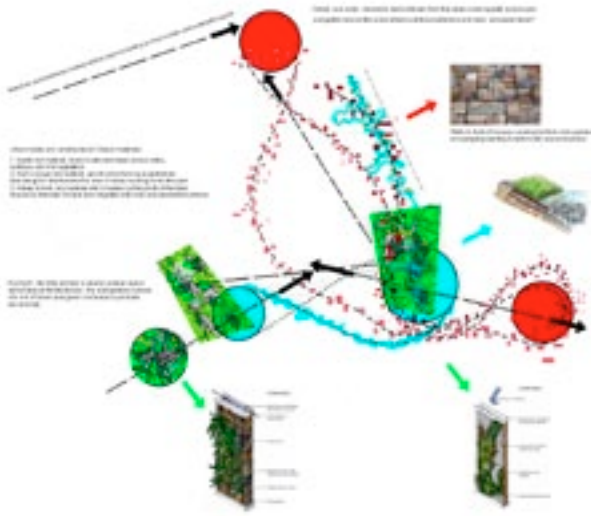
The Thematic Ideas articulated within the artguide emerged from the discursive collaborative design process, which is selectively documented within this document and form the basis of the proposals defined in the following pages.



Early Design Development

In collaboration with Levitt Bernstein Architects





From the earliest meetings, collaborative design discussions and joint sketch ideas focused on the importance of the relationship between discrete developments and their broader context. The commission proposals that have evolved from this process retain the core philosophy that development, whether social or private, will only succeed if it actively engages with the communities, environment and issues that exist beyond its site-boundaries.

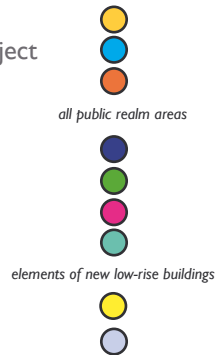
Locations and Connections

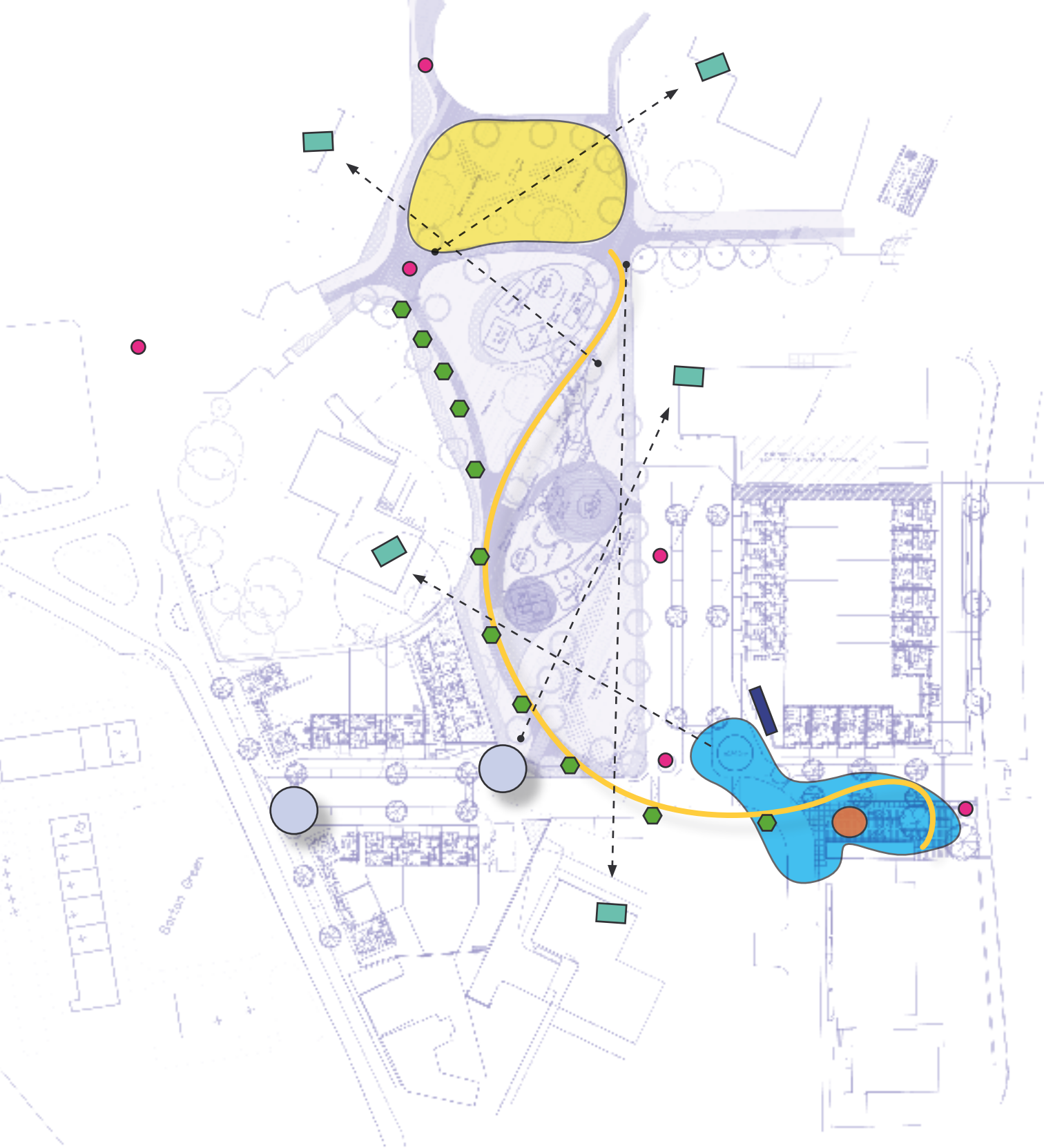
A map of the initial project proposals

An integrated approach.

The following pages identify a range of opportunities for development of permanent, temporary and expandable art and cultural projects. The projects are defined to varying degrees to enable a balance between 'early win' articulated proposals and legacy projects which may facilitate original responses from a wider range of artists through open competition.

1. UNPROVEN STORIES: Writers' Commissions
2. UNDERGROUND RIVER: Embedded Lighting Project
3. SHELTER: Bespoke Design Project
4. SURFACE TENSION: Landscape Intervention
5. REAR WINDOW: Cinematic Apparition
6. BENCHMARK: Progressive Seating Project
7. SOLID STATE MEMORY: Audio Archive Markers
8. STATIC: Flag Commissions
9. DAZZLE: Roof camouflage
10. THE BIG PLUG: Electrifying the Events Green
11. LANDMARK 1 + 2: Public Commission Sites





Reading the Proposals

How the proposals are to be used

Indicative, not Prescriptive

The following pages describe 10 hypothetical proposals by the artist David Cotterrell. In the context of this document, it is intended that they are understood as discussion points and examples of the kind of diverse commissioning frameworks which we believe may offer benefits to the area.

While certain elements of a small number of these ideas may be realised within the Sovereign Housing schemes, the majority serve as placeholders for future commissions and interventions by a range of local, national and international artists and designers.

They fall into several categories and can be summarised as follows:

Design Guidelines

i.e. proposals for wide ranging principles which might influence the realisation of specific future schemes. These are not artworks in themselves but are ideas which would affect commissioning of architecture, infrastructure, street furniture or other elements: e.g. Surface Tension, Dazzle, Benchmark.

Indicative Proposals

i.e. example proposals, which will not be realised as documented, but serve to demonstrate the aspirations for scale and range of activity for future commissions, which could support the principles of the art guide. The illustration of these are not meant to represent the actual final outcome, but are included to begin discussions: e.g. Rear Window, Static, The Big Plug

Long-term Proposals

i.e. proposals for projects, which have gained broad approval and may be realised within future development or represent the commissioning of other artwork of a similar scale and intention:: e.g. Barton Hill Culvert.

Confirmed Proposals

i.e. proposals, which are likely to be realised (at least in part) through the current development and will serve as precedents for future commissioning within the area: e.g. Unproven Stories, Solid-State Memory, Shelter

Proposal I: *Unproven Stories*


Writers Commissions for the Public Realm

Historically, Barton Hill has supported many writers. Since 2003, Community at Heart has supported a local writing group, which is run in partnership with the Bristol-based 'Poetry Can'.

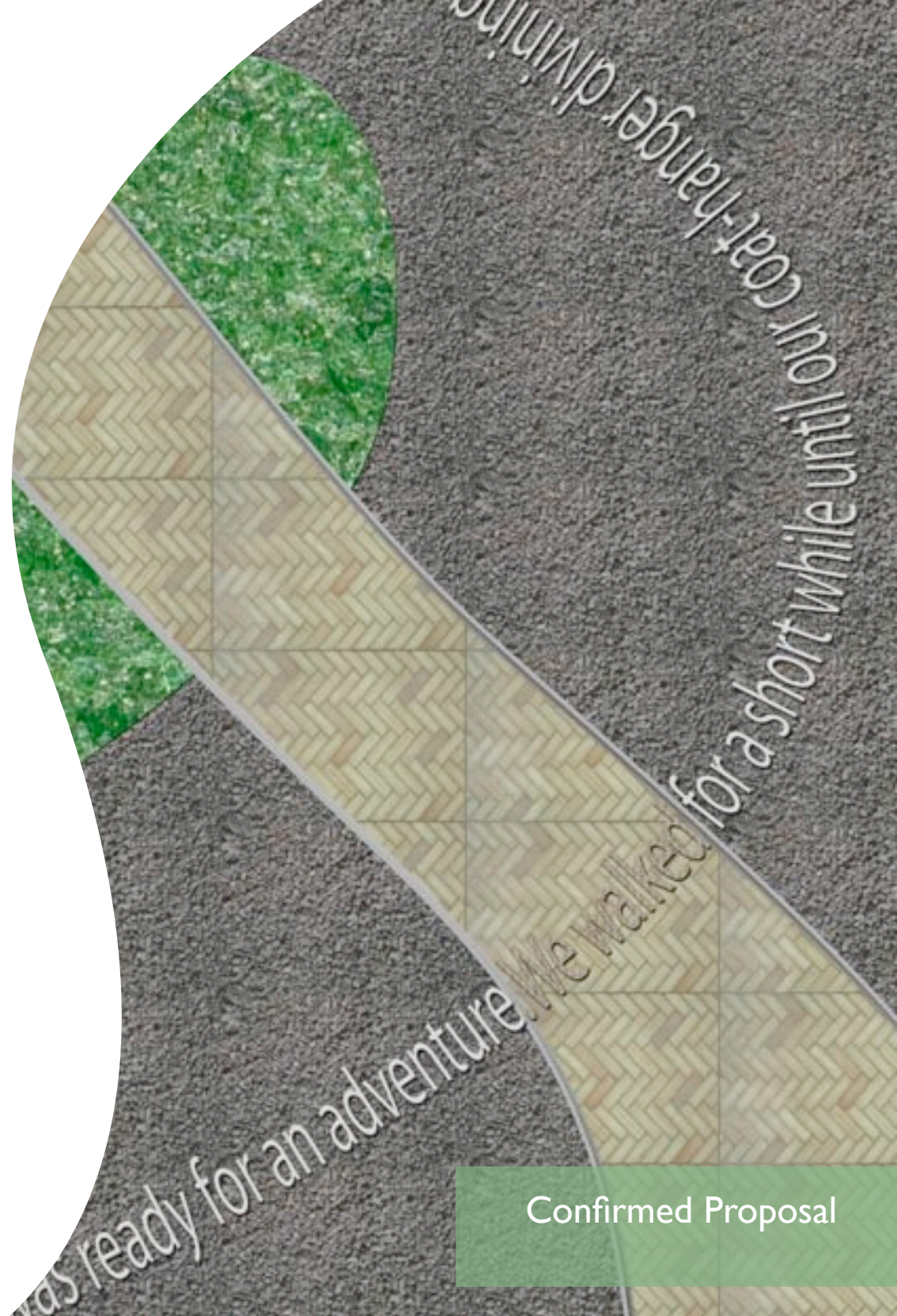
Local writers would be recognised and supported through a series of commissioned competition opportunities to produce text outlining routes. Up to three writers would initially be commissioned to explore the area as a physical and psychological space through the construction of a 'fiction' based in Barton Hill. In the first round of what could become an annual competition, special attention would be paid to targeting young people through a text geographically connecting the local Youth Centre (based in the Crypt Square) to the Events Green at the North end of the new urban park.

The chosen text would be embedded in the material of the renewed landscape in at least two languages (English and Somali) and support intuitive and exploratory journeys across the boundaries of surfaces and sites.

Areas addressed: Navigation, Heritage, Perspective



I started on a journey to find the source of the Barton Hill



...was ready for an adventure. We waited for a short while until our coat-hanger diving

Confirmed Proposal

Proposal 2:

Barton Hill Culvert

Embedded Animated Lighting Project

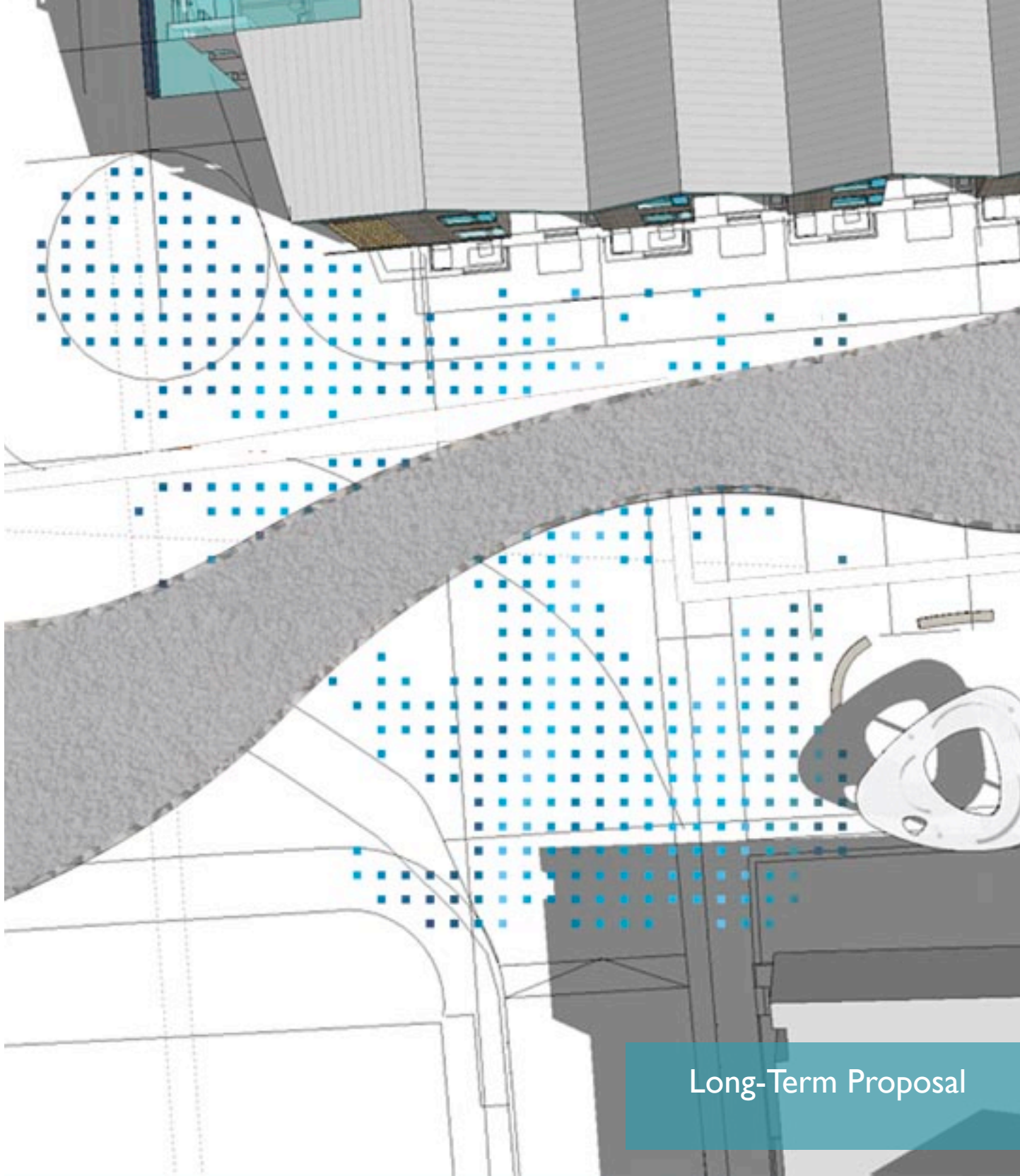
This is a proposal for a major embedded artwork. Created from a large number of colour changing LED fixtures a diffused grid of light will be inserted into the fabric of the public realm. It will focus attention on the new 'Crypt Square' area and the identified nodal point at the corner of the Sovereign housing 'H5' site.

The matrix of IP67 LED fixtures will be embedded in the floor surface. At ground level a shift in colour will be perceived across the surface as the hue and intensity of the luminaires slowly change.

From an elevated view the internal logic of the installation becomes apparent. Mapped across the diffused lights the moving image of water can be perceived, rippling and flowing beneath the pedestrians and cyclists.

Areas addressed: Navigation, Perspective





Long-Term Proposal

Proposal 3: Shelter

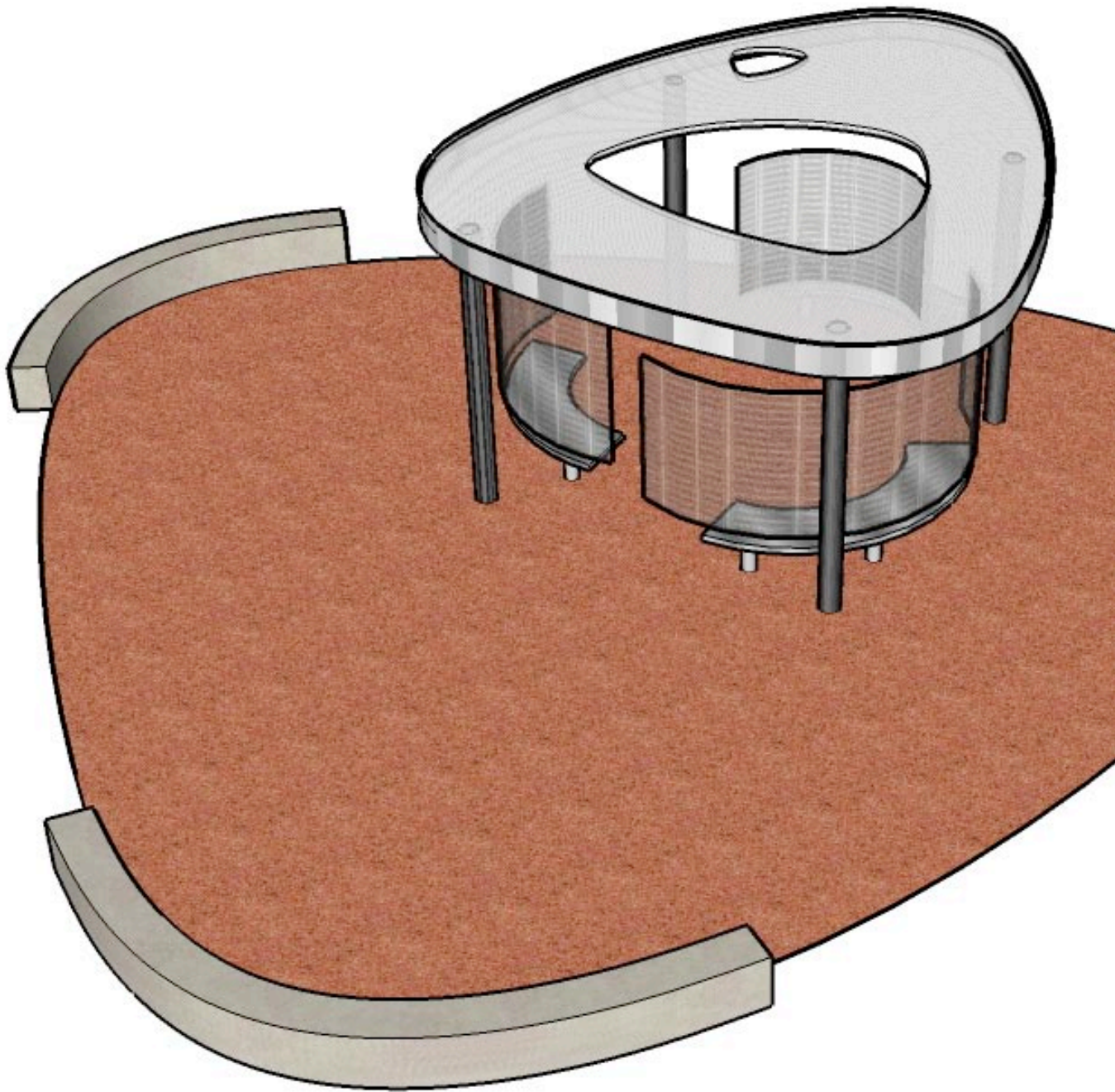
Bespoke Design Project

An open – ambiguous design which appears to be part earthwork, part structure. The revised shelter will adopt a conceptual link to the Barton Hill culvert. It will form an abstracted island and the lighting will diffuse in its wake. Larger, less enclosed with a greater variety of improvisable spaces. It will be constructed with green materials and adhere to the ‘Surface Tension’ concept (see later in document).

A shelter appears to be a simple structure, but it serves several important functions. Beyond the practical benefits a shelter is a confident statement by a community which demonstrates support and respect for the section of urban society who are frequently under-represented by planning decisions - children and teenagers. By offering desirable places for young people to meet, it is hoped that they will feel safer, and more welcome within their own community.

Areas addressed: Navigation





Confirmed Proposal

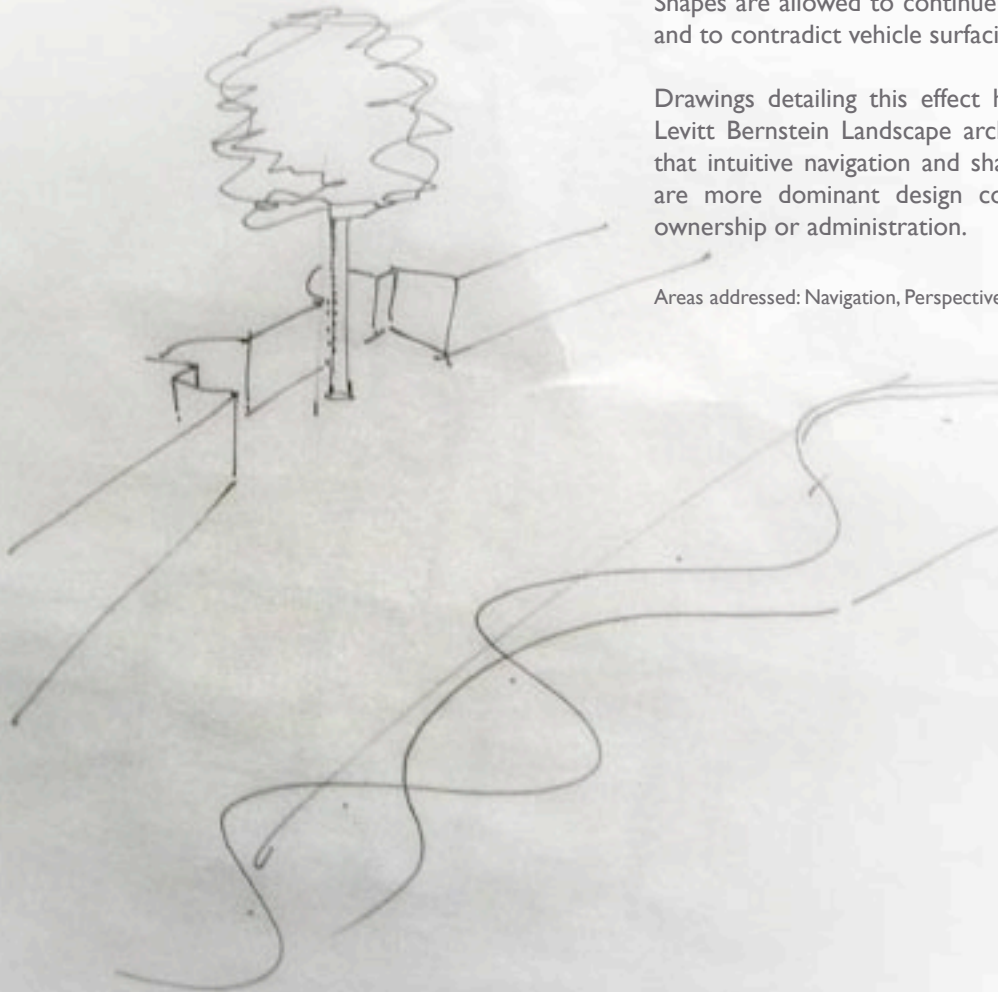
Proposal 4: *Surface Tension*

Landscape Design Concept

Surface tension is one of the earliest collaborative design ideas developed. It is rooted in a desire to reflect the perception of environment as the accumulative experience of structures, public realm, roads and amenity rather than to concentrate on the financial sub-text of land ownership and control. Essentially this is not an artwork but it is a set of design rules, which are applied to the continuation of materials and forms in the public realm. Shapes are allowed to continue beyond site boundaries and to contradict vehicle surfacing assumptions.

Drawings detailing this effect have been produced by Levitt Bernstein Landscape architects. The intention is that intuitive navigation and shared usage of landscape are more dominant design considerations than land ownership or administration.

Areas addressed: Navigation, Perspective





SHARED SURFACE AREA WITH PARKING TO
TERRACE OF HOUSE DIRECTLY TO DEF SPACE

CRYPTO SO POTENTIAL
LANDSCAPE DEVELOPMENT

Design Guideline

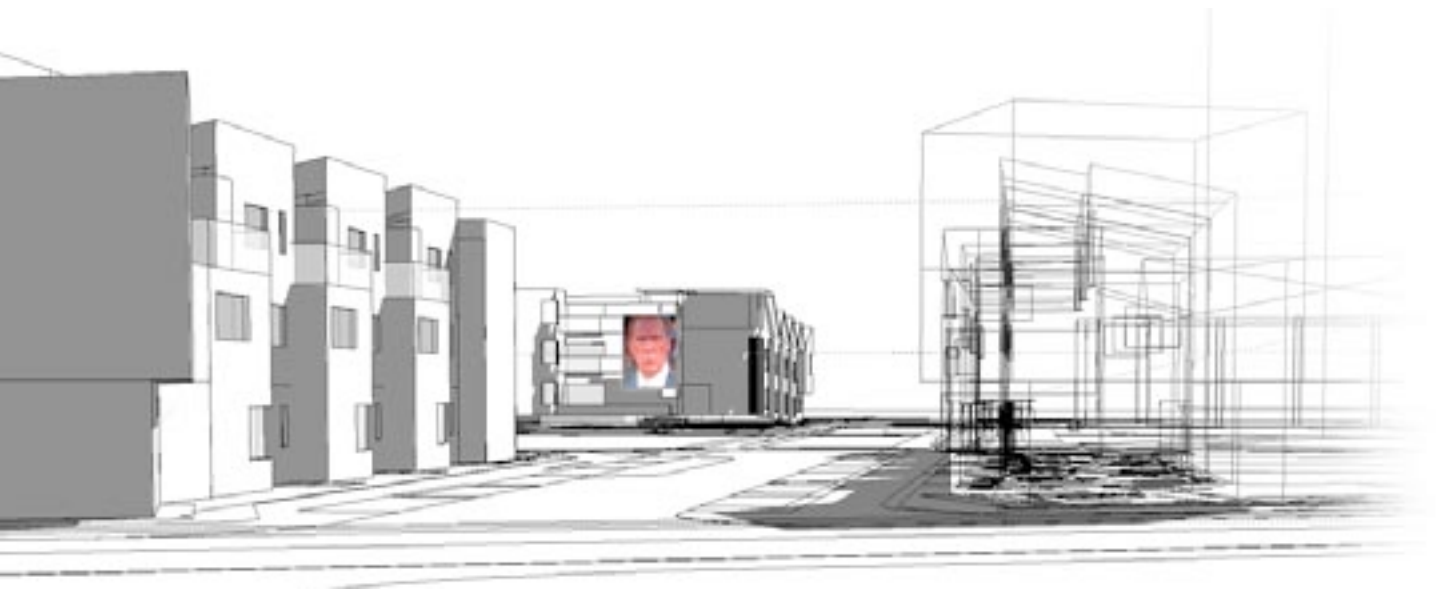
Proposal 5: *Rear Window*

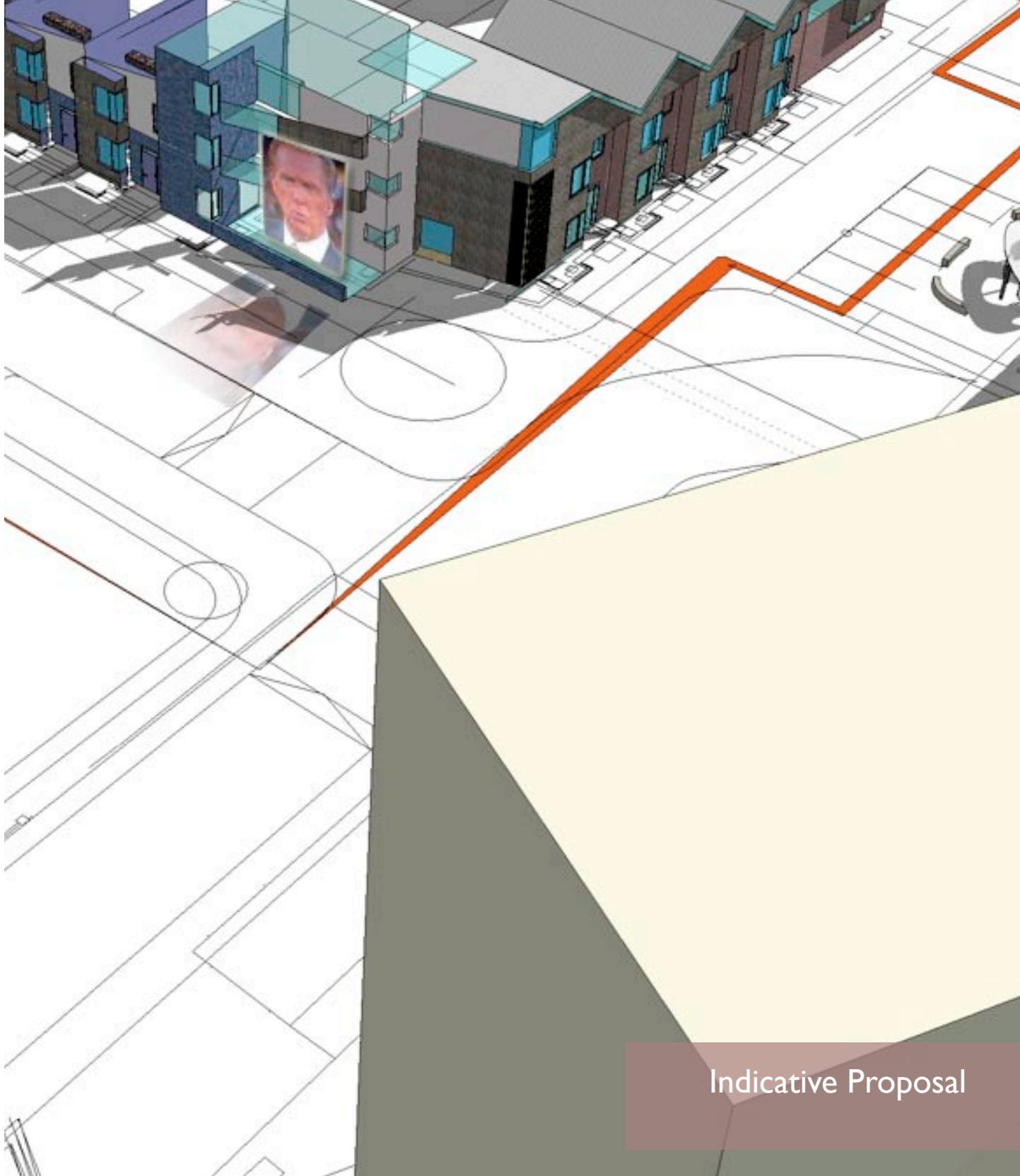
Embedded Portrait Cinema

An annual competitive commission for local Bristol residents to work with established UK filmmakers creating new works in the prescribed 'portrait' format dictated by the screen on which they are to be premiered: a large, semi-translucent permanent rear-projection screen embedded in the Church Road corner of the H5 housing development. This commission would continue its support of emerging talent through the regular screenings of new work produced by previously commissioned filmmakers. Partnership to ensure the artistic excellence, support and longevity of the scheme would be sought from Watershed Media, The Clark Bursary and the Arnolfini Gallery.

Ideally through these links the Portrait Screen would become established as an Arnolfini/Watershed 'Off-Site venue. The potential for the screen to enable Barton Hill to have a presence within events, like the 'InbetweenTime Festival of Live Art and Intrigue', would be explored.

Areas addressed: Navigation, Perspective





Indicative Proposal

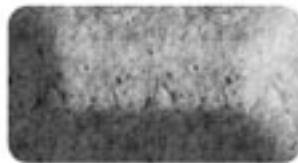
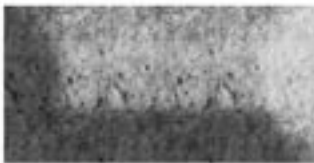
Proposal 6: *Benchmark*

Progressive seating project

A project involving street furniture. Furniture forms sequential connection between contradictory structures by mimicking the forms at each end and morphing between the primitive shapes.

This proposal is submitted as a potential design guideline. In an attempt to reflect the complexity and pluralism of current architectural and landscape elements, incremental street furniture could be used to define perceptual links between fragments and support more confident way-finding.

Areas addressed: Navigation, Perspective





Proposal 7: Solid-State Memory

Audio Archive Markers

A trail of solid-state, contradictory narrative perspectives from local residents and visitors. Local community members to be brought in for training in audio recording, interview techniques and editing skills in the creation of this work.

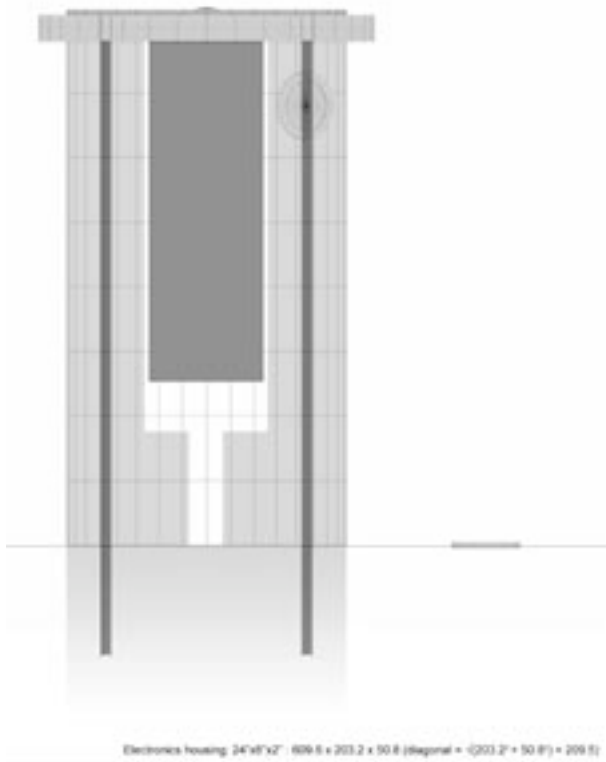
This project extends an invitation for people to suggest moments and locations to be transformed into places of significance by the act of declaring them. In a counter-proposal to the Blue-Plaques of Kensington and Bloomsbury. The extraordinary moments of 'ordinary' lives could be documented with the same reverence and sensitivity as the Victorian monuments to leadership and dynamism that shape our visual understanding of History through the vast array of portraiture and inscriptions which annotate our cities and towns. I would like to facilitate the initiation of a heritage trail of anecdotes and first hand witness statements.

Where the illusionary memory of contributors will be appended to the received history of the area and emphasise the rich and varied experience which the environment of the town has played host to.

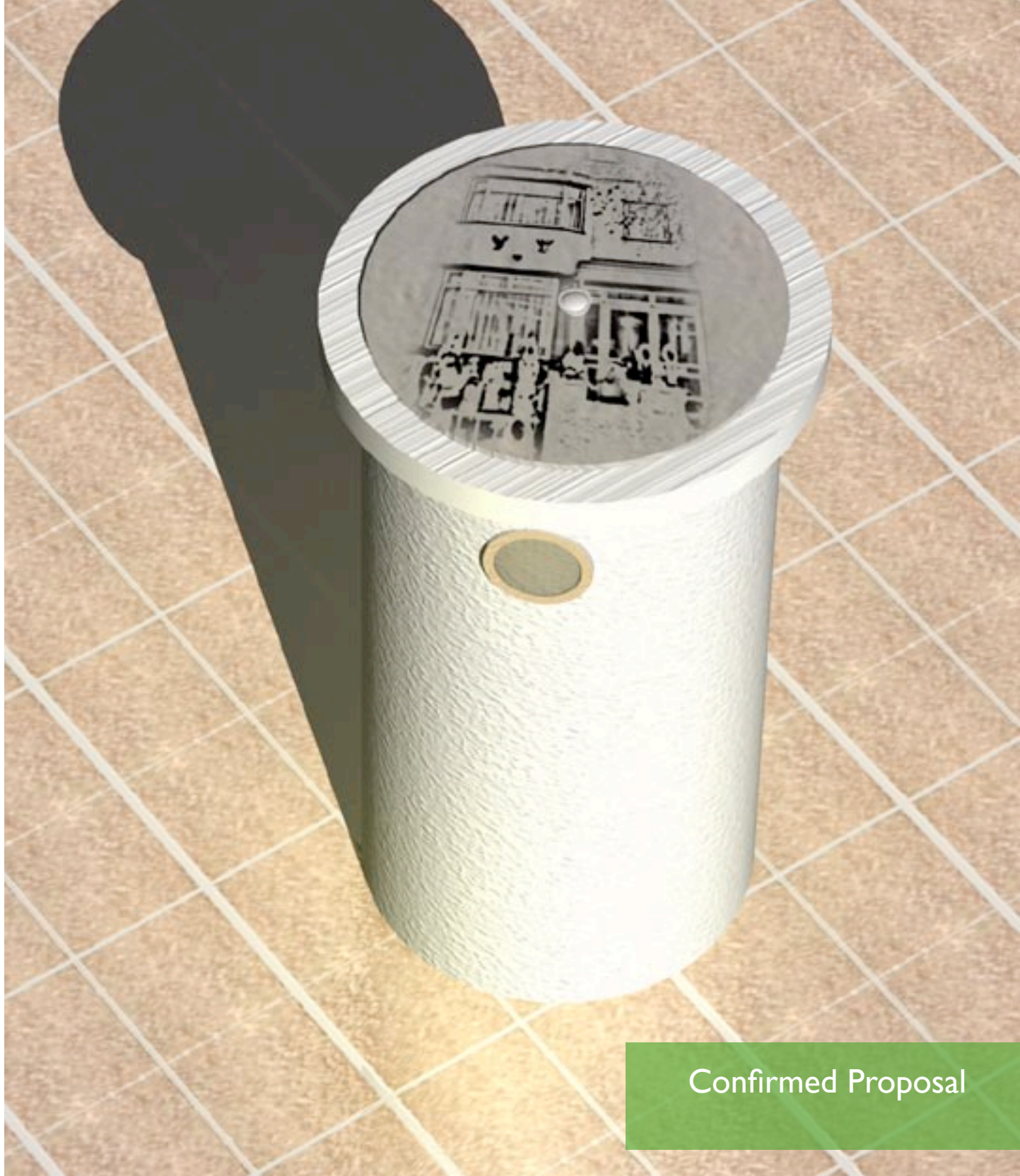
The trail will include a number of sites, scattered throughout the area, based on the memories and knowledge of local residents.

Some of these 'areas of local interest' might discuss buildings now demolished and replaced. It is hoped that residents of Barton Hill will submit suggestions for special sites to form this heritage trail, places which are significant to individuals, but not necessarily recognised as historically significant. The shop where you bought your first party dress; the pub where you proposed to your wife or the home of a courageous member of the public can all have equal weight with the more recognised historical sites.

The markers for the Solid-State Memory will be positioned at points overlooking the sites selected. The markers will be designed to blend in with the surrounding area, whilst still being identifiable as landmarks.



The development of Solid-State Memory references research conducted by David Cotterrell, with the support of Ashford Town Centre Partnership and Arts Council England.



Confirmed Proposal

Flagpoles are installed and flags are commissioned for each tower. The Flags are viewed by fixed telescopic vantage points embedded in street furniture, positioned at ground level at nodal points. Lenses may also be embedded within housing structures, stairwell, glass and other spaces.

This project is designed to illustrate the potential for community commissioning within future schemes. It is deliberately attempting to highlight the potential of an artwork program within Barton Hill to take advantage of the challenging issues of scale and perspective present within the contrasting architectural forms of high-rise accommodation and terraced housing.





Indicative Proposal

Proposal 9:

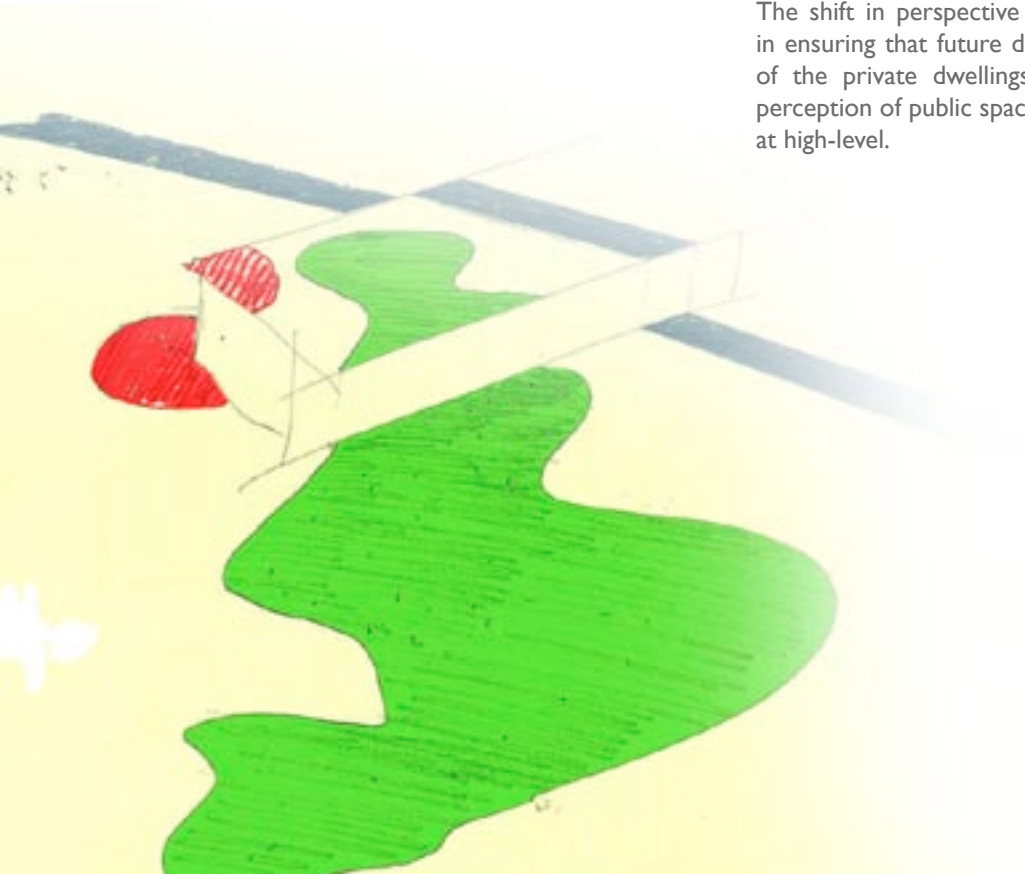
Dazzle

Roof Camouflage

Roofs of new developments are allowed to be subverted by patterns of street materials. Shapes are camouflaged from the perspective of the chosen observer tower. Dazzle Camouflage.

This project is submitted as a potential design guideline. The intention is to draw attention to the importance of the roof-scapes to the visual amenity of residents living in the high-rise housing.

The shift in perspective is an important consideration in ensuring that future development considers the role of the private dwellings at low-level in defining the perception of public space for their neighbours who live at high-level.





Design Guideline

Proposal 10: *The Big Plug*

Electrifying the Events Green

The events green would be enhanced. Secure floor based IP67 power supplies would be installed to facilitate easy temporary installation of music system, additional lighting, and or temporary electronic artwork/live art performances or outdoor theatre.

Additionally in response to the vocal requests articulated at the youth consultation, the events green would be modestly excavated to create an informal five-a-side football, games area. The shallow banks of the recessed green would serve as grass covered seating for spectators and assist the retrieval of the ball in games of football, hockey or rounders.

The events green would be offered additional illumination in the form of LED downlighters. These would support full white light when flood-lighting is required but could also be used to produce festive, ambient or theatrical lighting when appropriate.

The events green would be intuitively connected to the youth centres, the shelter and the play area with the aid of the narrative projects described earlier in this document.

The idea of a secure public power supply was introduced by Wendy Shillam or Shillam and Smith Urbanism in a recent project in Gospel Oak.





Indicative Proposal

Why not try great tasting Clover!



Crawford's
Family Circle
...everyone's favourites



1kg e



sovereign
...everyone's favourites

8.11.2008



Barton Hill Art Guide: Additional Resources

Guidance, Reference documents, Precedents, Resources, and Directories of relevant Organisations and Materials.

Identifying Possibilities

Barton Hill is subject to several major initiatives. The development of significant new public housing schemes by Sovereign and Solon housing trusts in addition to Learning Trust developments and City Council funded parks and public realm works has created a level of momentum which supports a considered and constructive reappraisal of the historic challenges of the area.

‘All Developments will integrate good quality design, local culture and public art from the start and throughout the process of renewal’

This far reaching statement reflects a desire to invigorate the cultural life and assets of Barton Hill in parallel with the ambitions for the substantial improvement of built environment, the public realm and the landscape.

Within all major public projects the commissioning and integration of artwork is explicitly stated within the design brief.

This policy has been initiated to ensure that Barton Hill develops a cultural identity and strength which incrementally enhances the value and benefits of developing, living and working in the town and greater area.

What does this mean in practice?

Developments with acknowledged precedents for public art projects include:

- Town and City centre, redevelopment, pedestrianisation and regeneration schemes
- Schools and house building programmes, and community facilities.
- Heritage, cultural and tourism initiatives
- Transport schemes, new roads, roundabouts or rail, bus or cycle schemes
- Landscaping, woodland, park and public open space schemes
- Signage, interpretation and wayfinding.
- Civil engineering projects

It is proposed that Barton Hill should seek to offer new models for the successful application of artwork and cultural schemes to development.

Not all public art arises from major schemes. A very small scheme may offer opportunities to enhance the character of a neighbourhood or set a standard for future development.

Supporting Collaboration

The challenge is to incorporate opportunities for genuine innovation, collaboration and enhancement of your design proposals through the involvement of artists, craftspersons or designers.

It is expected that design teams, clients and commissioners will seek to engage artists at the earliest opportunity. This may be in the form of a consortium bid for a project through the addition of an artist to the design team, through the commissioning of an artist to develop proposals in parallel with the architectural design process or through the commissioning of artists to develop proposals in response to the architectural vision of the project.

This form of collaboration, process and output will vary from scheme to scheme. Successful collaborations should result in benefit to all partners, stakeholders and contributors. A successful collaboration will facilitate a genuine dialogue between the creative architectural, environmental and/or engineering teams and the artist(s). In some cases the artist may also work with the future or present users of a facility to inform their contribution and to foster a stronger relationship between the scheme and the community(s) which it will serve.

How is an integrated artwork different from any other?

In most cases an artwork will be integrated, either physically within the design of the scheme or intellectually within the approach, ethos and intention for the project.

In practice this requires that an artwork will respond to the context within which it is sited. This context may be the formal characteristics of the host architectural or scheme design. Alternatively the context might be the historical, cultural or social role of the scheme or the site. An artwork should be developed and selected on the basis of its intrinsic conceptual and design merits, but additionally on broader relevance to the cultural and physical environment

What constitutes an artwork?

The definition of artwork is deliberately broad. There is no perceived hierarchy of public sculpture over time-based, performative, residency-based or temporary works. An artwork can be defined in many ways including the following:



M4, Simeon Nelson, 1999-2000

- The Project is commissioning a professional artist, craftsperson or designer.
- Even if integrated, the work of the artist can be separately identified
- The artwork is unique
- The feature or artwork enhances the use, enjoyment or interpretation of the site in a creative, aesthetic, singular or conceptual way
- The work is created for a particular place, commissioned by or working in collaboration with others such as architects, landscape designers, planners, developers, arts officers, and community representatives

While an artwork may occasionally consist of a traditional plinth based monument it may equally take the form of an ephemeral, documentary, or process-based work.

Which materials, mediums and forms are encouraged?

Contemporary designers and artists may work with a bewildering range of materials and techniques. No bias toward one genre or method of art production is defined within the art guide for Barton Hill.

Artwork may consist of (but is not limited to): film, photography, printmaking, painting, new-media, performance, text, sound, lighting, spatial, or sculptural practise. Materials may include wood, steel, glass, plastics, concrete, light, transfer, or projection.

How do we choose the kind of artist or artwork?

The process of commissioning, collaborating and integration of artwork within your design process ensures that the artists selected and work developed by them reflect and enhance the vision of your project, through dialogue, informed decisions and consultation.

How is work supported?

Individual developments and commissions will form components of a broader vision for Barton Hill. This guide and expected outcomes are listed within it is intended to articulate some of these shared proposals. The coordination of individual schemes within this framework is intended to safeguard investments in art through ensuring that the infrastructure, knowledge and awareness necessary to support ambition is embedded within the agencies within the area.

Preparing a Brief

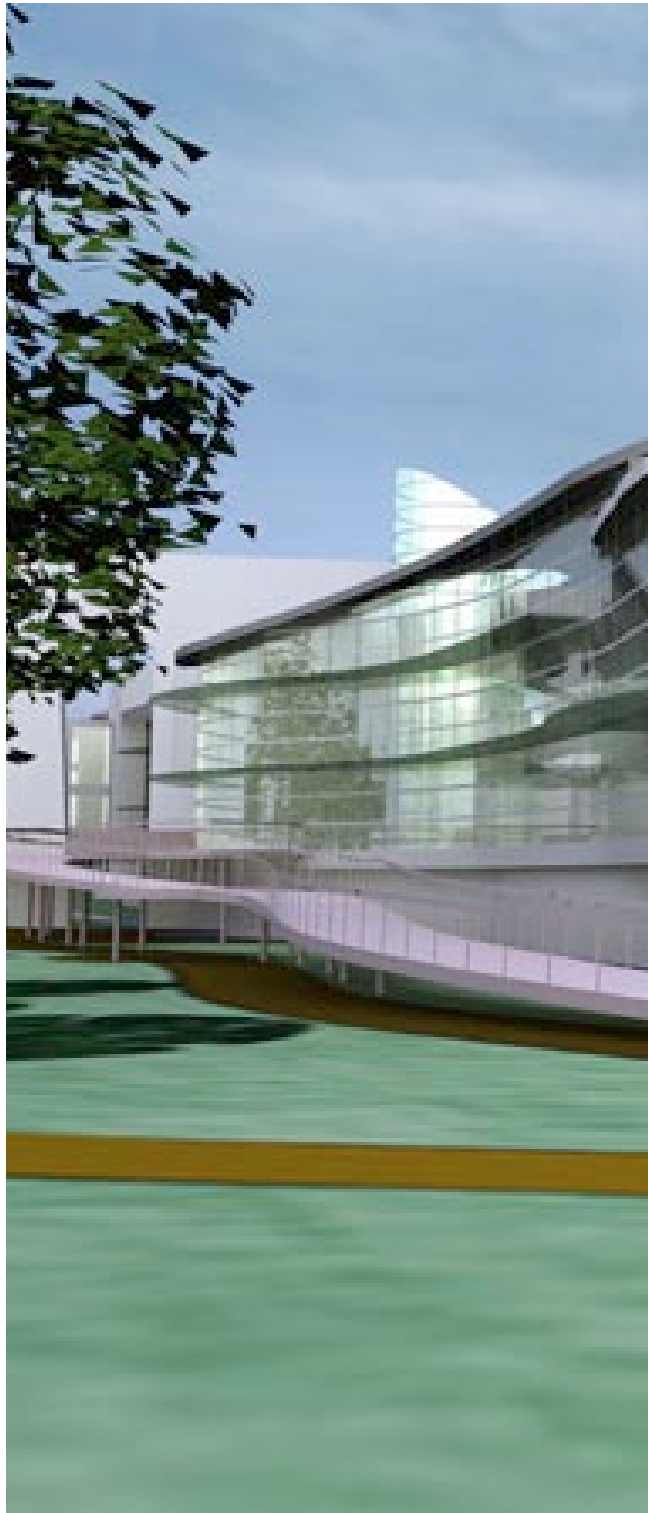
When embarking upon any sort of commission it is essential to identify clearly the aims of the commission. A clear strategy or commissioning plan should be established.

Unless the commissioner is experienced in this area, it is recommended that professional advice is sought at the earliest stage. By involving an arts officer, public art consultant, agency or lead artist, the commissioner will benefit from specialist advice which can help identify the conceptual framework for the commissioning plan, methods of selection, implementation and the budget required. They can also assist with sources of funding, undertake project management etc. For further reading on the subject, refer to the Public Art Online Publications List. (Appendix III: Further Reading - www.publicartonline.org.uk/publications/index.html)

Developing the Brief

The brief should include the following:

- Aims and objectives of the commission
- Context, history of project, maps, drawings, special requirements etc.
- Description of artist's role
- Details of the project team and their roles and responsibilities (including specialist project management for the commission)
- Description of site and conditions (take into account accessibility, impact, safety and financial implications and, where possible, involve the artist in selecting the site)
- Degree of community participation, who will manage the process etc
- Timetable and phasing
- Budget
- Planning permissions required
- Description of and criteria for selection process
- Maintenance and durability requirement and who will be responsible for maintenance
- Artist's copyright position and clarification of ownership of work
- Documentation required or planned
- Any review period planned.



Working out the Budget

The budget should include:

- Advertising and selection costs
- Artist's design fees (set at an equitable level with other professionals)
- Exhibition costs (if client wishes to exhibit designs and maquettes for comment or information)
- Artist's commission fee. This should be equivalent to other design professionals involved (clarify the artist's tax status)
- Materials and fabrication costs - the artist's fee and materials budget does not necessarily have to be specified by the client; it can be left to the artist to identify their fee and material costs within the whole budget
- Travelling and workshop expenses
- Insurance/Public Liability costs
- Installation (site preparation, running electricity, water to site, landscaping, extra labour etc.)
- Transport and security costs
- Professional fees and legal costs
- Consultation costs
- Publicity, documentation and inauguration costs
- Maintenance costs
- VAT
- Contingency
- Evaluation costs.



Further guidelines regarding the calculation of artists' fees and project costs, may be found overleaf

Fees, Costs and Negotiations

PHASE I Origination and Fee

It is important for artist and commissioner to be clear, at the outset, of the distinction between the aesthetic skill and labour required from the artist to develop an original design, model or maquette (on the one hand) and its execution, fabrication and installation (on the other hand). In too many cases, because the commissioner is willing to pay one (usually fixed) amount for the overall project, they cause the negotiations to focus from the outset on the executed and installed artwork to the exclusion of the most important aspect of any project: the artist's manifestation of the original idea/solution. Focusing upon this origination phase also has the distinct advantage of enabling both parties to ensure that the artist gets paid an agreed fee, even if the commissioner subsequently pulls out of the deal. It follows that the key elements of this phase should include discussion and agreement of at least the following:

- What original designs/models/maquettes the artist will produce for the commissioner's consideration (perhaps by referring to rough plans/drawings made during initial discussions or even earlier)
- The date by which such work will be produced
- A global fee to be paid to the artist for carrying out such origination work
- Payment terms: for example, one third of this fee to be paid before the artist starts work (a demonstrable commitment by the commissioner, which is normal practice in the design, publishing, music and broadcasting industries); one third when the artist has completed, say, two-thirds of the origination work (so that the commissioner can comment on the work in progress and offer their response); final third on completion of the original designs/model/maquette.

Some artists have difficulty negotiating any element of their global origination fee "up-front", and need to learn how to persuade the commissioner that this is a sound and reasonable practice, which demonstrates faith in the project by the commissioner and that, by the same token, the artist is placing faith in the commissioner by undertaking two-thirds (the artist decides how much this will be) of the origination work having only received

one third of the origination fee. (For those interested in historical precedents, most renaissance artists were commissioned on this basis, though not necessarily being paid in three stages, but certainly being paid a substantial sum "up-front").

Clearly, depending on the size, scale of fee, and length of the overall project, this three-stage example could appropriately be two, four or more stages.

At the so-called "rejection fee" stage (in our example, when the artist offers the commissioner sight of the original design when "two-thirds" completed), it is open to the commissioner to ask for revisions; in which case the artist may be able to absorb them during the final third stage, or may wish to re-negotiate the fee for the final third stage because the revisions may involve substantial new work. The commissioner may, for whatever reason, wish to walk away from the project altogether; in which case, the artist will have a straight choice: accept the "rejection" and ensure that the second third is paid for what will have been two-thirds of the origination work done; or try to secure payment of the final third.

Assuming that this first phase is successfully negotiated and agreed, the next phase should be negotiated: fabrication.

PHASE 2 Fabrication, fees and costs

In this phase, the parties will be contemplating their having a successful design/model/maquette which will need to be fabricated; in which case, they will need to discuss and agree at least:

- Fabrication materials, and their fitness for purpose
- Completion date
- Fabrication fee and associated costs (i.e. whether the artist will pay for the materials and labour out of the fabrication fee, or whether 'the commissioner will pay separately for these).

Some artists prefer to "front load" their origination fee, so as to absorb the fabrication fee and costs; others to keep their origination fee at low or no cost, and include it in the fabrication fee and costs phase. Whatever choice

is made, it is important to distinguish between the fabrication phase and the origination phase (for reasons given earlier); just as it is important to distinguish the fabrication phase from the installation phase.

PHASE 3 Installation, fees and costs

Artists and commissioners all too often fail to address this important phase properly, and to keep negotiations separate from phases 1 and 2, with the result that appropriate expenditure is leading to unnecessarily bitter disputes very late in the day (and skimmed or ignored altogether, often too late for appropriate financing to be secured).

Accordingly, both parties will need to discuss and agree:

- Method and manner of delivery of the finished work (or its fabrication on site, if that is the case); and dates
- Access to the site; and dates
- Preparation of the site; and dates
- Installation processes and techniques; and dates
- Health and safety aspects of the installation process
- Landscaping the site after installation; and dates
- Appropriate signage (acknowledging the work, the artist, and/or commissioner as appropriate)
- Costs of delivery, installation, landscaping, signage and relevant insurance arrangements; and who pays
- Installation fees (if any) for the artist, and/or their independent contractors
- Method and manner of payment of costs and any fees.

As with phases 1 and 2, artists may wish to “front load” all or part of these costs into their phase 1 fee, and require less or no payment for this third phase; or vice versa. There is no single best practice, and the artist should therefore evaluate (as will the commissioner) the risks of “front” or “back” loading their fees and costs, bearing in mind that circumstances may change over the life of the project (including changes of mind by the commissioner, and/or the site owners, and/or the financial backers/sponsors of the project).

PHASE 4 Maintenance fees and costs

Of the five key phases, the fourth is the most often neglected during initial negotiations, and therefore most frequently gives rise to disputes and, regrettably, litigation before the courts. Good practice requires all parties (not just the artist and commissioner, but also any financial sponsors, public art agencies, site owners and any others interested or involved) openly to discuss the life-expectancy of the work and its maintenance.. Many issues need to be explored, including

- The method and manner recommended by the artist for maintaining the work
- Frequency of health, safety and deterioration/maintenance surveys; and by whom
- A maintenance manual prepared by the artist
- Arrangements for the artist being informed and consulted when maintenance or renovation is required
- Clear responsibilities of the owners of the site and/or owners of the work (if not the same individual/body)
- Responsibility for costs of maintenance
- Payment of maintenance and/or consultancy fees to the artist (if any)
- Public liability insurance and payment of premiums.

Each of these key issues (and other detailed ones related to them) requires in-depth discussion and foresight of the consequences of the installed work failing to be maintained, being vandalised, or revealing an inherent design or fabrication fault (most personal injuries and/or damage caused or contributed to by public art works appear to result, in whole or part, from design or fabrication faults).

It cannot be stressed enough the need for financial sponsors and commissioners to plan for the long-term costs of maintaining public art work; experience reveals that such essential good practice is more often neglected than observed.

Artist's Pay (ACE Guide)

This page reprints current Arts Council England Guidelines for calculation of artists' pay

It is worth noting that, as with other professions, artists rates of pay reflect experience, profile and expertise. While the figures and principles outlined here offer a good starting point for determining time-based fees, it is likely that prestigious and well established artists may command higher rates of pay.

Arts Council England is committed to ensuring proper and fair payment to artists in recognition of their professional status, skills and experience. We require that artists' fees for projects funded by us should be in line with recognised codes of practice set by the relevant lead bodies (some contact numbers are given at the end of this sheet).

We require organisations receiving regular funding from Arts Council England to ensure that salaries, fees and subsistence arrangements are as good as or better than those agreed by any relevant trade unions and employers' associations.

This information sheet gives guidance on the payment of artists, and information about organisations that can provide more details.

Grants for the arts

Applicants to Grants for the arts should make sure they can provide proper and fair payments to artists they will be working with when considering their budget. Applications for grants for national touring should ensure that, in addition to adequate fees, subsistence payments are in line with the relevant trade union agreements.

Daily rates

Nationally recognised minimum rates are set by the entertainment unions and the appropriate employers' bodies. Entertainment union members can access information about rates from their union. Where entertainment union rates exist, we expect at least the minimum rate to be applied. There are at present no national professional

organisations for some sectors (including visual artists).

Where this is the case, we recommend that the following minimum rates are applied, for artists' residencies:

Daily rate: £175 per artist

For a residency of two or more consecutive weeks of five days each, the suggested rate of pay should be based on a pro rata annual salary of £23,400.

The National Minimum Wage Act (1998) and the National Minimum Wage regulations (1999) place obligations on employers to pay their workers at least the national minimum wage. For more details visit: www.inlandrevenue.gov.uk/nmw/index.htm

Arts Council England is currently in discussion with the relevant lead bodies with a view to making information about artists' fees more easily accessible to employers, project managers and applicants to our Grants for the arts.

This early work by the Arts Council has been continued by AN (The Artists' Information Company).

Below is a table reprinted from the excellent document 'Good Practice in Paying Artists'. This document may be downloaded in PDF format from the address <http://www.a-n.co.uk>

SAMPLE ARTIST'S DAY RATES 2005

Experience level	Annual£	Day Rate ¹	Day Rate ²
New graduate artist	21090	£176	£204
1 year's experience	22311	£183	£211
2 years' experience	24531	£195	£223
3 years' experience	25752	£201	£230
4 years' experience	26673	£209	£237
5 years' experience	28194	£216	£244
6 years' experience	29415	£223	£251
7 years' experience	30636	£230	£258
8 years' experience	31857	£236	£265
9 years' experience	33078	£243	£272
10 years' experience	34299	£250	£279

¹Day Rate (Calculation based on overheads of 10k pa)

²Day Rate (Calculation based on overheads of 15k pa)

Further information and Useful contacts

a-n The Artists Information Company

First Floor, 7 - 15 Pink Lane
Newcastle Upon Tyne, NE1 5DW
Phone: +44 191 241 8000 Fax +44 191 241 8001
Email: info@a-n.co.uk
www.a-n.co.uk

BECTU – for technical staff
373–377 Clapham Road, London SW9 9BT
Phone: 020 7346 0900 Fax: 020 7346 0901
Email: info@bectu.org.uk
www.bectu.org.uk

Equity – for actors, singers and dancers
Guild House, Upper St Martins Lane, London WC2H 9EG
Phone: 020 7379 6000 Fax: 020 7379 7001
Email: info@equity.org.uk
www.equity.org.uk

Musicians' Union – for musicians
60–62 Clapham Road, London SW9 0JJ
Phone: 020 7582 5566 Fax: 020 7582 9805
Email: info@musiciansunion.org.uk
www.musiciansunion.org.uk

The Performing Right Society
for composers, arrangers, copyists etc
29–33 Berners Street, London W1T 3AB
Phone: 020 7580 5544 Fax: 020 7306 4455
Email: info@mcps-prs-alliance.co.uk
www.prs.co.uk

Writers' Guild – for writers
15 Britannia Street, London WC1X 9JN
Phone: 020 7723 8074 Fax: 020 7706 2413
Email: admin@writersguild.org.uk
www.writersguild.org.uk

Contracts

Commissioned and Sale Contract for Public Art

This agreement is made on _____ (date)
Between:

[name of commissioner] _____
of [address] _____

("the Commissioner")

and [name of the Artist] _____
of [address] _____

("the Artist")

By Which the Commissioner has agreed to commission the Artist to create an original work of public art, subject to the following terms;

It is agreed as follows:

I The Commission

1.1 The Commissioner agrees to commission the Artist to undertake and complete the work of art described in the Schedule ("the Work") on the following terms.

1.2 The Schedule may only be changed by agreement in writing signed by both parties.

2 Acceptance and Completion of Work

2.1 The artist agrees to complete the work by _____ (date)

2.2 The Artist will permit the Commissioner (or its authorised agents) to view the Work in the course of fabrication at reasonable times and on reasonable notice.

2.3 The Artist will notify the Commissioner once the Work is completed and (unless already agreed) dates for delivery and installation of the Work shall then be agreed in writing.

2.4 The Artist shall use his/her aesthetic judgement to create the Work and to determine when the Work is completed. The Commissioner agrees that it will accept

the completed Work unless the Commissioner can show that the Work was not executed substantially in accordance with the description given in the Schedule.

3 Responsibilities of the Commissioner

3.1 The Commissioner will be responsible at its own cost for carrying out the preparatory site works, in accordance with the requirements and time-schedule described in the attached Schedule or otherwise agreed in writing between Artist and Commissioner.

3.2 Where the Work is to be created (in whole or in part) on site the Commissioner will afford the Artist and his or her authorised employees, agents or subcontractors access at all reasonable times to the site.

3.3 The Commissioner will be responsible for ensuring that all necessary planning consents and approvals of any statutory authority and the site owner and any other licences or permissions are obtained in good time for the siting and installation of the Work and for all costs associated therewith.

4 Delivery of Work

4.1 Unless the work is to be created on site *the Artist / the Commissioner (delete as applicable)* shall arrange for delivery of the completed Work to the site on or before the agreed delivery date.

4.2 The costs of delivery (including packaging, transport and insurance) shall be paid by *the Artist / the Commissioner (delete as applicable)*.

5 Installation

5.1 *The Artist / The Commissioner (delete as applicable)* shall install the Work on site on such date(s) as is agreed with the Commissioner following completion of the Work.

5.2 The installation (if arranged by the Commissioner) shall be carried out at all times under the supervision of the Artist.

5.3 The cost of installation shall be borne by *the Artist / the Commissioner (delete as applicable)*.

6 Warrants and Repairs

6.1 The Artist undertakes to the Commissioner that the Work will be original and will not infringe the copyright or other rights belonging to any third party.

6.2 The Artist shall exercise all reasonable skill, care and diligence in undertaking and carrying out the Work.

6.3 The Artist undertakes to rectify at his/her cost any defects in workmanship or materials of which he or she is notified by the Commissioner within _____ months from installation, and which are not caused by fair wear and tear, or wilful damage or misuse. The above undertaking shall replace any other statutory or other express or implied terms as to the quality and fitness of the Work for its intended purpose.

6.4 If the Work needs repair or restoration during the lifetime of the Artist the Commissioner will (to the extent practicable) give the Artist the option to conduct or supervise the restoration or repair subject to suitable payment terms being agreed with the Artist. All repairs or restoration should be made in accordance with recognised conservation standards.

7 Fees and Payments

7.1 In addition to the design fee(s) (if any) already payable to the Artist for the preliminary designs for the Work, the Commissioner agrees to pay the Artist a fee of £_____ which will be paid in the following instalments:

7.1.a Stage 1: £_____ upon signing of this Agreement

7.1.b Stage 2: £_____ when the Artist notifies the Commissioner that the Work is one half completed

7.1.c Stage 3: £_____ when the Artist notifies the Commissioner that the Work is completed and ready for delivery

7.1.d Final Payment: £_____ on delivery and installation.

7.2 The Artist shall invoice the Commissioner for the above payments on or before the date when the instalment is due for payment and payment shall be made to the Artist on the due date.

8 Ownership

8.1 The Artist will retain legal title and ownership of the Work until payment of the final instalment of the fee referred to in clause 7.1.d above is made.

8.2 Unless otherwise agreed in writing any maquettes, models or preliminary drawings shall remain at all times the property of the Artist.

9 Risk of Loss or Damage

9.1 If the Work is not created on site, risk of loss or damage to the Work during the creation and until delivery to site shall be that of the Artist, and the Artist shall insure the Work against all usual risks accordingly.

9.2 If the Work is created on site, the risk of loss or damage shall be that of the Commissioner, and the Commissioner shall insure the Work against all usual risks accordingly.

9.3 The Commissioner shall be responsible for any risk of loss or damage to the Work at all times after delivery, and after delivery of the Work to the site and until installation is complete the Commissioner will ensure that the Work is insured at the Commissioner's cost under a suitable public liability policy against loss or damage to persons or property.

10 Maintenance

10.1 As soon as practicable after completion of the Work, the Artist will provide the Commissioner with written details of cleaning and maintenance requirements for the Work (including any lighting or other works which are an integral part) and the Commissioner will then be responsible for ensuring adequate future maintenance and cleaning of the Work in accordance with these requirements.

10.2 The Commissioner will ensure that the condition of the Work is inspected regularly.

11 Copyright and Reproduction Rights

11.1 Copyright in the Work (including any preliminary designs) shall remain at all times with the Artist. Any registered and unregistered design rights in the Work are hereby assigned by the Commissioner to the Artist.

11.2 The Commissioner shall be entitled without payment to the Artist to make (or authorise others to make) any photograph, film or video of the Work and to include this in any advertising, brochures or any other publicity material or film, video or television broadcast provided that any such reproduction is intended to promote or record the making of the Work (or the project of which it forms part) and is used for non-commercial purposes.

12 Credits and Moral Rights

12.1 On installation of the Work the Commissioner agrees (at its cost) to erect a suitable permanent plaque, in a position and with wording to be agreed with the Artist.

12.2 The Artist hereby asserts his or her moral right to be identified as the creator of the Work in accordance with Section 78 of the Copyright Designs and Patents Act 1988, on all occasions when the Work (including any preliminary designs, sketches or maquettes) or any photograph or other permitted reproduction is exhibited, published or issued to the public.

12.3 Without prejudice to the Artist's statutory moral rights, the Commissioner undertakes not to intentionally alter, damage or destroy the Work, or knowingly consent to others doing so, without the prior written approval of the Artist.

13 Relocation

13.1 The Commissioner agrees to maintain on permanent file a record of this Agreement and of the location of the Work. The Commissioner will notify the Artist of (and where possible consult the Artist on) any proposed alteration of the site which would affect the intended character and appearance of the Work.

13.2 If any relocation or alteration of the site takes place without the Artist's consent which would affect the intended character and appearance of the Work, the Artist may remove or have removed any notice, plaque

or signature identifying the Artist with the Work.

13.3 The Commissioner will (to the extent possible) keep the Artist informed of the name and address of any new owner of the Work or of the site or of any person who takes possession of the Work.

14 Termination of Agreement

This Agreement can be terminated by notice in writing (setting forth in adequate detail the grounds of such termination) in any of the following circumstances:

By the Commissioner:

14.1 In the event that the Artist is in serious default of any obligation under this Agreement, the Commissioner shall give written notice to the Artist who shall first be allowed a reasonable period to remedy the default. If the default is not remedied within such period the Commissioner may terminate the Agreement by further written notice and the Artist shall not be entitled to receive any further fees.

14.2 If the Project is cancelled or other circumstances arise beyond the control of the Commissioner which prevent the continuation of the commission, the Commissioner may terminate the Agreement by written notice to the Artist, who may receive and retain payment for all work up to until receipt of such notice. The artist shall be entitled to be paid a proportion of future instalments which would have been due if the work had been completed, based on the stage of completion which has been reached at the date of termination.

By the Artist:

14.3 The Artist may terminate the Agreement by notice in writing if the Commissioner is more than ___ days late in making any payment or is in serious default or any other obligation under this Agreement, provided that in the latter case the Commissioner is first entitled to a reasonable period to remedy the default. The Artist shall be entitled to receive and retain payment for all work done until receipt of the termination notice and shall be paid a proportion of the future instalments which would have been due if the Work had been completed, based on the stage of completion of the Work which had been reached at the time of termination.

14.4 If this Agreement is terminated under the above provisions the Artist shall retain ownership and copyright in the Work and the Artist shall have the sole right to complete, exhibit and sell the Work.

14.5 This Agreement will terminate automatically on the death or incapacity of the Artist, whereupon the Artist (or his or her estate) will receive all payments due up to the date of death or incapacity and the Commissioner may if it wishes keep the work in progress and any preliminary designs for the purpose only of completing the Work using an Artist acceptable to the Artist or his/her estate. If the Commissioner does not wish to have the Work completed, the work in progress and all preliminary designs, models, etc shall belong to the Artist or his/her estate.

14.6 The Artist will not be treated as being in default under this Agreement if any delay in completing the Work is due to any cause beyond the Artist's control.

15 General

15.1 Any notice given under this Agreement shall be in writing addressed to the other party at the address given above and either party shall notify the other to any change in his, her or its address as soon as possible after that change occurs.

15.2 No variations or additions to this Agreement or the Schedule may be made without the written consent of both parties.

15.3 This Agreement contains the entire agreement and understanding between the parties as to the commission and the Work.

15.4 The Artist may subcontract or delegate all or part of the fabrication or execution of the Work but the Artist shall personally supervise the design and execution of the Work.

15.5 The parties agree that the Artist is an independent contractor, not an employee and that this contract is not a contract of service of any kind.

15.6 This Agreement is binding upon the parties, their assigns and all other successors in title.

15.7 This Agreement is governed by the law of England / Scotland (*delete as applicable*)

16 Disputes

16.1 Any dispute arising (other than a dispute over the legal interpretation of this Agreement) may be referred

at the instance of either party for expert determination to an independent expert to be agreed between the parties (or if the parties cannot agree chosen by _____) who shall act as expert and not as arbitrator and whose decision shall be final and binding on the parties.

THE SCHEDULE:

The Work:

This section contain the description of the work to be produced at the time of signing of the contract. It will be based on commission brief and the artist's agreed proposal.

Site-Works (required prior to installation: description, timing and responsibility):

Any costs or expenses payable if the Artist (in addition to the commission fee(s), see Clause 7.4)

Signed by: _____
(the Artist)

In the presence of : _____

Signed by: _____
(the Commissioner)

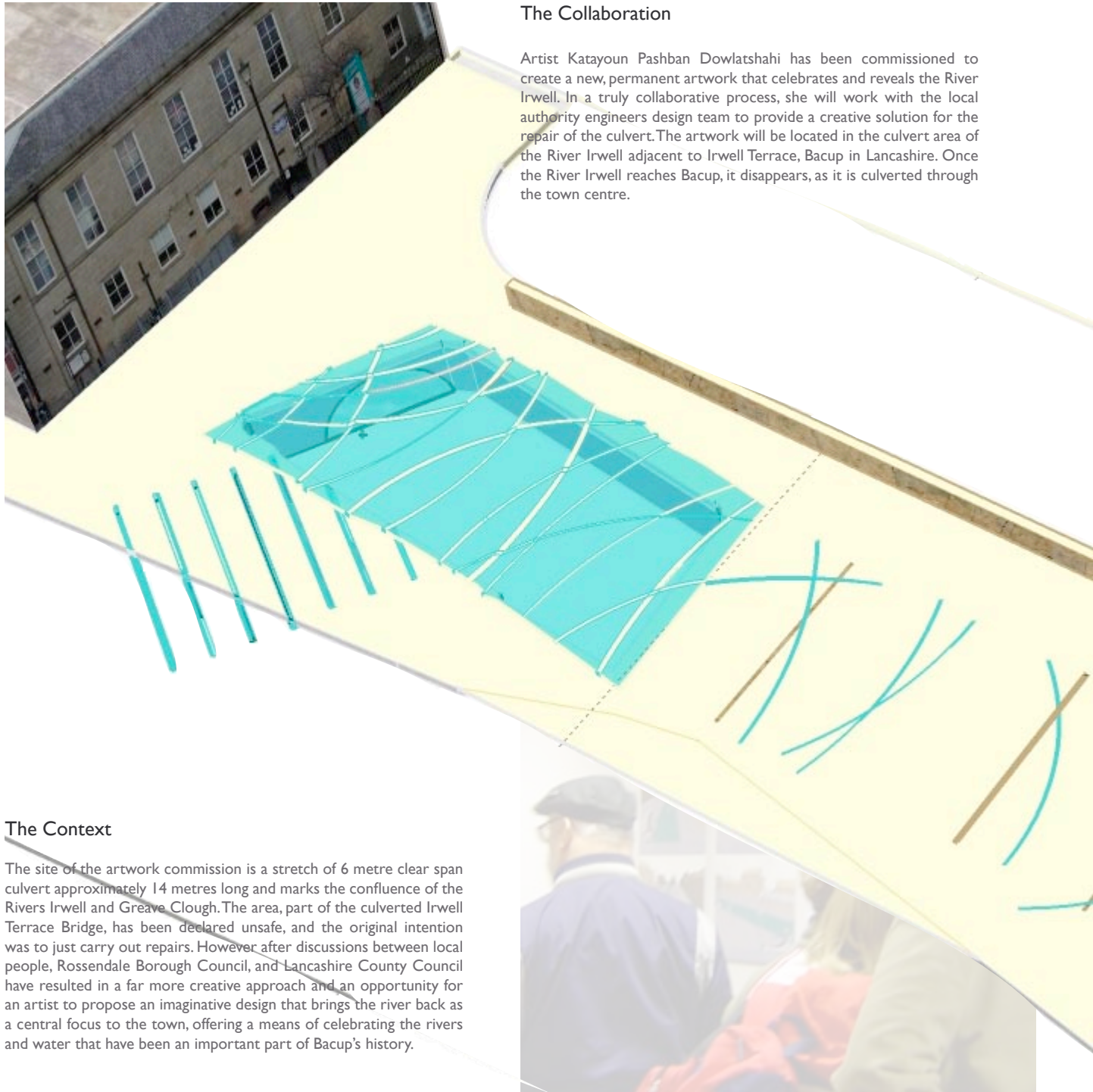
In the presence of : _____

This template Commission and Design Contract is based on the excellent series of contracts devised by the NAA (The National Artists' Association). Reprinted with kind permission of the NAA.

Case Study: Art and Engineering

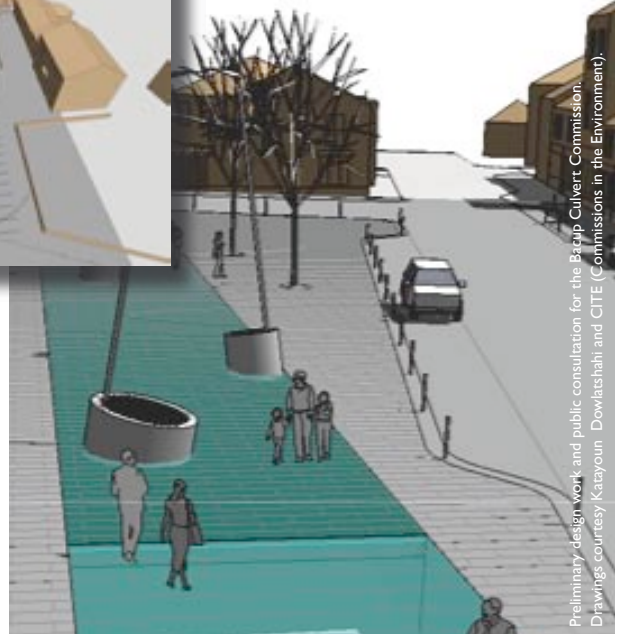
The Collaboration

Artist Katayoun Pashban Dowlatshahi has been commissioned to create a new, permanent artwork that celebrates and reveals the River Irwell. In a truly collaborative process, she will work with the local authority engineers design team to provide a creative solution for the repair of the culvert. The artwork will be located in the culvert area of the River Irwell adjacent to Irwell Terrace, Bacup in Lancashire. Once the River Irwell reaches Bacup, it disappears, as it is culverted through the town centre.



The Context

The site of the artwork commission is a stretch of 6 metre clear span culvert approximately 14 metres long and marks the confluence of the Rivers Irwell and Greave Clough. The area, part of the culverted Irwell Terrace Bridge, has been declared unsafe, and the original intention was to just carry out repairs. However after discussions between local people, Rossendale Borough Council, and Lancashire County Council have resulted in a far more creative approach and an opportunity for an artist to propose an imaginative design that brings the river back as a central focus to the town, offering a means of celebrating the rivers and water that have been an important part of Bacup's history.



Preliminary design work and public consultation for the Baccup Culvert Commission.
Drawings courtesy Katayoun Dowlatzahi and CITE (Commissions in the Environment).

The Artist and the Intention

Katayoun is currently interested in drawing with 'light', inspired by the history of magic mirrors, burning mirrors, magic lanterns and the photogenic drawings of 19th century. She uses float glass with in addition to metal and paper to create constructions in an architectural and public setting. She has worked on previous public art projects including a 'water trough' for Fort Augustus in Scotland and has been artist in residence at Durham Cathedral. It is intended that her final designs, on show in March 2004, be integrated as part of engineering and structural process of the overall culvert scheme and implemented as part of the main contracted work by Rossendale Borough Council and Lancashire County Council.

The Benefits

This project represents an innovative approach by the county and borough councils. Through the involvement of an artist, they have transformed an inherently expensive, yet potentially anonymous maintenance project into an opportunity to create a new landmark feature for the town. The collaboration between an effective engineering practice and an artist with relevant experience and expertise is an inspired way to address the serious technical requirements of the project and simultaneously inject a unique and context-specific design element into the public realm. The artist was actively involved in the consultation process for the Culvert development and the project is expected to attract widespread publicity and interest, within the town, region and the architectural and industrial communities.

Case Study: Art and Transport



M4 Motorway Viaduct, New South Wales.
Hassell Architects and Artist Simeon Nelson

The Context

HASSELL developed alternative schemes for the location of the cycleway including attaching a 2 metre wide section of cycleway to the side of the motorway, some 6 to 8 metres off ground. Various noise barrier options were developed with the aim of reducing the visual impact of the barriers on surrounding residents and motorists. One option included the use of clear acrylic sheets fixed via a series of steel supports to the side of the motorway. Subsequently HASSELL was retained by the RTA to design and document the noise walls, in collaboration with artist Simeon Nelson

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Architect Statement

Urban design is concerned with the quality of the public domain and public spaces within our built world. It spans the disciplines of architecture, landscape architecture and urban planning, as well as engineering and urban art. The successful design of the public spaces within both urban and non-urban environments requires consideration of the collective impact of our design contributions. HASSELL is committed to responsive and responsible design which contributes to a stimulating and enjoyable experience for the occupants of the public domain. This can only be achieved through careful analysis and research regarding the impact of human settlement patterns, and creative design interpretation in the shaping of the built world.

The Artist and the Intention

The idea for this piece grew out of notions of fluidity v rigidity that I had been working with in the studio over the last few years. I wanted to make a form that flowed for the entire length of the motorway, spilling over each edge of the wall, independent of the functional aspects, only coincidentally colliding with the noise wall itself. I want them to have an iconic presence on the skyline, like a Mobil sign from 20 years ago, the one with the red Pegasus in sheet steel over a 100mm thick frame, a solid extruded form.

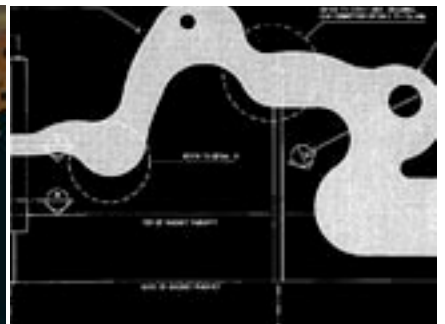
I designed a modular system of six interchangeable panels which could be combined with each other like dominoes or DNA bases to form long strings of random, differentiated pattern. This prevents an obviously repetitious pattern.

The patterns were initially derived from a jagged line which could be the all ordinaries index over a given period of time, a mountain range or the course of a meandering river. I then refined and confined the 'jags' to curves and horizontal lines of specific radii and positions on each of the six panels which were divided into 9 equal horizontal datum lines to facilitate the continuity of the pattern between each panel. The end result is like liquid blobs of mercury travelling at speed down each side of the freeway.

The Benefits

This project set a new precedent for the commissioning of public art within road-building. Breaking from the tradition of roundabout mounted monuments and generic traffic furniture. This project evolved a new approach where collaboration between internationally renowned architects and highly experienced public artists was actively explored. The result is a unique, distinctive and memorable integration of contemporary art and transportation infrastructure.

The importance of these collaborations is evident in that the results attract interest internationally and are documented and have been discussed within websites, journals and books. The interest in this project has promoted the collaborative team and also brought new interest to this area of New South Wales. A road building project of this nature attracts publicity and can change public perception of the region in a way that a civil engineering project can rarely hope to achieve.



Case Study: Community Art

The Hoardings Project: 'The Demolition Project'

Community arts project to commission and install photographic work in the public realm.



The group consisted of three photographers, Mark Adams, Andrew Bennett and Jon Wisbey, one audio artist, Beth Trimmer and a project manager, Sarah Winch.

The role of the project manager was to write the proposal and grant application, plan and organise meetings for the group of artists, liaise with all individuals and organisations involved, co-ordinate printing and installation of photographs, organise publicity, plan and organise the launch and write evaluation.

The group met over a period of 5 months to develop the work, edit the images and plan the exhibition launch. They proposed an exhibition of 15 photographs of the demolition in progress, as well as objects found on site. Quotes from interviews with former residents of the flats were to be incorporated into the images; some were positive about the demolition and some were negative. Each photograph would be 2m x 1.5m, mounted on Dibond and laminated to protect against the elements.

The final selection was approved and March the 23rd was agreed for the launch.

The photographs attracted interest and comment as they were being installed. One lady was very upset by it as she used to live in the flats and felt angry at the exhibition. Other people spent time choosing their favourite picture and commented that it made the walk way much more interesting. A group of small children ran by, laughing at the photograph of the big blue shoe.

Unfortunately, a few days after the launch 3 of the pictures went missing and over the weeks a number of the images had been scratched or sprayed. However the majority have remained in place, nearly a year later.

Feedback and Comments:

The exhibition has been a unique opportunity for this group of local residents to see their photographs in large format and have them reach a wide audience over the course of a year. The large varied images and text have transformed a regular pathway into an area of interest, creating a sounding board for local opinion on housing issues.

Lisa Denison said “The text created a talking point reflecting a range of opinions and emotions.”

This was the first time the group had been involved in a project of this kind and all involved learnt a huge amount, which will be carried forward to future projects. Taking part in this project has increased the confidence and experience of the group, some of whom have moved on to other creative projects in and around the Bristol area.

Lisa Denison, “It was Sovereign Housing Associations first opportunity to work with a local arts group alongside one of the new build schemes. This is a good way for a small amount of investment to have a wide impact in the area, giving locals the opportunity to make significant changes to their environment.”

Steve Thomas commented, “I hope that in the future Bovis can use this project as an example where we’ve supported a community led initiative.”

Text written and compiled by Sarah Winch



Case Study: Temporary Projects

Obstruction of a Freeway with a Truck's Trailer

Anillo Periferico Sur, Mexico City, Mexico, November 1988
By Artist Santiago Sierra (Courtesy Lisson Gallery)

Artists Statement:

'We asked for permission to borrow a company's truck without concealing the purpose for its use. The driver didn't mind when he was asked to block the side lanes of one of the city's busiest roads for 5 minutes. This piece consisted of positioning a white prism perpendicular to the road, generating a traffic jam.'

Context and Analysis:

Sierra's work is deliberately confrontational. It offers considered but potentially anarchistic responses to the conventions and assumptions of contemporary society. Sierra's contribution here is momentary (5 minutes to be exact) and simple, and yet it is talked about and inspires excited conversation, by artists and highway's engineers nearly a decade later. An artery to one of the world's busiest and most populous cities was closed for a brief time several years ago. The artwork, offers a poetic and futile vision of the power to transform the context through a mode of passive non compliance. For the residents of Mexico City who witnessed this event, the experience may have resonated differently. For about 2.5 miles a stretch of road was rendered inaccessible and gradually began to fall silent. While pressure and frustration built up behind the improvised road-block, calm and quiet was momentarily established ahead.





Appendix I: Public Art Agencies

Commissioning Agencies

Agencies with extensive experience of commissioning artists within the UK in regeneration, architectural, development or environmental projects.

These organisations may provide interesting precedents, advice and information on methods of arts collaboration and examples of the range and variety of successful arts commission undertaken on comparable schemes.

aPART

(Robin Campbell)
1 Brynmill Terrace
Swansea SA2 0BA
Tel/Fax: 01792 465584

ArtOffice

(Isabel Vasseur)
Unit 1, 7 Chalcot Road
London NW1 8LH
Tel: 020 7483 3133
Fax: 020 7483 3026
e-mail: info@artoffice.co.uk
www.artoffice.co.uk

The Art Agency

(Hugh Adams)
16 Marlborough Hill Place
Kingsdown
Bristol BS2 8LR
Tel/Fax: 0117 924 3790
e-mail: catalysts@blueyonder.co.uk

Arts Agents

(Rachel Bradley)
346 Hurcott Road
Kidderminster DY10 2QX
Tel/Fax: 01562 750175
e-mail: yewtreerd@aol.com

ARTS UK

(Director Steve Chettle)
8 High Street
Stockport
Cheshire SK1 1EG
Tel: 0161 480 3545
e-mail: northwest@arts-uk.com

Artpoint Trust

(Director Louise O'Reilly)
2 Littlegate Street
Oxford OX1 1QT
Tel: 01865 248822
Fax: 01865 248899
e-mail: info@artpoint-trust.org.uk
www.artpoint-trust.org.uk

CBAT The Arts & Regeneration Agency

(Director Wiard Sterk)
123 Bute Street
Cardiff Bay CF10 5AE
Tel: 029 2048 8772
Fax: 029 2047 2439
e-mail: info@cbat.co.uk
www.cbat.co.uk

CITE (Commissions in the Environment)

(Hope London Morris, Executive Director,
Cathie Newbery, Curator)
22 Lever Street
Manchester M1 1EA
Tel: 0161 228 1400
www.citeuk.org

Commissions East

(Director David Wright)
St Giles Hall
Pound Hill
Cambridge CB3 0AE
Tel: 01223 356882
e-mail: info@commseast.org.uk
www.commseast.org.uk

Continuum Public Arts

(Stuart Clamp)
24 Beaconsfield Road
Knowle
Bristol BS4 2JF
Tel/Fax: 0117 971 5422
Email: continuumarts@hotmail.com

Cornish Project Delivery (CPD)

(Geoff & Rowena Swallow)
Falmouth Ambulance Building
Quarry Hill
Falmouth TR11 2BP
Tel: 01326 211988
Fax: 01326 317481
e-mail: geoff@uccello.co.uk
e-mail: rowena@cpdelivery.co.uk

the culture company

(Director Nicola Stephenson)
The Media Centre
7 Northumberland Street
Huddersfield HD1 1RL
Tel: 01484 483183
e-mail: info@theculturecompany.co.uk
www.theculturecompany.co.uk

Fizz Consultancy

(Mark Drury)
12 Fennel Gardens
Lymington
Hampshire SO41 9FS
Tel: 01590 679263
Mob: 07881 950196
e-mail: mark@loungeslymington.com

Gansallo & Associates: Public Art & Urban Design Consultants

(Executive Director Matthew Gansallo)
43 Tamworth Road
Croydon
Surrey CR0 1XU
Tel: 020 8646 7430
Email: mgansallo@hotmail.com

General Public Agency

(Clare Cumberlidge & Lucy Musgrave)
10 Stoney Street
London SE1 9AD
Tel: 020 7378 8365
e-mail: mail@generalpublicagency.com

Gingko Projects Ltd

(Director Tom Littlewood)
St Judes Studio
Axbridge
Somerset BA26 2AF
Tel/Fax: 01934 733406
e-mail: thomas.littlewood@virgin.net

Helix Arts

(Co-Director Lucy Milton)
2nd Floor, The Old Casino
1-4 Forth Lane
Newcastle-upon-Tyne NE1 5HX
Tel: 0191 241 4931
e-mail: info@helixarts.com
www.helixarts.com

Modus Operandi

(Director Vivien Lovell)
Unit 4.3, 2-6 Northburgh Street
London EC1V 0AY
Tel: 020 7490 0009
e-mail: mail@modusoperandi-art.com
www.modusoperandi-art.com

Public Arts

The Orangery, Back Lane
Wakefield
West Yorkshire WF1 2TG
Tel: 01924 215550
e-mail: contact@public-arts.co.uk
www.public-arts.co.uk

ixia

(Director Emma Larkinson)
2nd Floor
321 Bradford Street
Birmingham B5 6ET
Tel: 0121 622 4222
e-mail: info@ixia-info.com
www.ixia-info.com

RKL

(Roberts Knight Leeds Metropolitan University Consultants)
34 College Road
Wakefield
Yorks
WF1 3RE
Tel: 01924 374293
e-mail: graham.roberts@btinternet.com
www.rkl-consultants.org.uk

SWPA Ltd

(Samantha Wilkinson)
11 The Butts
Warwick CV34 4SS
Tel: 01926 498488
Fax: 01926 747453
e-mail: sam@swpa.com

Working pArts

(Director Geoff Wood)
Shoulder of Mutton
70 Towngate
Midgley
West Yorkshire HX3 6UJ
Tel: 01422 844538
e-mail: geoff@working-parts.com

Appendix II: Public Art Consultants

Public Art Agents

Agents able to advise and manage public art commissioning and policy development,

The following list is not meant to be comprehensive and does not constitute an approved list.

Art in Architecture Practice & Consultancy

Shaeron Averbuch
11/3 Dock Place
Leith
Edinburgh EH6 6LU
Tel: 0131 554 8730
e-mail: shaeron@artinarchitecture.co.uk

Art in Site

Antoinette B Newman
85 Lansdowne Road
London W11 2LE
Tel/Fax: 020 7229 8790
e-mail: acbnewman@hotmail.com

B&B

Sarah Carrington and Sophie Hope
109a Harbut Road
London SW11 2RD
Tel: 07887 701799
e-mail: bandb@welcomebb.org.uk

Alison Chute

Chapel Cottage
Silver Street
Oakthorpe
Swadlincote
Derbyshire DE12 7RA
Tel/Fax: 01530 271247
Mob: 07966 175318

Hazel Colquhoun

1b King Street
Newcastle upon Tyne
NE1 3UQ
Tel: 0191 241 4420
Mob: 07970 664712
e-mail: hazelcolquhoun@blueyonder.co.uk

Jane Connarty

62 Islington Road
Bristol BS3 1PZ
Tel: 0117 963 2089
e-mail: jane@janeconnarty.co.uk

Lee Corner

Gosling Green
Slaithwaite
Huddersfield HD7 5UZ
Tel/Fax: 01484 846723
e-mail: leecorner@compuserve.com

Andrew Cross

118 Teesdale Street
London E2 6PU
Tel: 020 7739 5375
Fax: 020 8257 2088
e-mail: mail@andrewcross.co.uk

Frances Downie

8 Royal Crescent
Weston-super-Mare BS23 2AX
Tel: 01934 643578
e-mail: francesdownie@blueyonder.co.uk

Ben Eastop

Art Projects
Trinity Buoy Wharf
64 Orchard Place
London E14 0JW
Tel: 020 7536 7652
e-mail: ben.eastop@btinternet.com

Lesley Greene

Catswood Cottage
Stancombe
Bisley, Stroud
Glos GL6 7NG
Tel: 01452 770018
Fax: 01452 770917
e-mail: evans.greene@zetnet.co.uk

Lisa Harty

Halfpenny Wharf
Torrington Street
Bideford
Devon EX39 4DP
Tel: 01237 421191
Fax: 01237 470440
e-mail: lisa.harty@btopenworld.com

Jane Heath

Visual Arts Planning and Projects
328 High Street
Cottenham
Cambridge CB4 8TX
Tel/Fax: 01954 250106
e-mail: jane@visarts.freereserve.co.uk

David Kay

2 Beggars Drove
Sutton Scotney
Hampshire SO21 3LL
Tel: 01962 760831
e-mail: david.k@freeuk.com

Jane Kelly

Shore Cottage
Port Lamont
Toward
Argyll
Scotland PA23 7UL
Tel: 01369 870348
e-mail: kelly.keatley@virgin.net

Frances Lord

36 The Course
Lewes
East Sussex BN7 1JL
Tel: 01273 477154
Mob: 07990 544358
e-mail: franceslord@btopenworld.com

Lucy McMenemy

6 Byron Road
London E10 5DT
Tel/Fax: 020 8556 7580
e-mail: lucymcmenemy@btinternet.com

Polly Mason, Tal Gwyn

Churchtown
St Issey
Nr Wadebridge
Cornwall PL27 7QB
Tel/Fax: 01841 540840
e-mail: pollymason@talgwyn.co.uk

Joanna Morland

18 Cove Cottages
Portland
Dorset DT5 1JJ
Tel: 01305 860461
e-mail: joanna@jomorland.f9.co.uk

The Renn & Thacker Partnership LLP

Unit 20, Lee Bank House
Blucher Street
Birmingham B1 1HP
Tel: 0121 633 4660
e-mail: studio@rennandthacker.com

Petronilla Silver

Ruston
Cape Cornwall
St Just, Penzance
Cornwall TR19 7NL
Tel/Fax: 01736 788389
e-mail: silvers@infonet.co.uk

Paul Swales Ltd

211 Graham Road
Ranmoor
Sheffield S10 3GR
e-mail: paul.swales@btopenworld.com

Peter Taylor

52 Langley Road
Portsmouth
Hampshire PO2 7PX
Tel: 07901 623695
e-mail: peter.taylor89@btinternet.com

Kamina Walton

67 Upton Road
Southville
Bristol BS3 1LW
Tel: 0117 966 6079
e-mail: kamina@bathfestivals.demon.co.uk

Andrew Wheatley

24 Kennington Palace Court
Sancroft Street
London SE11 5UL
Tel: 020 7587 3655
Fax: 020 7587 3655
e-mail: andrew@kpc.demon.co.uk

Cheryl York

c/o 12 School Close
St Columb Minor
Newquay
Cornwall TR7 3EN
e-mail: cheryldyork@hotmail.com

Appendix III: Further Reading

A selection of recent publications which aim to offer practical guides and manuals to assist artists, commissioners and other project partners.

Art for Architecture (1987)

A heavily illustrated, practical manual and guide, setting out how to commission work and giving an overview of practice in the UK and abroad.

Edited by Deanna Petherbridge. ISBN 0 11 751794 1.

Published by HMSO Publications,

PO Box 276, London SW8 5DT.

Tel: 020 7622 3316.

Art in Public: What, Why and How (1992)

A practical handbook, drawing on first hand experience, it provides a touchstone for all commissioners, agencies and artists. Contents include guidance on commissions, costing, time-scales and funding examples, sites for work - permanent and temporary, covering social and physical characteristics, practical considerations including writing and presenting a proposal, making applications and how to put over ideas to commissioners. Publication is now out of print.

Edited by Susan Jones.

ISBN 0 907730 18 3.

Published by a-n The Artists Information Company,

1st Floor, Turner Building, 7-15 Pink Lane,

Newcastle upon Tyne NE1 5DW.

Tel: 0191 241 8000.

Art in the Public Interest (1993)

This book is crucial for an understanding of new forms of public art such as video, billboards, street art, protest actions, oral histories, murals and more.

Published by Da Capo Press.

Tel: 00 1 336 376 8404.

Art with People (1995)

Traces the cultural and political aspirations of the early pioneers and sets them beside the environment for artists nowadays. It investigates why artists choose to engage directly with people, as amateurs, artists in residence and through community projects. Publication is now out of print.

Edited by Malcolm Dickson.

Published by a-n The Artist Information Company,

1st Floor, Turner Building, 7-15 Pink Lane,

Newcastle upon Tyne NE1 5DW.

Tel: 0191 241 8000.

Art Within Reach (1984)

Artists and craftworkers, architects and patrons describe the making of public art.

Edited by Peter Townsend. ISBN 0 500 97315 6

(out of print may be available in some libraries).

Published by Thames and Hudson,

30 Bloomsbury Street, London WC1B 3QP.

Commissioning Art Works (1996)

The Arts Council of England requires the involvement of artists and craftspeople as an integral part of capital schemes through the Lottery. These guidelines outline established principles for the commissioning of new work and are designed to help applicants to the Lottery decide how to involve artists in the project.

By Lesley Greene,

Arts Council of England. ISBN 0 7287 0717 9.

Published by Arts Council of England,

14 Great Peter Street, London SW1P 3NQ.

Tel: 020 7333 0100.

Educated about Public Art (2001)

The documentation used for this book was the result of research commissioned by Commissions East, funded by ACE and East England Arts and carried out by Eileen Adams. Its aim was to develop an understanding of education linked to public art, raise awareness of the issues arising and to improve the practice of education linked to public art. It is designed primarily for artists, arts organizations and local authority arts officers; other educators may also find it useful.

By Eileen Adams. ISBN 0-9541447-0-8

Published by Commissions East,

St Giles Hall, Pound Hill, Cambridge CB3 0AE.

Tel: 01223 356882.

Email: info@commseast.org.uk

Going Public: A Field Guide to Developments in Art in Public Places (1988)

A very useful, practical manual with information on American public art and those processes central to the commissioning of public artwork or the administration of an ongoing art programme. Covers all aspects of commissioning and is particularly good on Percent for Art. 303pp illustrations, lengthy appendix with sample documents including artists' contracts, Percent for Art policies, implementation, guidelines and collection management forms.

By Jeffrey Cruikshank & Pam Korza.

Published by Arts Extension Service,

Division of Continuing Education,

University of Massachusetts, Amherst, MA 01003, USA.

Making Places - Working with Art in the Public Realm (2001)

This book emerged from an education initiative run by Public Arts. It looks at public art from many perspectives – planners, architects, artists, educators, commissioners. It is based on the experience of over 25 contributors and contains practical guidance and ideas and sources for further research on what makes for a successful public art programme.

ISBN 0-9540748-0-7

Published by Public Arts,

The Orangery, Back Lane, Wakefield WF1 2TG.

Tel: 01924 215550.

Making Ways (1989)

Covers everything an artist/craftsperson needs to know about exhibiting, public art, using skills, promotion, studios, financial support, business, safety, training, funding bodies. Plus an extensive list of contacts. Publication is now out of print.

Edited by David Butler.

Published by a-n The Artists Information Company,

1st Floor, Turner Building, 7-15 Pink Lane,

Newcastle upon Tyne NE1 5DW.

Tel: 0191 241 8000.

Mural Manual (1993)

Valuable help for artists, groups, and communities involved with setting up mural projects. It contains advice on finding sites, finances, permissions, consultations, design procedures, cleaning and repairs, paint systems, tools and equipment, contracts and documentation.

Edited by Steve Lobb and Carol Kenna. Published in conjunction with the Greenwich Mural Workshop.

Percent for Art: A Review (1993)

A manual of information, case studies, policy statements and supporting material relating to Percent for Art. It draws on the experience of other countries and identifies opportunities in Britain. Publication is now out of print.

Illustrated, researched and written by Phyllida Shaw.

Produced by the Arts Council of England.

Published by a-n The Artist Information Company,

1st Floor, Turner Building, 7-15 Pink Lane,

Newcastle upon Tyne NE1 5DW.

Tel: 0191 241 8000

Public Art File (1996)

A guide to public art resources, in and around London. Includes useful national contacts and information.

Published by London Arts,

2 Pear Tree Court, London EC1R 0DS.

Tel: 020 7608 6100.

Public Art Pack

North West Arts Board has produced an advocacy pack on Public Art Commissioning. It includes examples of best practice, photographs of public art projects and details of how to undertake commissions. Primarily designed for local authorities, the pack is also relevant to any potential commissioning agent.

Published by: North West Arts Board,

Manchester House, 22 Bridge Street, Manchester M3 3AB.

Tel: 0161 834 6644

20/21 Visions for the Future (1995)

An information pack launched at a conference in Warrington, Cheshire in 1995, at which planning, housing and countryside officers, community workers, elected council members and artists came together to address the issues and practice of community participation in environmental arts.

Published by Cheshire County Council Arts Services,

Goldsmith House, Hamilton Place, Chester CH1 1SE.

Tel: 01244 602836

Urban Regeneration: A Challenge for Public Art (1997)

The book gathers the group of reports presented in the international conference 'Sites of Public Art'. The book is divided into three sections: Part 1 – Art and Design In/For Public Space; Part 2 – Forms and Representations of Public Art/Public Space; Part 3 – Public Art/Cities in Competition. Strategies, Bridges and Gateways. ISBN 84 475 1737 3.

Order from: Publicacions de la Universitat de Barcelona,

Gran via de les Corts Catalanes, 585 08007 Barcelona.

Tel: +34 3 403 54 36. Fax: +34 3 318 52 67

Appendix IV: Funding Sources

Arts Council England, South West, Information Service offers information sheets on the current national Grants for the Arts scheme. Other sources of funding are also listed in Arts Council England, South West's Information Sheet FUN30.

Contact the Information Service direct on: 01392 218188 or visit the website: www.artscouncil.org.uk

The Arts Council Library and Enquiry Service offers advice on Grants for the Arts and has an information sheet on alternative sources of funds for the arts in the UK. Details are available on the website www.artscouncil.org.uk
Contact the Enquiry and Library Service: 020 7973 6547.

The Department for Environment, Food and Rural Affairs (DEFRA)

has funding in its EnvironmentAction Fund for sustainable development projects in the UK, including understanding and awareness projects.

Contact: Richard Mabbit, DEFRA, Ashdown House, Zone 6/G9, 123 Victoria Street, London SW1E 6DE on 020 7082 8659. Or visit the website: www.defra.gov.uk/environment/eaf/index.htm

Additional Grant Awarding Organisations:

The information is accurate to the best of our knowledge. However, check thoroughly with the organisation for accuracy of details and relevance of grant.

Arts and Business

Nutmeg House, 60 Gainsford Street, Butlers Wharf, London SE1 2NY. Tel: 020 7378 8143 Fax: 020 7407 7527 Email: head.office@aandb.org.uk website: www.AandB.org.uk

Arts and Business is the world's largest charity promoting and developing creative partnerships between business and the arts. Their programmes and services include an investment programme Arts & Business New Partners, training and mentoring and networking forums and advisory clinics.

Awards for All

Tel: 0845 600 2040 for an application pack

Awards for All makes lottery grants of between £500 and £5,000 to not-for-profit groups and supports projects that enable people to take part in art, sport, heritage and community activities as well as projects that promote education, the

environment and health in the local community. Awards for All does not fund activities that are part of statutory obligations or which replace statutory funding, including curricular activity in schools.

The Baring Foundation

60 London Wall, London EC2M 5TQ. Tel: 020 7767 1348

A grant-making trust that supports UK based voluntary organisations, working in education or the community. It has changed its programmes: Strengthening the Voluntary Sector is for smaller, voluntary, charitable and community based organisations, and now only in Merseyside, London, Devon and Cornwall. The Arts Programme will continue to support arts projects in educational and community settings through two funds – The Small Projects Fund and The Knowledge and Skills Exchange Fund. These will be open to all constituted, not-for-profit national and local arts organisations in England and Wales.

BT Environment Week

Tel: 020 7976 2022

£ 50,000 of awards are available for outstanding projects. There are six awards of £500 or £1000 in each of ten UK regions. Details from BT Environment Week.

The BURA Charitable Trust

(British Urban Regeneration Association)

33 Great Sutton Street, London EC1V 0DX. Tel: 020 7253 5054 Promotes outstanding examples of community regeneration and advocates the involvement of community organisations as key partners in developing integrated, holistic programmes of regeneration. It operates "Best Practice in the Community Regeneration Awards". Eligible projects must display a majority of the following criteria: be community inspired, contribute to the raising of community spirit and improve quality of life, be viable and sustainable, be accountable and respond to local stakeholders and have a track record of success.

Business Community Connections

BCCConnections, Gainsborough House, 2 Sheen Road, Richmond, Surrey, TW9 1AE Tel: 020 8973 2390

Fax: 020 8973 2396 Email: info@bccconnections.org.uk;

Url: www.bccconnections.org.uk

Business Community Connections aims to help charities obtain more support from business. Business support ranges from cash donations and sponsorship to employee volunteering and gifts-in-kind. BCCConnections provide a free on-line resource centre of information and advice, to assist in the practical development of business community partnerships, organise local brokering events to facilitate face-to-face contact between potential community and business partners and offer training courses to improve knowledge and skills within charities to develop effective business community partnerships.

Calouste Gulbenkian Foundation

98 Portland Place, London W1N 4ET. Tel: 020 7636 5313

The Foundation gives grants to organisations normally registered as charities. The Foundation's current Arts priorities are: Participatory Music, Two Cultures - The Arts and Science and Time to Experiment (projects which demonstrate genuine ground-breaking development for the art-form as a whole). Arts for Young People in Schools offers grants of up to £5000 for arts initiatives by self-help groups of teachers, help with the establishment or work of arts education agencies, and residencies.

The Camelot Foundation

1 Derry Street, London W8 5HY.

(completely separate from grants made from the National Lottery)

The programme exists to support organisations helping disabled or disadvantaged people play a fuller part in the workplace and community. The Community Support Programme makes grants to voluntary organisations and self help groups, which work directly to benefit their local communities. Larger organisations receive support through the Charitable Projects Programme. Guidelines about their programmes can only be obtained by sending a large SAE to them.

The Carnegie United Kingdom Trust

Comely Park House, Dunfermline, Fife, Scotland KY12 7EJ.

Tel: 01383 721445

Grant giving policies in this five year period are multi-media in the arts, electronic information for the voluntary arts, two independent museums' initiatives and unusual initiatives to encourage creative partnerships and original thinking. The next research-based initiative will focus on young people. The Trust only supports the voluntary arts and not professional organisations.

Co-operative Partnerships

FREEPOST OL5573, Sandbrook Way, Rochdale, Lancs OL11 1YD.

Tel: 01706 891412

The Co-op's new community awards are focused on the environment and communities near Co-op shops. Seventy grants were on offer this year ranging from £200 to £2000.

County Environment Trust

Mandy Andrews, Trust Administrator, PO Box 120, Penzance, Cornwall TR19 6YF.

Tel/Fax: 01736 810199 Email: mandy.andrews@btconnect.com

Grants may be made for spending on certain approved environmental objectives as defined by the Landfill Tax Regulations for projects within Cornwall only, except where it relates to a national research project. All projects should demonstrate direct environmental benefits, public

and community benefits and financial viability. The maximum contribution to any one scheme will be £25,000.

Dulux Community Projects

Box 343, London WC2E 8RJ.

ICI Paints, sponsor of the scheme, provides help to recognised voluntary groups who wish to carry out painting projects for the benefit of the community. Free supplies of paint are awarded for use in connection with worthwhile community projects.

The Edward Marshall Trust Awards

Watford Old Farm, 17 Cranley Road, Guildford, Surrey GU1 2EW.

Tel: 01483 570801

The Trust is a registered charity which aims to promote progressive ideas in design and craft for use in the public domain. Advertisements appear in Crafts and Artists Newsletter for one commission at a time. The next award is not thought about until the current one is completed. Ideally there will be an annual award and the amount is at the discretion of the Trustees. Completed projects so far have been a prototype chair suitable for use in the new conference/lecture theatre at the Crafts Council and an art data centre for Oriol in Cardiff, a project aimed at providing the public with access to topical information on fine and applied arts and crafts.

The Elmgrant Trust

Elmhirst Centre, Dartington Hall, Totnes, Devon TQ9 6EL.

Tel: 01803 863160

The Elmgrant Trust offers grants for general charitable purposes, in particular for the encouragement of local life through education, the arts and the social sciences.

Areas of interest primarily Devon and Cornwall.

EMAS The Ethnic Minorities Award Scheme at Black Environment Network

UK Office, 9 Llainwen Uchaf, Llanberis, Gwynedd, Wales LL55 4LL.

Tel: 01286 870715

This network is set up to enable black and white ethnic communities to benefit fully from environmental participation. EMAS is a small grants and advice and referral service, giving grants up to £250. Only very limited funds and many projects will be referred on to an appropriate funder.

English Nature

Northminster House, Northminster Road, Peterborough PE1 1UA.

Tel: 01733 340345 Fax: 01733 68834

No longer runs Schools Grants Scheme, Community Action for Wildlife or Living Churchyard Schemes. Local teams hold a small grants budget and may be able to help.

English Partnerships

16-18 Old Queen Street, London SW1H 9HP.

Tel: 020 7976 7070 Fax: 020 7976 7740

Community Investment Fund offers funding to grassroots schemes from community and voluntary groups, which contribute to local urban regeneration.

The Esmée Fairbairn Foundation

Judith Dunworth, Secretary, 7 Cowley Street, London SW1P 3NB

Tel: 020 7227 5400 Fax: 020 7227 5401

Email: enquiry@esmefairbairn.org.uk

website: www.esmefairbairn.org.uk

This Trust makes grants under five specific categories: arts and heritage, education, environment, social and economic research and social welfare. Arts & Heritage – the Trust is more likely to support organisations or projects less able to raise substantial funds from other sources.

European Heritage Awards

Marjinke de Jong, Europa Nostra Secretariat,

Lange Voorhout 35, 2514 EC, The Hague, Netherlands.

Fax: 00 31 70 361 7865

A European consortium of local authorities, NGOs and others involved in protecting and enhancing Europe's cultural heritage. Each year it gives awards to exemplary built and natural environmental projects including the restoration of old buildings, the adaptation of old buildings for new use, the conservation and reconstruction of parks, gardens and landscapes and the sensitive development in conservation areas.

Foundation for Sports and the Arts

Tel: 0151 259 5505

The FSA formed to distribute funds provided by football pools, is still a major trust fund, somewhat overlooked now since the advent of the Lottery. Revised guidelines are now available.

Henry Moore Foundation

Dane Tree House, Perry Green Much Hadham, Herts SG10 6EE

Tel: 01279 843333

Gives grants to a range of institutions and activities including sculpture exhibitions by British sculptors, and support for public visual arts and educational bodies. Since the National Lottery, the Foundation has been concentrating on smaller projects with sculpture in the broadest sense as its main interest, and bringing high quality work to a wider audience. One-off grants and small capital grants usually £3,000 to £20,000.

Jenny Wood Environmental Trust

c/o Susan Wood, 36 Oak Village, London NW5 4QN.

This small trust has provided grants to support school projects across the country, with successful applications focusing on tree planting, butterfly and sensory gardens.

Local Projects Fund

Civic Trust, Grants Management Unit, The View, Gostins Building, 32-36 Hanover Street, Liverpool L1 4LN. Tel: 0151 709 1969

The Civic Trust manages Local Projects Fund on behalf of the Department of the Environment. Priority areas include conveying the need for sustainable development, encouraging waste minimisation, reuse, recycling and energy efficiency, improving the local environment and promoting bio-diversity, restoring waterways, derelict areas and planting and maintaining trees. Will fund schoolground projects if project relates to the wider community. Only provides 50% funding.

National Lottery Funding Helpline

Tel: 0845 275 0000

The National Lottery Funding Helpline will advise on ideas for lottery projects and forward the enquiry to the relevant distributor from the 13 UK Lottery Distributors in the country.

Paul Hamlyn Foundation

18 Queens Anne's Gate, London SW1H 9AA.

Tel: 020 7227 3500

Concentrates on arts, education and book publishing projects in the UK and elsewhere in the world. In the arts, the Foundation is interested in increasing awareness of the arts, arts in education and support to individual artists. Grants from £500 to £250,000, but usually less than £15,000.

The Radcliffe Trust

5 Lincoln's Inn Fields, London WC2A 3BT.

Tel: 020 7242 9231

The Radcliffe Trust's grant-making policy is concentrated in two main areas - music and crafts. In the area of crafts, the main thrust is the support of training young people (mostly in cathedral workshops) by way of grants to employers, bursaries on offer to students, etc. Other grants are for excellence in crafts related to conservation.

Royal Institute of British Architects

Community Architecture Resource Centre, 66 Portland Place, London W1N4AD. Tel: 020 7580 5533

The Community Projects Fund gives grants for feasibility studies and supplies lists of architects and information to community groups. Grants are normally up to £1000 but with a maximum grant of £3000. Also reference library with slides, photographs and videos.

Rural Action

ACRE offices, Somerford Court, Somerford Road, Cirencester, Glos GL17 1TW. Tel: 01285 659599

50% grants are available to any group of local people or parish/town councils for projects which aim to improve the rural environment or increase understanding and enjoyment

of it. Applicants must match the grant; this can include the value of volunteers' time and donated materials, services or equipment. Rural Action primarily supports specialist advice, technical services or training as well as feasibility studies, local consultation and surveys.

Shell Better Britain Campaign

Victoria Works, 21a Graham Street, Hockley, Birmingham B1 3JR
Tel: 0121 212 9221

This campaign aims to enable effective action for community based sustainable development. Small grants of any amount up to £2000. Your group should aim to improve the quality of life in your neighbourhood and to bring the local community together and have direct links with broad environmental issues. Shell makes quick decisions and will fund 100%.

Transco Grassroots Environmental Action Scheme

2 Portland Road, Holland Park, London W11 4LA.
Tel: 020 7221 7883

This scheme offers money for planned conservation and environmental projects and is open to secondary and middle schools, conservation charities and community groups. The work to be undertaken should protect, enhance or restore a natural feature or habitat or create a new environmental amenity. General information is available from: Caroline Davidson, West Area office, Transco Grassroots, Isca House, Haven Road, Exeter EX2 8DS. Tel: 01392 849273.

The Tudor Trust

7 Ladbrooke Grove, London W11 3BD.
Tel: 020 7727 8522

Assistance is given to organisations with charitable objectives, which are implementing practical projects in urban or rural areas where need is especially great, current provision is inadequate, resources are scarce or potential is unrealised. The active involvement of local people is important. Key projects include: voluntary activity in isolated areas, school/home links, building projects with a thoughtful response to energy conservation/the environment and employment schemes for people with disabilities. Do not give many grants for the arts. No grants to individuals.

Vital Villages Community Services Grant (England only)

Countryside Agency, John Dower House, Crescent Place, Cheltenham, Gloucestershire GL50 3RA.
Tel: 0870 333 0170 www.countryside.gov.uk/vitalvillages

A newly launched scheme to support initiatives tackling social exclusion by improving the delivery of and access to services in rural areas. Voluntary and community groups can apply for up to 75% of project costs. Minimum grant is £750 and maximum is £25,000.

World Wide Fund for Nature (WWF UK)

Panda House, Weyside Park, Godalming, Surrey GU7 1XR.
Tel: 01483 426444 Fax: 01483 426409

The Community Education section runs the BT/WWF Partnership Awards, Environment in the Community, which makes awards to local groups working to benefit the environment and the community. Register in February for awards in the autumn. Community Education also runs WWF UK's Local Agenda 21 project.

Unigate Age Resource Awards

1268 London Road, London SW16 4ER.
Tel: 020 8679 2201

Age Resource, part of Age Concern, offers an annual award of £250 to regional winners in each of five categories. Two of the categories are: Environment Action, which supports initiatives that encourage adults and children to work together on the renewal and conservation of both urban and rural areas, and Sports/Arts/Education schemes. An additional £1000 will be presented to each national winner.

Reference Books

Most main public reference libraries have a fundraising section in which the following books may be found:

Directory of Grant Making Trusts,

published biannually by the Charities Aid Foundation

The Arts Funding Guide,

published annually by the Directory of Social Change (DoSC)

A Guide to the Major Trusts, Vol I and Vol II

(pub DoSC)

A Guide to Local Trusts in the South of England

(pub DoSC)

The Guide to UK Company Giving

(pub DoSC)

Directory of Social Change,

24 Stephenson Way, London NW1 2DP. For a copy of their catalogue, telephone 020 7209 5151.

Appendix V: Barton Hill Info

History, Context and Community:

Amana Education Trust

Amana Education Trust is a charity and voluntary organization which aims to raise the attainment of the Somali youngsters in Bristol. We try to produce positive community members. A member who can achieve while enjoying thereby reaching their potential socially and educationally. Amana consists of a supplementary school, parents forum and youth group which all work together.

Mohmoud Mumin
43 Ducie Road
Barton Hill Settlement
BS5 AOX
Tel 07890 039 608

Aspire Community Enterprises Ltd

Not for profit organisation working with the homeless and ex-homeless, providing employment and help with accommodation. Supported employment for those committed to full time work. Business covers window cleaning, warehouse work and recycling goods.

Unit 20
Barton Hill Trading Estate
Maze Street
Barton Hill
Bristol
BS5 9TQ
Tel 0117 954 0861
Fax 0117 954 0861
Email aspire-bristol@btconnect.com
Web Page <http://www.aspire-bristol.co.uk>

Barton Hill History Group

To record the history of Barton Hill and surrounding districts. Collect photos and memories of the area. We produce a magazine "The Bartonian" 3 times a year and hold monthly meetings on the 3rd Wednesday of each month relating to local history topics.

Mr D Cheesley - Secretary
44 Dryleaze Road
Stapleton
Bristol
BS16 1HL
Tel 0117 965 9750

Barton Hill Settlement

We are a dynamic, multi-cultural community organisation providing services, resources, space and support to local people. We aim to help lay the foundations for a stronger, more self-confident and cohesive community, by helping local people come together, giving them opportunities to deal with issues that affect their lives. Services include: room hire, childcare, Neighbourhood Centre, educational courses and workshops including day and evening computer classes. Support around drug and alcohol issues.

43 Ducie Road
Barton Hill
Bristol
BS5 0AX
Tel 0117 955 6971
Email pauls@bartonhillsettlement.org.uk
Web Page <http://www.bartonhillsettlement.org.uk>

Barton Hill Youth Project

To work with young people aged 13 - 19 year , offering information on jobs, health, sport, internet use and music workshops. Open access youth club with pool tables, dvds, pc's and internet cafe.

204 Avonvale Road
Barton Hill
Bristol
BS5 9SX
Tel 0117 903 8249
Fax 0117 903 8248

Bristol Shopmobility

Bristol Shopmobility loans wheelchairs and scooters to enable people with mobility problems to shop within the Broadmead area. It also runs a long term hire scheme and has neighbourhood loan schemes set up in areas such as Barton Hill, Henleaze and Redcliffe.

26 Castle Gallery
The Mall Galleries
Broadmead
Bristol
BS1 3XE
Tel 0117 922 6342
Fax 0117 922 6342
Email janet_scammell@blueyonder.co.uk

CAAAD Project, The (Community Action Around Alcohol and Drugs)

Community based drug and alcohol project specialising in easy to access harm reduction services for people concerned about their own or someone else's drug or alcohol use. We provide support, counselling, hepatitis support service, complementary therapies and up-to-date information on drug and alcohol related issues which can be accessed by phone, email or by dropping in.

Rowan Miller or Lucy Giles
188 Stanton House
Lawrence Hill
Bristol
BS5 0DR
Tel 0117 904 2297
Fax 0117 904 2200
Email caaad@btconnect.com
Web Page <http://www.bartonhillsettlement.org.uk>

Community At Heart

Community At Heart is the resident-led organisation set up to oversee the delivery of the 50 million "New Deal for Communities" (NDC) regeneration programme in Redfield, Lawrence Hill, Barton Hill and The Dings, over a ten year period. The scheme started in July 2000. Local people are involved and consulted on all aspects of work so that the NDC programme can bring about lasting change for the whole community. See our website for more information.

Community At Heart
Salisbury Street
Barton Hill
Bristol
BS5 9UD
Tel 0117 903 9097
Fax 0117 903 9069
Email info@ndcbristol.co.uk
Web Page <http://www.ndcbristol.co.uk>

Dhek Bhal

Registered charity providing support and culturally sensitive services to South Asian people in Bristol and South Glos. We aim to promote the health and well-being of our members through a range of services which build on the strength of our cultural diversity. Services include - Carers Support Project, Sitting Service, Befriending Service, Young Women's Project, Day Care for Women, Mum's Project, Holiday

Playscheme and a Children and Youth Liaison Service.

43 Ducie Road
Barton Hill
Bristol
BS5 0AX
Tel 0117 955 6971
Fax 0117 941 6671
Email dhekbhal@yahoo.co.uk

East Bristol Advice Centre

We provide a free and independent advice service to the residents of East Bristol, including help with form filling, advocacy and representation.

East Bristol Youth Housing Association

EBYHA is an organisation, set up to provide homes for single young people aged 16 - 25 years who are in need of support. Our aim is to work with young people to overcome difficulties and enable independent living. Equality, respect and understanding are central to our work. We manage shared houses providing temporary accommodation, self-contained and move-on accommodation.

Old Bank
108 Church Road
Redfield
Bristol
BS5 9LJ
Tel 0117 955 8743
Email ebac@btconnect.com

Employment Links

Our aim is to improve employment in East Bristol by helping local people find work and training. Our advisors give personal advice and support on job seeking, CVs, application forms and training opportunities. We are open every week day from 10am and people can drop in to the Old Bank to meet our advisors or use the computers and other resources.

Kevin Jordan
The Old Bank
108 Church Road
Redfield
Bristol
BS5 9LJ
Tel 0117 378 9200
Fax 0117 955 8741
Email oldbank@elinks.co.uk

Family Playcentre - Barton Hill Settlement

The playcentre provides a family focused resource for parents and carers with young children. There are opportunities for children and families ranging from Playing Together sessions (Parent and Toddlers), Pre-school, 2's group, Young Mums, One World group (for families new to the area), creche facilities and a Neighbourhood nursery. For parents and carers, there are opportunities to share experiences informally and throughout the holidays we have a range of activities and offer external creche facilities.

Vadna Chauhan
Barton Hill Settlement
43 Ducie Road
Barton Hill
Bristol
BS5 0AX
Tel 0117 955 6971
Fax 0117 955 6971
Email alip@bartonhillsettlement.org.uk

Mothers for Mothers

We are a self-help postnatal depression support group. We provide support through our helpline, counselling, support calls, home visits, face to face support, drop ins and chatroom support, for mothers with postnatal illness. We also run two groups in Bristol, one in Bedminster and one in Barton Hill.

PO Box 1292
Bristol
BS99 2FP
Tel 0117 904 0065/Helpline 0117 975 6006
Email support@mothersformothers.fsnet.co.uk
Web Page <http://www.mothersformothers.co.uk>

Positive Image

The aim of the project is to involve as many local residents as possible in health promoting activities, whether it be keep fit sessions, tai chi, yoga, support to stop smoking, support to lose weight plus self-help groups around depression, diabetes or any other health issues residents feel they need to be supported through. All activities are free.

Mandy Cox
The Wellspring Health Living Centre
Beam Street
Redfield
Bristol
BS5 9SX
Tel 0117 3041425
Fax 0117 903 8183
Email mandy.cox@ndcbristol.co.uk
Web Page <http://www.ndcbristol.co.uk>

Refugee Support Project (RSP)

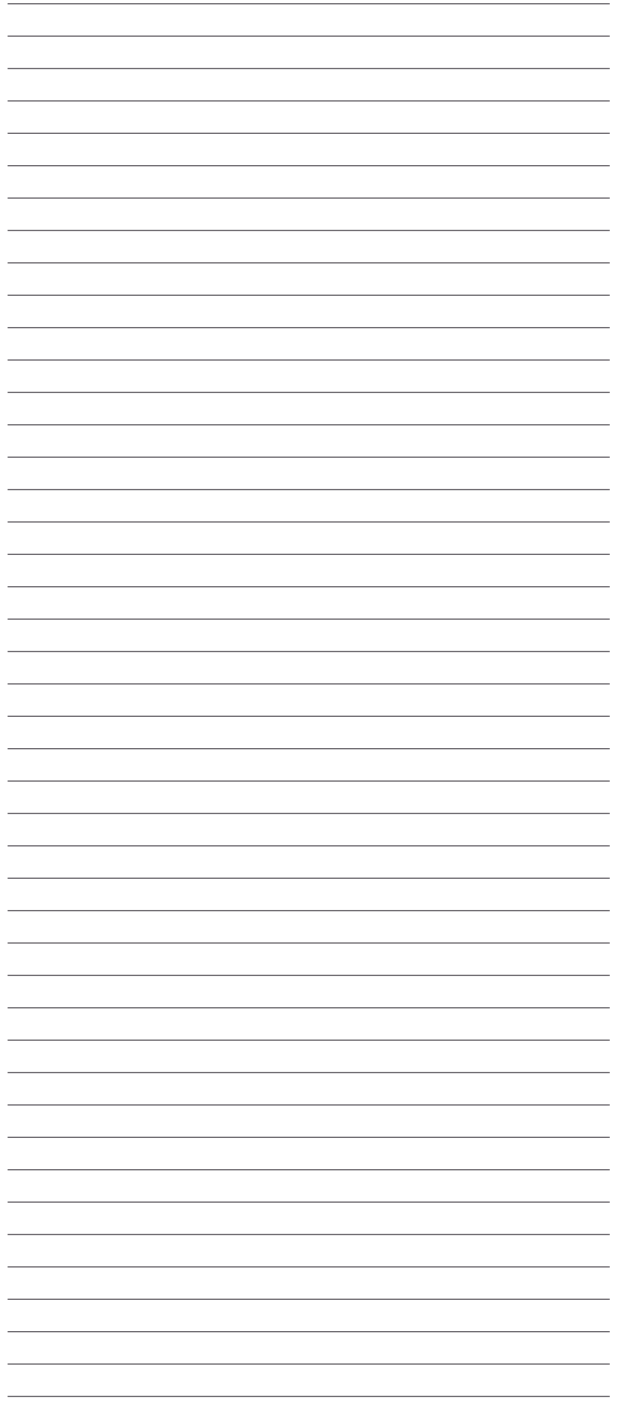
Support for elderly and disabled members of local refugee groups and general/educational support for families with young children. Information and advice service where English is not their first language.

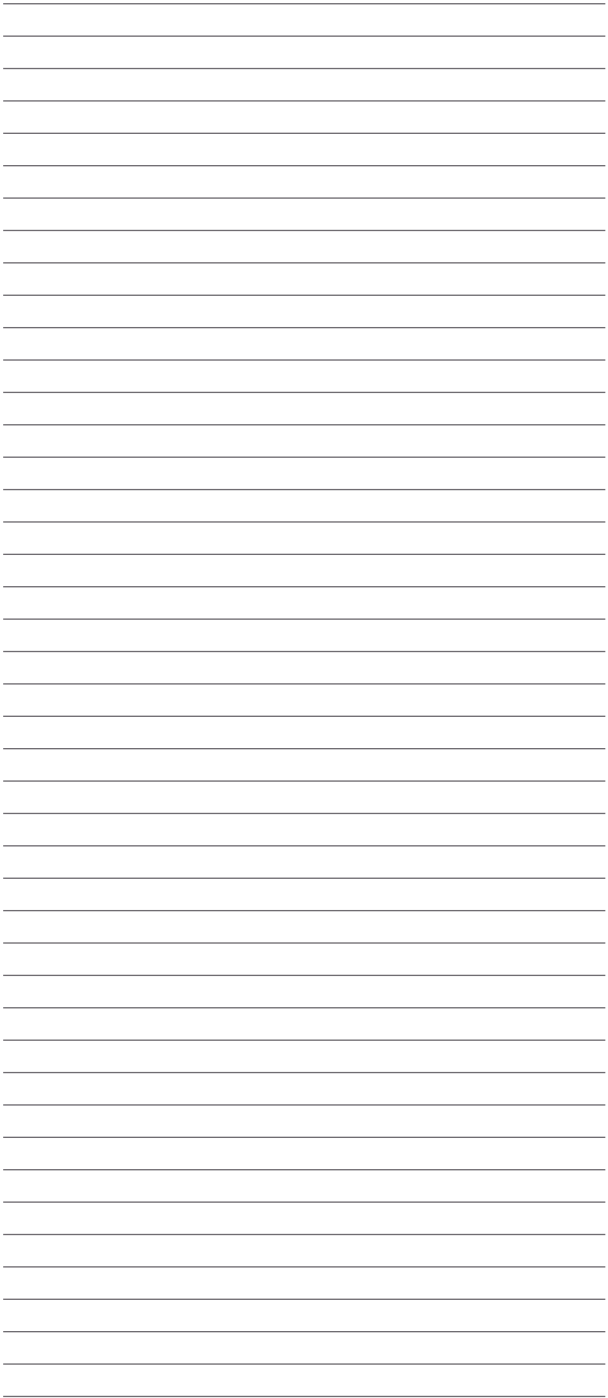
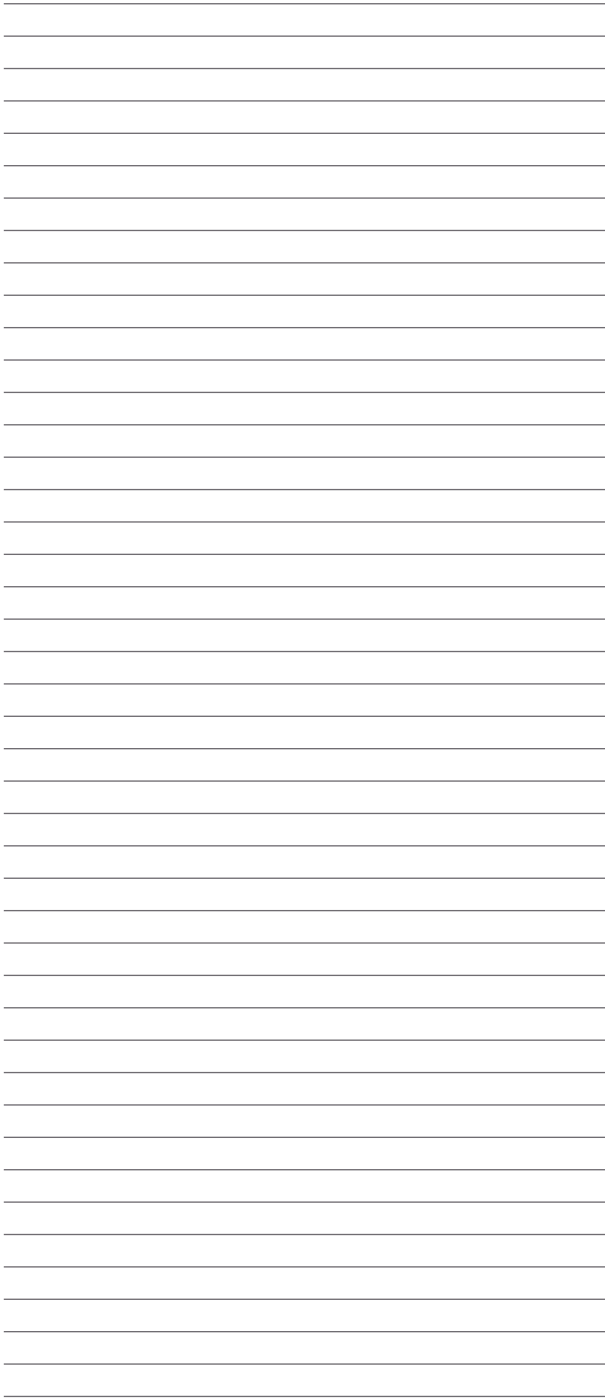
Ahmed, Mike or Geoff
St. Werburghs Community Centre
Horley Road
St. Werburghs
Bristol
BS2 9TJ
Tel 0117 941 3355
Email rspoffice@ukonline.co.uk

Workshop at Barton Hill Settlement, The

We provide a wide range of adult learning opportunities for local people, offering everything from short introductory courses to longer ones leading to national qualifications, based in a fully accessible local venue. We also have 'The Computer Room', a place where you can use a computer to set up an email account, learn about digital photography and much more. Information, advice and guidance is available to all, to help with the decision of what to learn.

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Creative Homes Project Award

30.01.07

David Cotterrell
Sovereign Housing Group
Levitt Bernstein Architects
Bristol City Council
Community at Heart

with support from

Public Art South West
CABE
Arts & Business