

TELL A STORY OF KNOWLE WEST

1

2

MAKE THE MOST OF FALLOW

PLAY

3

IMAGINE THE FUTURE

4

5

INTERVENE IN COMMUNITY SPACE

# THE MANUAL

A Public Art Strategy for Knowle West

WELCOME

MAKE HAY WHILE THE SUN SHINES

6

INFLUENCE CHANGE

7

CONNECT KNOWLE WEST, BRISTOL AND BEYOND

8

9

ENCOURAGE USE OF GREEN SPACE

10

BUILD ON LOCAL CHARACTER:  
MARK THE NEW WITH THE OLD

11

ADAPT INFRASTRUCTURE

12

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[www.thirteen.co.uk](http://www.thirteen.co.uk)

Strategy Design supported by Arts & Culture Dept,  
Bristol City Council.

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Publica

SITUATIONS



Clare Cumberlidge & Co

GENERAL PUBLIC AGENCY

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## 1.1 Statement of Brief and Approach

This document, *The Manual: A Public Art Strategy for Knowle West* (henceforth referred to as *The Manual*), provides a vision for the commissioning of Public Art within Knowle West over a 20-year period (2011-2030). *The Manual* is appropriate to the context of the proposed regeneration and change within housing, infrastructure, green spaces, transport, key community and commercial spaces and buildings as represented in the *Knowle West Regeneration Framework (2011)*. It is devised in line with Bristol City Council's (BCC) Public Art Policy.

The Manual also supports the longer-term delivery of BCC's Neighbourhood Arts Strategy, and Community Strategy, contributing to its communities and the neighbourhood's arts activities in the area.

The broadest range of factors has been considered in defining *The Manual*, which forms a framework and strategy for art and culture within the area. These include the character and perception of Knowle West, partnership opportunities and policy context, local ownership and capacity, and local cultural and creative industry sectors. The approach has a particular sensitivity to and understanding of issues of place making, and marries local need and value with international best practice. *The Manual* builds on local character and local resources and an understanding that change in Knowle West will happen over the long term.

The Manual is underpinned by a commitment to artistic excellence and a belief in the value of innovative practice.

## 1.2 Use and Structure

The Manual is designed to be used for the duration its lifespan by the range of people that will be involved in the delivery of public art in Knowle West: artists, curators, local residents, planners, developers and other stakeholders.

The Manual is in five main sections. By way of context, the historical and contemporary social and cultural character of Knowle West is examined in **Section 2**. At the heart of *The Manual* is a vision of the shape of a programme of public art to take place in Knowle West, which forms **Section 3**. The vision begins with a set of four Principles, which all artists' commissions in Knowle West will follow. In addition each commission should address one of 12 Instructions. These are intended to be starting points for projects to be interpreted by the artists and curators. In *The Manual* the rationale for each Instruction is given and case studies of existing artists' work are presented to illustrate the wide range of possible responses to the Instructions. The purpose of the case studies is to highlight the diverse range of artistic practices that could be employed in Knowle West as well as the quality to which the commissioning of work should aspire.

The practicalities concerning the delivery of the projects are dealt with in the three sections that follow. **Section 4 – Framework for Delivery** – addresses the role of the proposed curatorial fellowship, arrangements for the governance of that role, and the relationship with the Knowle West Media Centre. The local policy context in which *The Manual* is situated is described in **Section 5**, and funding arrangements are outlined in **Section 6**.

1 2 3 4 5

## 2 CONTEXT

3 8 10 6 11 12

The Manual responds to the particular context of the area, a low-density neighbourhood with generous open space, which was built on garden city principles and is being regenerated through extensive resident engagement. The investigation and support of the human qualities required to underpin a thriving community is at the heart of the strategy outlines in this Manual.

### 2.1 History and original ambitions<sup>1</sup>

The area that is today known as Knowle West was rural until it was developed in the 1920s. Echoes of this rural past continued when Knowle West was developed. When the present street plan was devised it drew on the historic field boundaries, quarries, footpaths and springs that had previously characterised the area.

During the 1920s the first urban developments were located around Knowle Park East, and later spread westwards into Knowle West from 1928 until the 1940s. The origins of Knowle West and Inns Court are steeped in an attempt to offer the Bristol people a higher quality of life in the neighbourhood settings of the suburbs. The area was initially built according to the ideals of the garden city movement, a utopian vision of how to live a balanced life.<sup>2</sup> Solidly built houses with adequate space, fresh air, access to gardens and nature and space to play were seen as a given right of every person.

Many of the properties in Knowle West were developed for families being relocated because of inner-city clearance and aimed to provide healthier living conditions for large families on low incomes. The houses were relatively small but provided large gardens with an abundance of fresh air and daylight. The area was considered a desirable place to live, although facilities such as shops, community centres and facilities were not available until the late 1930s.

During World War II Bristol was one of the most heavily bombed cities outside London. This precipitated an unforeseen housing shortage that put the council under immense pressure to build and provide new housing. Inns Court, built on the southwestern edge of Knowle West in the 1960s, was one of these post-war developments and departed from the garden suburb layout. It was developed instead on Radburn principles, typified by short cul-de-sacs accessed off a feeder road. In principle, Radburn estates intended to create neighbourhoods that were economically viable communities, accommodating modern lifestyles whilst providing open space and community services.

<sup>1</sup> This section draws on Urban Initiatives' analysis of the Development History of Knowle West. A full version of this analysis is available in the Knowle West Regeneration Framework – Baseline Briefing, at: <http://www.bristol.gov.uk/ccm/content/Environment-Planning/Regeneration/knowle-west-regeneration-framework/knowlewest-regeneration-framework.en.jsessionid=FDA3125632461B2331301AE78D765E04.tcwwwaplaws2> (accessed January 20 2010).

<sup>2</sup> The vast majority of the housing built in the 1930s was based on the garden suburb model developed between 1900-1910 by Parker and Unwin and typified by developments such as Hampstead Garden Suburb and Letchworth, based on working with the landscape and loosely building in the Arts and Crafts tradition.

## 2.2 Development of contemporary (sub)urban and social character

Despite these two well intentioned planning models, there are obvious challenges in Knowle West's contemporary urban character resulting from compromises in the original plans and socio-economic factors that have emerged in the post-war period.

These include a lack legibility arising from an absence of recognisable landmarks, amenity centres that have not proved economically viable, a deficit of connectivity – both within Knowle West and with the rest of Bristol – and the fact that many of the public open spaces are poorly maintained and under-used.

To begin with Knowle West was considered a desirable place to live, but over recent years the area has suffered significant economic deprivation resulting from the departure of major employers, gradual infill and piece-meal development. Nevertheless Knowle West today still offers many of the originally conceived benefits; good sized houses with individual gardens, excellent access to parks and public space, close to the centre of the city.

This contrast between the original ambitions and more recent problems continues to characterise the fabric of Knowle West in 2010. Walking up Redcatch Road and Axbridge Road from Victoria Park, the visitor is struck by the expansive views of the city to the north and of the surrounding countryside to the south. Entering via Broadway, a well-kept large green leads via Daventry Road to a smaller 'village green' in front of St Barnabas church. The adjacent entrance to the Northern Slopes provides unexpected access wide-open spaces of grass and woodland and unencumbered views of the city. The surrounding allotments allude to the significant role of gardening in Knowle West's social character.

Further into Knowle West, the condition of other green spaces reveals some of the difficulties the area has encountered. The dominance of fencing is remarkable and is presumably driven by notions of security. Almost every green space is fenced to some degree and informal routes across these spaces are marked by forced gaps in these fences. The presence of a large police station, which serves a wider area than Knowle West, adds to an awareness of means of control/protection.

Filwood Broadway, conceived as an amenity centre, is now defined by the amenities it lacks. The cinema is closed, the swimming baths have been knocked down and there is no major retail presence. The impressive wide-open space of Filwood Park to south is underused and leads to a dual carriageway.

### 2.3 Cultural, community and environmental infrastructure in 2010

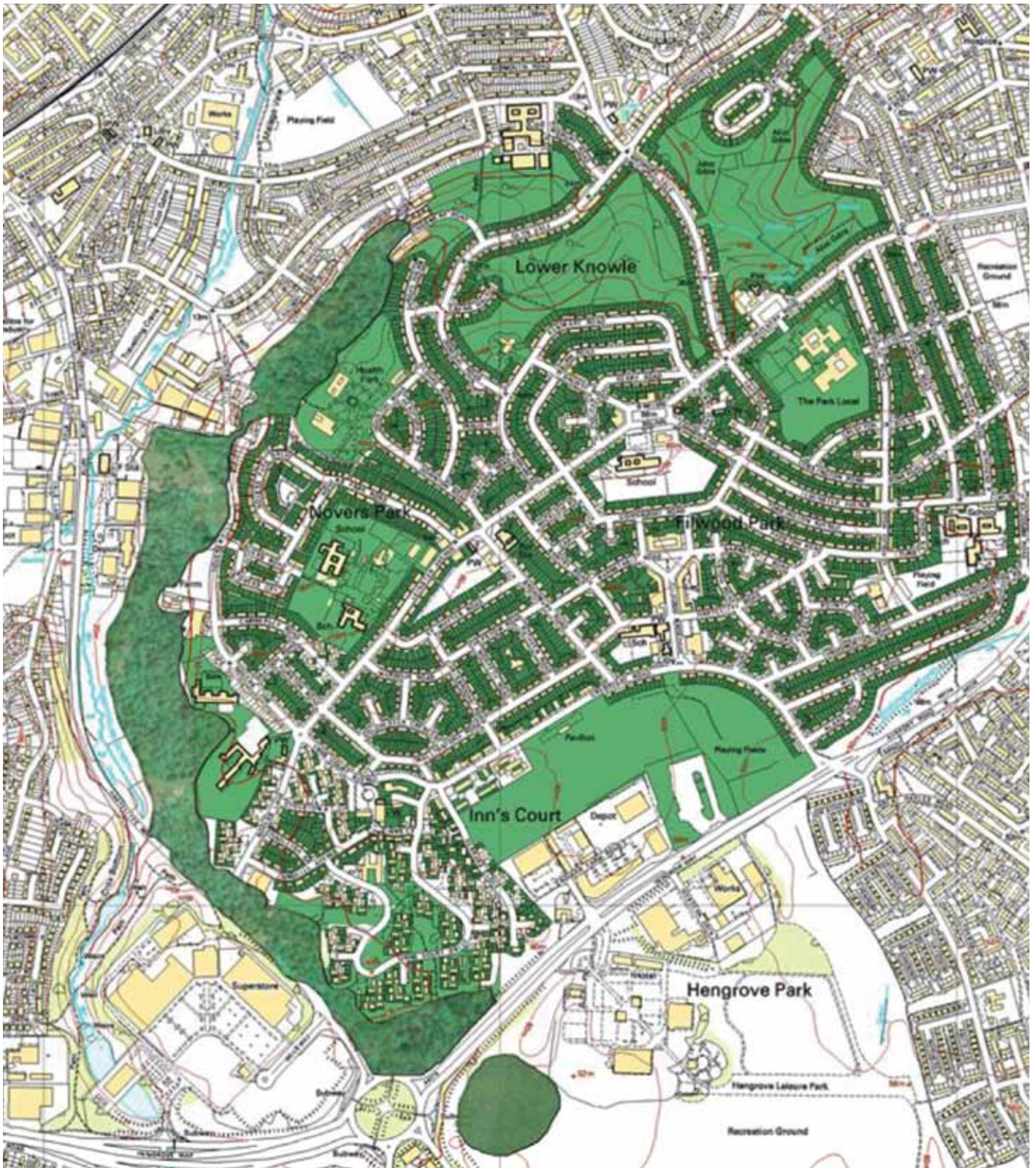
Despite the social and economic problems faced by the area, and the physical manifestations of some of these difficulties, there is a real sense of neighbourhood in Knowle West. There are active voluntary and church networks and a strong social fabric resulting from a stable population. The process in mapping cultural activity (in its broadest sense) in Knowle West in late 2009 as part of the research for this strategy (see **section 2.5** for map and key) has revealed a variety and wealth of community-based activity from art classes to boxing and from dance groups to a radio enthusiasts club. A series of community centres within Knowle West, together with the Knowle West Health Park and the Knowle West Media Centre, which has grown out of community based cultural activity, together provide a network of hubs at which these activities take place.

Grass roots musical and dance activity is of particular significance in Knowle West. Historically there was a strong carnival tradition, which was curtailed by the implementation of health and safety regulations. Knowle West is notable in contemporary urban music as the home of Tricky, who rose to national fame in the 1990s with Massive Attack. His subsequent solo work has included the album *Knowle West Boy* (2008). At the time of writing there remains a strong local interest in Hip-Hop culture and the Knowle West Media Centre's sound recording and editing facilities are well-used by local young people.

Again, there is a strong environmental streak to Knowle West social activity, drawn from a combination of the local allotment provision, the size of private gardens, and the resource of the Northern slopes. Since 2006, the Northern Slopes have seen volunteer groups from LoveBristol, the Environment Agency, Community Voluntary Service (CSV) British Trust for Conservation Volunteers (BTCV) and Buried Treasure clear paths, manage vegetation, install bird boxes and restore wild flower areas. A Knowle West community group, The Northern Slopes Initiative has an Action Plan for the area.<sup>3</sup> Local activism has also responded to global challenges. The Knowle West Media Centre's Carbon Makeover programme is a local initiative involving 100 Knowle West households and 10 community campaigners who have become advocates for change and have pledged to work towards reducing their environmental impact. The Knowle West Media Centre's also hosts a range of digital and media activities and the area is part of South Bristol Digital Neighbourhoods, which was launched in 2009. In the same year Knowle West Web was instigated, providing a free wireless broadband network to residents of Knowle and Knowle West. While there is an obvious strength of provision in Knowle West, older residents report a drop in voluntary activity over the last 10-20 years, such as a decline in the previously strong scouting presence in Knowle West. There also appears to be a limited engagement in the cultural life of the city beyond Knowle West. While the Media Centre has partnerships with other cultural organisations in Bristol and beyond, and engages with more holistic cultural issues, local pride in grass-roots activities sometimes serves to represent a sense of division from the wider city.

<sup>3</sup> [www.northern-slopes-initiative.co.uk](http://www.northern-slopes-initiative.co.uk), accessed 20 January 2010





*The Greening of Knowle West* – A proposal by artists Helen Mayer Harrison/Newton Harrison for Knowle West to become a unique and diverse green field, a landmark in urban Bristol. Approximately 80 acres of grassland would become, in the main, bio-diverse,

flowering meadows, attracting many species while sequestering about 80 tonnes of carbon a year; 85 acres of back garden orchards to produce food while sequestering perhaps 120 tonnes of carbon per year. [See section 2.6.1](#)



## 2.4 The Regeneration of Knowle West and the role of Public Art

Knowle West is changing. Over a twenty year period from 2010 the area will see new homes, new community facilities, new transport systems. Many of these changes will improve the area and the quality of life for people who live here. However change can be disruptive and challenging, it inevitably involves loss as well as gain.

In the twentieth century the area has been subject to forms of development, which have sought to establish and explore different ways of living on the edge of the city. This tradition continues with the Knowle West Regeneration Framework, a vision for change in the area for 2010–30. This vision has not been imposed from above but has been discussed and developed through contemporary forms of participation and consultation.

The Knowle West Regeneration Framework has placed residents at the centre of the process of planning. An extensive programme of consultation has generated, considered and approved the vision and principles that will underpin the process of change.

This consultation programme has demonstrated the qualities and amenities which current residents believe are important to the creation and maintenance of a positive community. The Knowle West Vision, as developed by local people, is: “A community full of confidence and pride, skilled and healthy, living in a thriving Bristol neighbourhood that is green and well connected and low in living costs.”

The Framework includes 13 objectives that will help to realise this vision; these range from the concrete (e.g. improve and develop primary school provision and refurbish existing housing stock), through to qualitative (e.g. improve health and well-being).<sup>4</sup>

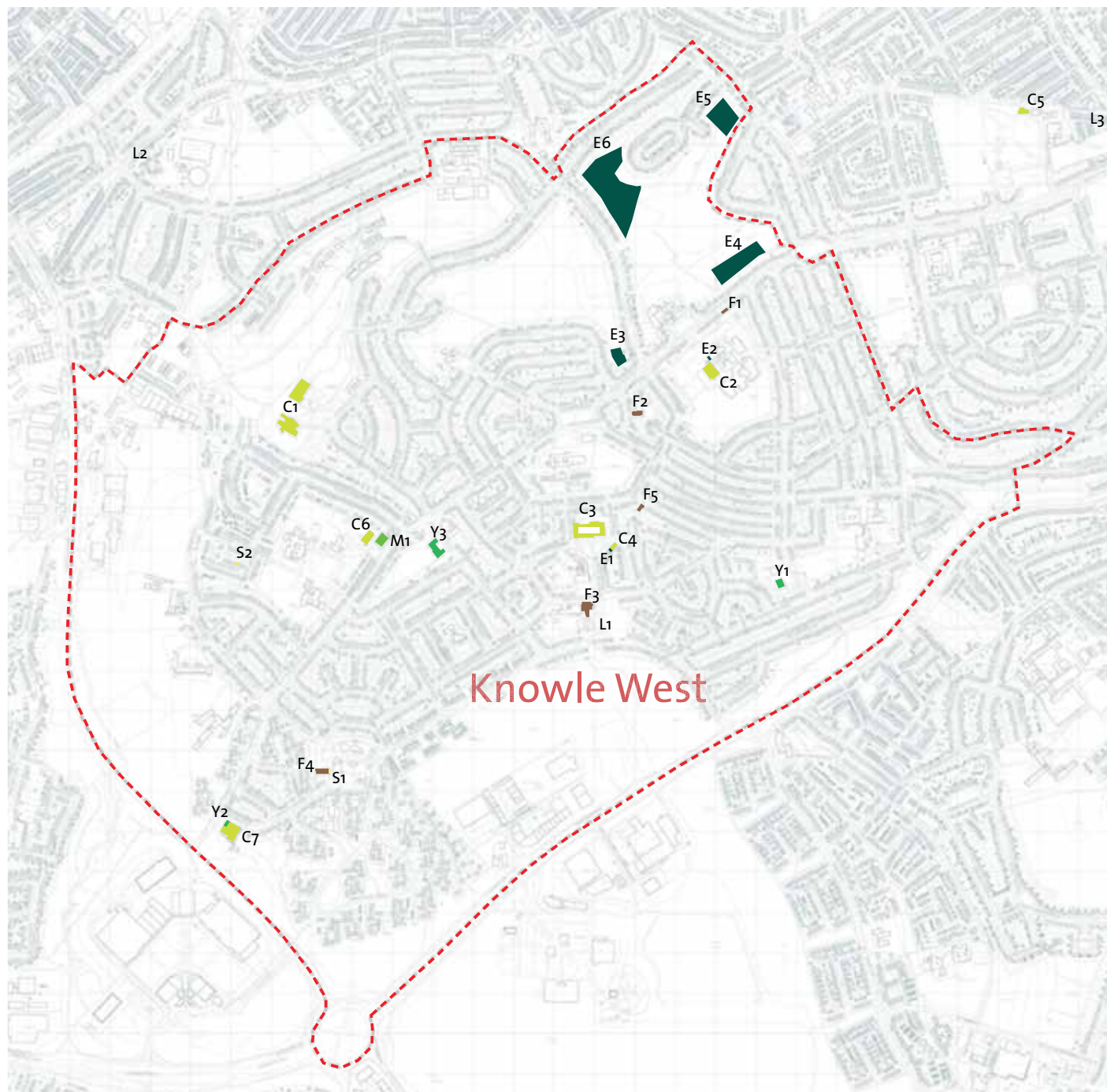
The Public Art Strategy operates within this context, with a particular mandate from the residents’ objective “to improve arts and culture”. Public Art will contribute across the objectives and has a particular role to play in the following; reinforcing a close knit neighbourhood, pride of place, building a future proof community, accessing safe, ecologically rich, open space, developing play and youth facilities by planning with local people, and improving health and well-being.

The objectives encapsulate the residents’ aspirations for their neighbourhood and represent a further iteration of a consensus that has been reached in Knowle West in 2010 about how to build a healthy community, solve the problems that exist, and capitalise on the existing strengths of Knowle West.

<sup>4</sup> The Objectives, which outline improvements to Knowle West, have been finalised as: Raise income through employment; Improve health and well-being; Widen local choice of housing size and tenure; Refurbish existing housing stock; Improve and develop primary school provision; Reinforce a

close-knit neighbourhood; Access safe, ecologically rich, open space; Pride of place; Build a future-proof community; Improve access to low-cost transport; Public & community initiatives in advance of private investment; Improve arts and culture; Develop play and youth facilities by planning with young people.

## 2.5 Social and Cultural Map of Knowle West



## Cultural Provision

- Faith
- Environmental
- Youth Clubs
- Media Centre
- Community & Health Centres
- Sports Clubs
- Libraries

Knowle West Area Boundary

## Extended Map Key

**Faith**

F1 St Barnabas Church  
(Church of England)

F2 Knowle West Baptist Church

F3 Christ the King Catholic Club

F4 Knowle West Church of God of Prophecy

F5 Knowle West Salvation Army

**Activities at Venue**

Worship

Creative writing Group

Tree of Life Group

Worship

Sparks Youth Club

Worship

Worship & Prayer Meetings

Parent & Toddler Group

Junior Soldier Classes

FAF group – cooking & craft

Youth group

**Environmental**

E1 Re: Work

E2 Buried Treasure

E3 Kenmare Road Allotments

E4 Springfield Allotments

E5 Redcatch E Allotments

E6 Wedmore Vale Allotments

**Activities at Venue**

Re: Build – construction project

Re: Grow – gardening project

Re: Store – furniture recycling project

Volunteer Projects

Allotments

Allotments

Allotments

Allotments

**Youth Clubs**

F1 Eagle House

Y2 133rd Bristol (Newfoundland)

Scout Group

Y3 Broad Plain House Youth Club

**Activities at Venue**

Youth Clubs

Scout Group dedicated to the disabled

Youth Clubs

Play Ranger group

**Media Centre**

M1 Knowle West Media Centre

**Activities at Venue**

Digital Fish

Silverscreen Film Club

Mouth of the South

Drop Media

49 Records

Arts Programme

Green Digital Projects

Schools Programme

NLarge Photography

**Sports Clubs**

S1 Ryu Genki Judo

S2 Knowle West Boxing Club

**Activities at Venue**

Judo

Boxing Club

**Libraries**

L1 Filwood Library

L2 Marksbury Road Library

L3 Knowle Library

**Activities at Venue**

Homework Club

Children's activities and storytimes

Coffee mornings

Computer courses

## Community

C1 FKnowle West Health Park

## Activities at Venue

Stretch-n-Grow for 2–5 year olds  
Dance Club for 8–11 year olds  
Boxing for 8–14 year olds  
October Holiday Fun Club  
After School Activity Club for 4–12 year olds  
Walking Tots  
Fit & FaB  
Don't Hurt Alone  
Art on Tuesdays  
Slimming World  
Massage & Bodyworks Sessions  
Stop Smoking Sessions  
Summer Holidays Sports Fun Days 2009  
COCO Clinic (Care Childhood Obesity Clinic)  
Complimentary Therapy Workshop  
Fitness & Fun for 8–14 year olds  
BIB (Breast is Best)  
Absolute Beginners Exercise Class  
Hiops, Bums & Tums  
Step Aerobics  
Armchair Fitness  
Tai Chi  
Lunch Club  
Walking Groups  
Local Alcohol Support Groups  
Welcome Counselling

C2 The Park Support Centre

Bristol Pirates Basketball Club  
Parkour  
Dance  
Tai Chi  
344 Dance School  
GKR Karate  
The Park Netball Club  
Broadwalk Football Club  
BS4 Football Club  
BCAP (Bristol Community Accountancy)

C3 Filwood Community Centre

KWHA Evening Cookery Club  
Life Cycle Doctor Bike surgeries  
Youth discos  
Malay Cultural Society University of Bristol

C4 Filwood Hope

Advice Centre

C5 Redcatch Community Centre

Pilates  
Salsa Classes  
Arts Appreciation  
Bowls  
Halls & Meeting Rooms For Hire  
Karate  
Parent & Toddler Groups  
Tea Dance

C6 Novers Park Community Centre

Royal Antediluvian Order of Buffaloes  
OAP Club  
Amateur Radio Club  
Novers Park Regeneration Project  
Blackhawks Motorcycle Club (MCC)

C7 Bristol 600 Day Centre

Activities for Older People )exercise, craft, computer access, music, etc)



## 2.6 Knowle West Public Art Precedents

There is a significant recent history of Public Art provision in Knowle West, primarily commissioned through Bristol City Council and the Knowle West Media Centre (KWMC) with additional involvement from Arnolfini. Two major ongoing projects are outlined below, as well as examples of other recent projects.

### 2.6.1 Ongoing Projects

**Newton and Helen Mayer Harrison – The Greening of Knowle West**  
Initiators: Knowle West Media Centre and Arnolfini



*Courtesy the artists*

Artists Newton and Helen Mayer Harrison are internationally renowned for their work on ecological issues, having worked together for almost forty years with biologists, ecologists, architects, urban planners and other artists in order to

initiate collaborative dialogues that uncover ideas and solutions which support biodiversity and community development.

Following a exhibition of their project Greenhouse Britain at Knowle West Media Centre in 2008, the Harrisons developed a concept for new project: The Greening of Knowle West. The idea is to conceive of and create Knowle West as a forest. The would be actualised by a number of means: the instigation of an open-canopy forest on the north-eastern hillsides; the distribution of meadow seeds of create biodiverse grasslands; and a community tree-planting programme that will encourage the growth of fruit trees and produce in back gardens. The project would create a new aesthetic to the community, improve quality of life, and collectively become a means of carbon credits by passive sequestration.

At the time of writing (January 2010) the Harrisons have met with a number of community stakeholders and identified the need for a range of expert collaborators: those with the expertise to design and cost out the open-canopy forest on the northern slope, and move the concept through city processes so that it becomes an public urban park and conservation area; those to design the meadowlands, urban microfarms and orchards; and those to generates funding, gain public acceptance and network the overall concept into the city of Bristol's support structures.

### Suzanne Lacy – The University of Local Knowledge

Commissioners/Collaborators: Knowle West Media Centre and Arnolfini



*Courtesy the artist*

The University of Local Knowledge (ULK) is an artwork that manifests a partnership between multiple spheres of expertise: community development, education, web platform design, and making and presenting art.

Suzanne Lacy is a pioneer of socially engaged practice who is internationally known for developing large-scale performances and installations with whole communities, inspired by socio-political issues. Lacy has written influential texts on public art and edited the seminal *Mapping the Terrain: New Genre Public Art* in 1995.

During this first phase of the project, Lacy will work with Knowle West Media Centre and the community in Knowle West, to develop the University of Local Knowledge (ULK) in collaboration with Arnolfini, along with partners from University of West of England, Bristol City Council, University of Bristol and BBC.

The University of Local Knowledge takes as its starting point the notion of forms of knowledge and reciprocity in learning /teaching. The project aims to challenge and disrupt existing hierarchies through uncovering and celebrating the skills, talents and wisdom that exist in Knowle West and surrounding communities in South Bristol. It questions understandings of what constitutes valuable 'knowledge' and spheres of 'expertise'.

The goal for the first phase is to collect a critical mass of 'local knowledge' on film, up to 1000 'classes', lasting between 40 seconds and 3 minutes long. Initially these 'classes' will be assembled into programmes of 'study' that will be housed in 'departments' and 'faculties'.

Working with the community a purpose built website and interface will be created allowing for interactive control over the content and interrogation of a University structure.

A series of ULK site-specific live community 'seminars' will be held in Knowle West, bringing academics from the University communities in Bristol to work in tandem with local experts to explore a range of subjects from Mechanical Engineering, Horse Welfare to Grand-motherhood.

ULK will achieve its aims by ensuring a consistent equality of exchange throughout each stage of the project. What is therefore crucial is the detail of the project process and the active roles that people from the local community of Knowle West have in the conceptualisation, development, curation and interpretation of the work made.

Initial exchange has taken place through informal knowledge sharing meetings where local people have begun to map out the potential 'faculties' of ULK. These exchanges have been documented visually, through, for example, photography, video and illustrations. The starting point has therefore been local people's expertise, which encompasses a huge range of skills, from across generations, such as 'Laying out the dead' to 'Jerk dance lessons'.

The success of the project is also about reaching beyond gatekeepers to work with people who are not usually involved. The dedicated team at KWMC has worked with a group of volunteer community researchers to identify and connect with contributors to make a film. These researchers, each representing a specific subject area, have opened up new community networks enabling the project to reach



large numbers of people from across the area.

ULK promises to be significant in identifying future ways forward for collaborative working between ‘participants’, artists and galleries.

### 2.6.2 Past Projects

#### Trevor Pitt & Kate Pemberton – ‘Salon Bench’ Knowle West, 2009

Salon Bench was commissioned by Arnolfini and Relational [www.relational.org.uk](http://www.relational.org.uk) as part of *Craftism*, in partnership with KWMC, supported by Arts Council England, Bristol City Council, Craftspace and The Crafts Council and POD projects. A ‘soft’ public sculpture was produced through a workshop process involving knitting and yarn sourced from a local flock of Jacob sheep. The finished work and PK2 knitting pattern was presented at KWMC (27 Nov-3 Dec 2009) before its re-location to Arnolfini. The project is part of a ‘flock’ of eight benches produced around the UK, entitled The Knitting Salon.

#### Knowle West Media Centre – Keys Commissions, 2008

As part of the opening of its new building, Knowle West Media Centre launched the Keys Commissions, a series of eight artists’ projects and a publication called *Collapsing the Gap* incorporating six essays. Arts Council England South West supported the programme and two of the projects were co-commissioned in partnership with Arnolfini. Simon Poulter was appointed as Lead Artist/Curator. The artists commissions consisted of an artist’s walk and installation by Teresa Dillon; a mural by Wei Ern Ong produced with young people from Knowle West; a video installation by Amy Houghton made with historical photos collected by community members; a new conference table and related storytelling event by UHC (Ultimate Holding Company) artists’ collective; a reception desk by Scott Hills; enamel signs by Anthony Lyons; and a design for glass panels called the Western Wall by Simon Poulter. The essays, all reflecting on the subject of culture and regeneration, were by Colette Bailey, Claire Fox, Carolyn Hassan, Peter Jenkinson OBE, Simon Poulter and Tom Trevor, with artists images by Rowena Easton, Wei Ern Ong, Leo Fitzmaurice, Freee, Joe Magee and Simon Poulter.

#### Knowle West Health Park – The Art of Wellbeing, 2002-2004

The Art of Wellbeing was a three-year programme of artist commissions that explored health issues and animated interior, exterior spaces in Knowle West Health Park. The Lead Artist was Michael Pinsky. It featured work by Luci Gorrell Barnes, Karen Brett, Barbara Disney, Deborah Jones, Michael Pinsky, Benedict Phillips, and Elpida Hadzi-Vasileva. It was funded by the regional arts

lottery programme. Elpida Hadzi-Vasileva's project *Life Cycle* - an upside-down tree with its roots exposed adjacent to a living tree as an attempt to provoke thought on the delicate balance between man's use and interaction with nature, birth, death and regeneration – became notorious when it attracted tabloid scorn and caused controversy amongst local residents and workers at the centre.

## 2.7 Bristol's Art Infrastructure

Bristol's citywide infrastructure provides a range of facilities and partners that can and should contribute to the Knowle West Public Arts programme. The city has an active and lively contemporary visual art scene, with services provided by and for artists for both their own networks and wider communities.

The city serves as a major cultural hub for the South West, but is also networked internationally through its cultural organisations. As such, partnering with Bristol-based organisations on the delivery of Public Art in Knowle West is a means of gaining profile for the programme, but also of contributing to the region's cultural ecology. With this in mind the Knowle West Public Arts programme can and should support and draw from the burgeoning commercial gallery sector and strong artist-led sector in Bristol. As such it can serve as a stimulus and contribution to the sustainability of the future visual arts infrastructure of Bristol.

Whilst the organisations described below are active at the time of writing (December 2009) the scene will inevitably evolve over the next twenty years – some organisations will change or cease, whilst new projects will be initiated. The curators, commissioners and BCC Public Art Officers have the responsibility to keep abreast of these developments.

### 2.7.1 Bristol Visual Arts Organisations, 2009

Public gallery and exhibition spaces include [The Architecture Centre](#), [Arnolfini](#), [Kangaroo Court](#), [Centrespace](#), [Paintworks](#), [Royal West of England Academy](#), [Spike Island](#) and [Picture This](#), as well as artist-run projects [Plan 9](#) and [Bristol Diving School](#). There is a culture of artist-led activity including [Bristol Art Library](#), a mobile library of artist books, and [DRAW](#), an independent group of artists who organise and deliver drawing workshops in schools, colleges, galleries, museums and communities.

[Spike Island](#), [Jamaica Street Studios](#), [Mivart Street Studios](#) and [In Bristol](#) are the main artist and craft-maker studio providers, with [In Bristol](#) also offering woodwork, ceramics and textile facilities. [Spike Island](#) incorporates an internationally renowned gallery and artist residency programme, and houses [Spike Print Studio](#), the new commercial space [WORKS|PROJECTS](#), and the artist peer critique groups [HUT](#) and [Spike Associates](#). [Situations](#), a commissioning and research programme that is part of the 'Place Research Centre' at the University of the West of England has also recently moved to [Spike Island](#).

New media and moving image resources are provided by [Watershed Media Centre](#) and [Picture This](#), with [Cube Cinema](#) the main arts cinema. [Encounters Short Film Festival](#) is a new citywide annual film and animation festival.

A number of cultural development agencies operate from Bristol including [Arts & Business](#), [Green Arts Network](#), [South West Arts Marketing](#), [Arts Matrix](#) and [Bristol Cultural Development Partnership](#).

[The School of Creative Arts](#) near Ashton Court in southwest Bristol is the main art college in Bristol and has an international reputation for its programmes up to postgraduate level. It is part of University of the West of England. The smaller [Bristol School of Art](#) at Filton College offers further-education level training. [University of Bristol](#) hosts academic courses and research in the arts: in 2009 The Faculty of Arts identified 'Performativity, Place, Space' as one of its five main research priorities over the next 5 years.

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## 3 VISION

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## Public Art in Knowle West

### 3.1 Vision

Knowle West will undergo significant regeneration from 2010–2030. This process will deliver positive amenities for the existing and new residents and will also involve the community living within a long-term process of change. The Manual considers both the physical and social context of change in proposing a positive role for Public Art within Knowle West.

The vision for Public Art in Knowle West is to deliver a cultural programme that reflects and respects the local character, local resources, and the vernacular culture of Knowle West. Pride, identity and the sense of place of Knowle West will be strengthened by the Public Art Programme. The programme will seek to catalyse and support an active public realm, a welcoming and well-used series of public spaces, routes and connections. The Manual also seeks to mitigate the impact of change – through programmes of temporary usage, community engagement, and welcome.

The Manual is founded on a commitment to artistic excellence. Artists at different stages in their careers may be commissioned as part of the Knowle West Public Art Programme. However an aspiration to excellence should be part of every commission. Curatorial vision and project management skills should be considered key to delivering excellence.

The Manual sees the ongoing presence of the local community as a major opportunity/benefit, allowing a long-term programme to build over the regeneration period.

Underpinning the vision is an understanding that Knowle West is a whole area and that individual developments contribute to and impact upon the whole area. The Manual therefore proposes that funding made available for the Public Art Programme through individual or area-wide developments be pooled for use within the red line of the development area to benefit Knowle West as a whole (see [chapters 5 and 6](#)).



*Knowle West Regeneration  
Framework – Red line Boundary*

The following Guiding Principles and Instructions have been developed in order to form a basis for commissioning public art in The Manual area. It is recommended that these principles are adhered to in order to ensure continuity is established across individual commissions within the Public Art Programme. The Guiding Principles and Instructions are designed to create a strong and coherent programme but also allow for individual curatorial and artistic freedom. They are designed to allow for the flexibility necessary in delivering a 20-year programme. The Instructions are accompanied by illustrative case studies of Public Art projects.

### 3.2 Guiding Principles

The Manual aspires to follow four principles throughout the commissioning of public art in Knowle West. These principles will be employed as a guide for the implementation of an innovative programme of public art commissions over the next 20 years. These four principles are to be followed by all projects:



Create high quality artworks for Knowle West that will provide a physical, cultural and social legacy



Use the character and resources of Knowle West within commissions



Embrace the local and international



Contribute to an environmentally and socially sustainable Knowle West

## 3.3

## Instructions

Each commission must address one of the following Instructions. Each Instruction will be addressed at some point within the 20-year programme. The Instructions may be addressed more than once during this time.

The commissions may occur in the physical sites or social contexts of Knowle West. They may, for example, be permanent additions to community buildings, temporary events in the public realm or landscape projects. They could be poems, wayfinding systems, social networking programmes, temporary constructions or weathervanes.

The case studies in [section 3.6](#) elaborate on each of the Instructions.

1

Tell a story of  
Knowle West

2

Make the most  
of fallow

3

Influence change

4

Imagine the future

5

Intervene in  
community space

6

Make hay while  
the sun shines

7

Play

8

Connect Knowle West,  
Bristol and Beyond

9

Welcome

10

Encourage use of  
green space

11

Adapt infrastructure

12

Build on local  
character: mark the  
new with the old

### 3.4 Areas of Practice and Duration of Projects

The Manual is not prescriptive about the form of commissions; the programme will encompass permanent and temporary work, artists' residencies, events, and the involvement of artists on design teams. Commissions will take the form of physical interventions and art programmes. An artwork might be an event, a book, a discussion, an interactive video, a newspaper, radio show, a debate or anything else the artist and community can conceive.

Commissions may be of differing timescales: an artist may work over one day or over a 10-year period. The legacy of the project will be formed through the build up of projects over time, and it is anticipated that the programme will develop as Knowle West changes over the next two decades. The 20-year programme provides an opportunity to build on projects over time, to value the learning and trust which is accrued through a continuous and evolving programme.

### 3.5 Communication, Dissemination, Narrative

The programme will maintain a distinct visual identity. This identity will be produced through an artist:designer collaboration, which will be the first commission of the programme. A dedicated website for the project will support, disseminate and represent the activities of the programme as widely as possible.

One of the longer-term strategies for Manual will result in an on-going archive – each project will be documented and the documentation will contribute to the growing archive. There will also be commissions which explicitly address the narrative of Knowle West over this period 2010 – 2030.

The Strategy recommends that every five years there should be a 'Five Year Forum', a public discussion around the emerging debates and projects, an opportunity to review and reflect on the programme within and outside Knowle West.

The Five Year Forum will also be the place in which a new Instruction can be written. The curator in place at the time will decide the process for deciding the Instructions, and adding it to the list.

### 3.6 Case Studies

# 1

## TELL A STORY OF KNOWLE WEST

Knowle West has a strong history, a distinctive character, an active cultural landscape and a rich resource of community advocates. In devising particular briefs for commissions these existing resources should be actively engaged, investigated and/or reflected.



**Case Study** Steve McQueen – *Girls, Tricky*

*Girls, Tricky* portrays trip-hop musician and producer Tricky as he rehearses a track in his dimly lit recording studio. Over the course of 15 minutes, McQueen's camera circles Tricky as he puts himself through a kind of psychic avalanche, performing a frenetic hymn, coaxing supernatural sounds. McQueen has created an intimate portrait of Tricky as an artist – in the creative moment.

*Courtesy the artist and  
Thomas Dane Gallery*

- Key points**
- Immortalises and celebrates Tricky as important contributor to the UK music scene
  - Engages with his subject both as a participant and as an outsider

**Case Study** Nathan Coley – *46 Brooklands Gardens*  
Commissioner: Firstsite

*46 Brooklands Gardens* was a temporary sculpture sited in the Brooklands estate in Jaywick, a coastal town in Essex. The sculpture is located on an empty plot, which takes the form of a Jaywick chalet. Its homemade aesthetic directly references the surrounding architecture, while its pavilionlike form establishes a dialogue with the people and perception of the town. Nathan's ongoing enquiry into the ways in which the values of a society are reflected in the architectural infrastructure of towns and cities is manifested here in the form of a bold and uncompromising sculpture.

*Courtesy the artist*

- Key points**
- Responded to the distinctive architectural heritage of the area
  - Produced a temporary intervention that created a talking point and local attraction

## 2

## MAKE THE MOST OF FALLOW

During the 20-year regeneration process many buildings and areas of land in Knowle West will potentially be out of use for periods of time. This Strategy supports temporary programmes of usage as a core part of a Public Art Programme. Temporary usage might include making garden or land art projects in plots awaiting development, or supporting temporary occupation of buildings for art projects or as artist's studios. Projects like these could play a key part in activating underused or typically inaccessible parts of Knowle West.

**Case Study** *Mobile City Farm*  
Commissioner: Resource Center Chicago



*Mobile City Farm* is a project created by Resource Center Chicago, a non-profit organisation that works with recycling of waste and other resources, education and job training. With an estimated 80,000 vacant city lots in Chicago, mostly in economically underdeveloped neighbourhoods, the project turns vacant land into an asset for the community through making productive farms. It demonstrates how temporary projects can benefit the city both economically and socially, raising the land values while providing the city with much-needed resources – in this case, green space, healthy food and job opportunities.

*Courtesy of Mobile City Farm*  
*Photo: Patrice Hannicot*

- Key points**
- Uses vacant sites during the urban cycle of demolition and development
  - Prioritises allotments as important and valuable use of land – as with Knowle West

**Case Study** *Hotel Neustadt*

Commissioner: Kulturstiftung des Bundes / Thalia Theater Halle



Halle-Neustadt was the second largest socialist housing estate in the GDR. It was planned in the 1960, but by 2000 was in serious decline: there was 25% unemployment, empty schools and shops, and one third of the apartments were vacant. In the summer of 2003, after a two-year process, a hotel opened up in one of the abandoned 18-story apartment blocks. It was planned and run by local young people and operated in tandem with an international theatre festival. The young people decorated the rooms, managed the hotel, and ran workshops and events for the two months it was open.

*Courtesy Raumlaborberlin*

- Key points**
- Involved young people as the agents of change
  - Used derelict buildings as positive and active resources for the community
  - Made a positive change to the profile of the area



## 3

## INFLUENCE CHANGE

Public art can make a positive contribution to the process of change in a number of ways; it can contribute to the physical quality of a particular area or building; it can offer creative forms of engagement and consultation about changes; it can address relations between existing and new residents; it can honour the past and assist in generating visions for the future; it can offer creative thinking about how we function and interact with our environments. Change involves thinking about the past as well as imagining and accepting the future, this is the landscape that Public Art can successfully occupy. Art can a platform for debate around visual culture and the importance of creativity in regeneration. It can mediate against the negative impacts of change as well as making a positive contribution to a new environment.

Talking about change is important. Processes of consultation can be complex and lengthy and may involve the same members of a community again and again. Artists may develop new models of engagement, ways in which to bring different people into the discussion, to change the nature of that discussion. Talking about change does not need to be linked to processes of consultation; it can be purely a means of understanding and considering the nature of the changes that are happening. Debate about change should be supported as a means of mitigating the impact of change.

**Case Study**    *DIY Regeneration – Public Works*  
Commissioner: Camden Arts Centre



The King's Cross redevelopment area is one of the largest inner city regeneration schemes in Europe and residents and users are faced with large scale changes.

*Courtesy Public Works*

During July and August 2009 DIY Regeneration roamed the King's Cross area on the look out for active and activist residents, workers and commuters of King's Cross who make a difference to this area. The project made use of the Folk Float – a restored and revamped bright blue milk float – as a mobile workshop space, billboard, archive and on-site office. Advice and slogans were collected in poster format and displayed on the float in order to communicate and learn from the experiences of locals.

- Key points**
- Documented the efforts of individuals who are transforming their own neighbourhood
  - Actively engaged the community in conversations about change

**Case Study** *Martin Boyce – We are still and reflective*  
Commissioner: Skulptur Projekte Münster



*We are still and reflective* is a paved concrete terrace on the former site of Münster city zoo. The zoo was relocated in 1973–4 and the animals moved from simulated natural habitats to new concrete urban enclosures. Transforming the long-neglected piece of land, Boyce took on ideas about sculpture and public space, and nature and the “controlled landscape”. He designed a terrace from thirteen repetitive shapes borrowed from the French sculptors Jan and Joel Martel’s 1920s concrete trees. Embedded in gaps between the floor’s concrete slabs are brass strips that spell out the phrase ‘We are still and reflective’.

*Courtesy the artist and  
Modern Institute.*

*Photo: Roman Mensing/artdoc.de*

- Key points**
- Utilised the artists’ conceptual process to create an interesting, appealing and thought-provoking yet low-key design for a new physical intervention
  - Transformed a neglected area into a new public space

## IMAGINE THE FUTURE

In going through a period of regeneration and change it is useful to be able to imagine the future. We make the future partly by our own imaginings. Artists' commissions can open up visions of the future and generate shared visions or debates.

**Case Study** **Jeanne Van Heeswijk – *The Blue House***  
Commissioner initiated by the artist



Blue House is a model for artist's intervention within planning and community building processes. Between 2005 and 2009 it was situated in a residential block in IJburg, a new suburb of Amsterdam created on a cluster of manmade islands. The house was taken off the market for the duration of the project, so as to serve as a centre for cultural production, research and documentation of the genesis and evolution of IJburg's community. The Blue House was a 'housing association for the mind': hosting residencies by film-makers, philosophers, horticulturalists, artists, curators, architects, all of whom research or produce work relating to the formation of new communities. The project also offered sensitive and pragmatic interventions to assist the new community, such as a vegetable garden offering fresh vegetables to residents who would otherwise travel 30 minutes to the nearest greengrocer, free bike loans and a cinema.

### Key points

- Formed a critical response to planning processes
- Created space for residents to take control of how they wanted their community to develop
- Showed long-term commitment to community development, whilst building in an 'exit strategy' timeframe for local people to take on responsibility for their own cultural life

*Courtesy the artist.*

*L: Chill-ROOM Ingrid Meus, 2007*

*R: Het Blauwe Huis (The Blue House), 2005-2009, IJburg, NL designed by Teun Koolhaas Associates (TKA)*

*Photo. Paul O'Neill*

## Case Study

David Fryer - *Signs of a Community*

Commissioner: Holly Street Public Arts



David Fryer created pedestrian signposts pointing to “courage”, “optimism” and “resilience”, for the Holly Street estate in Hackney. Over a 6-month period the artist talked with residents about qualities which they felt were important in establishing a new community. Signs referencing these qualities were commissioned and installed during a time of major physical change as the estate was partly demolished and remodelled.

*Courtesy the artist*

## Key points

- Acknowledged the residents’ mixed emotions thrown up by change and regeneration
- Inserted humour and humanity into the process of redevelopment





## INTERVENE IN COMMUNITY SPACE

The community spaces within the red line of the Knowle West Regeneration Framework study area (see 3.1) encompass health, education, cultural and social amenities alongside informal community spaces of the parks and allotments. The redevelopment of the formal cultural facilities offers opportunities for permanent and temporary art commissions. The informal spaces also offer opportunities to create and support new social networks.

### Case Study

**Heather & Ivan Morison – *Black Cloud***

Commissioner: Situations



The *Black Cloud* was a temporary structure for Victoria Park, south Bristol, designed by artists Heather and Ivan Morison in collaboration with architect Sash Reading.

*Courtesy the artists*

As an environmental statement, the pavilion-like wooden structure was “designed in readiness for a future boiling Bristol, baked dry by a relentless burning sun”. It was informed by vernacular architecture built to withstand extreme environmental condition and was treated using a Japanese scorching technique, creating a dark, protective shield.

The *Black Cloud* was open for park users, local residents, groups and organisations throughout its temporary residency in the park. There were six organised events in The Black Cloud including three conceived by the artists: the initial ‘barn-raising’ of the structure with a crew of local volunteers and skilled labourers; a discussion about the future in the face of dramatic climate and economic change; and ‘winter wake’ performance event.



**Key points**

- Created an open temporary structure that became a temporary landmark and encouraged inclusive usage of a local park
- Called upon the skills and time of local people to install the work
- Steered the programme to include a provocative exploration of environmental themes

**Case Study****DJ Simpson – *Check, Double Check***

Commissioner: Field Art Projects for Barts and the London Hospital



The arts programme for a new Breast Cancer Centre in the West Wing of Barts Hospital took as its starting point the feedback that visitors would rather be ‘anywhere, but here’. DJ Simpson used his characteristic routing technique to carve shapes in the waiting room walls, creating meditative abstract shapes that “shouldn’t feel like a hospital waiting room”. By apparently carving away at the building, the work highlights the mix of different architectural details and features revealed during the refurbishment.

*Courtesy the artist*

**Key points**

- Made a physical intervention that was sensitive to the architectural legacy
- Part of a programme of artists commissions that responded to a specific community need



## MAKE HAY WHILE THE SUN SHINES

This covers ideas of celebration and making the most of opportunities through the celebration of good things and significant achievements. Celebrations can be large or small scale, temporary or permanent. This phrase recognises the need to make use of riches in time, space, creativity, positivity or resources.

**Case Study** Joshua Sofaer – *Rooted in the Earth*  
Commissioner: Create 09 Festival



Photography:  
Manuel Vason

*Rooted in the Earth* celebrates unsung heroes: Local heroes were nominated through a competition, and the winning names were planted as large-scale, ornamental flowerbeds. The artwork was completed by the artist together with a team of local volunteers from local gardening clubs and allotment associations, and was on view until the autumn when the plants were resituated or composted.

*Courtesy the artist*

*Photo: Manuel Vason*

- Key points**
- Promoted and celebrated a local story
  - Used an existing structure (an ornamental flower display) to create something of local significance
  - Created ownership of a public space

**Case Study**    *Lady Lucy – Ladies All the Ladies*  
Commissioner: Picture This



In urban music circles the use of the word Lady is common prefix to artist names. Visual artist Lucy Woollett works under the pseudonym Lady Lucy and organised *Ladies All the Ladies* in order to “meet other Ladies”. The resulting events produced an inspiring portrait of women MCs, DJs, producers and performers involved in different genres of Urban music; Hip Hop, Drum and Bass, Garage, Reggae, Dance Hall, R&B, House and Grime.

*Courtesy the artist*

- Key points**
- Celebrated and intervened in existing cultural character
  - Capitalised on Bristol’s thriving music scene
  - Brought together local, national and international talent for a cross-genre event

# PLAY

Play can cover individual and collective behaviour, organised or self initiated activity and the provision of physical amenities. Play as spontaneous, unregulated behaviour is a positive force of freedom and responsibility. Play is not seen as age specific but as a quality to be encouraged in all ages.

## Case Study Cliostraat – Play or Rewind

Commissioner Arsnova Academy



*Play or Rewind* was an ephemeral installation in Siena by the architecture collaborative Cliostraat and graduate students from the Arsnova Academy. The group laid out the markings for a volleyball pitch, football field and ten-pin bowling alley in three public squares in the city. It was developed, installed, enjoyed and dismantled over the course of one weekend – during which time hundreds of people, passers - by, Siena's citizens, Italian and foreign tourists, children and adults, spontaneously joined in. The project intended to suggest the possibility of interaction between people and the historical fabric of the town in a playful and joyful manner, different from the sightseeing mode of approaching the tourist sites.

*Courtesy Cliostraat*

- Key points:**
- Encouraged an alternative and out-of-the-ordinary use of the cityscape
  - Creates a playful and fun event
  - Promoted spontaneous interaction between different people in the city

**Case Study**    **Jeppe Hein – *Appearing Rooms*, 2004, Preston, UK**  
Commissioner: Villa Manin, Italy then Southbank Centre, London



Danish artist Jeppe Hein's sculpture was originally created as an outdoor project for the garden in front of the Villa Manin, Italy, before travelling to the Southbank Centre in London. The work consists of walls of water that appear and disappear, inviting visitors to interact and move through the spaces created. The work draws on a diverse spectrum of references from the antique fountain to more contemporary divisions of so-called 'immaterial' architectural space.

*Courtesy Johann König and  
303 Gallery*

*Photo by Elaine Speight*

- Key points**
- Created a temporary spectacle
  - Encouraged curiosity and playful behaviour





## CONNECT KNOWLE WEST, BRISTOL AND BEYOND

This instruction seeks to encourage and support conceptual and physical links between Knowle West and central and wider Bristol. Projects may seek to forge stronger links between Knowle West and the centre of town through, for example, walking projects, creative wayfinding, or physical links. This instruction also encompasses non-physical connections through partnership projects or conceptual links.

**Case Study** Thomas Hirschorn – *The Bridge 2000*  
Commissioner: Whitechapel Gallery



Produced for the 'Protest & Survive' exhibition at the Whitechapel Gallery, Thomas Hirschorn's work was the construction of a bridge between the gallery cafe and the adjacent Freedom Press anarchist bookshop. The project set out as a communicative device to open a dialogue about the relationship between art and politics.

*Courtesy the artist,  
Stephen Friedman Gallery  
and Whitechapel Gallery*

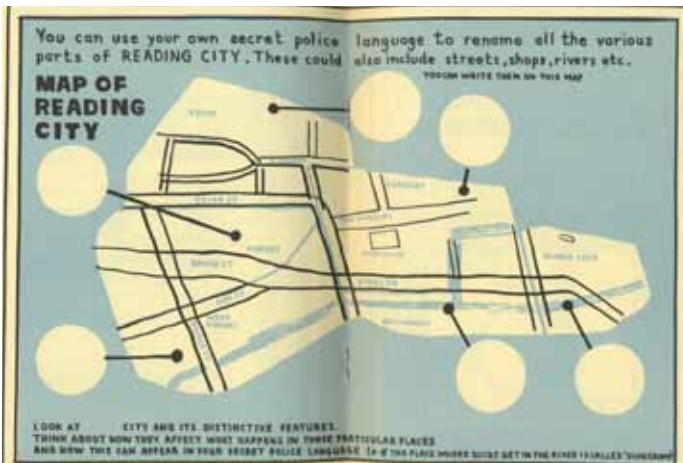
*Photo: Elaine Speight*

### Key points

- Introduced both a physical and conceptual bridge
- Provided a means to cross from one place to another
- Provoked discourse about important relationships or differences between the two parties

**Case Study** Adam Dant – *Reading Children's Police Force*

Commissioner: Art in the Centre for Reading Town Council



Adam Dant was invited to highlight and enhance a new city centre signage system. He created *Operation Owl Club – Reading Children's Police Force* and designed 'logbooks' for children of all ages to fill in whilst surveying Reading's town centre. Through this he created a human network of 'little watchers' distinct from Reading's ubiquitous surveillance camera systems. From the information gathered via completed workbooks and from drawings, notes and photographs made by the children of Caversham Primary School, Dant produced images of Reading showing the true observed depictions of the city. These were printed on-street information units, information in car parks and on bus shelters, and in a free pocket map.

*Courtesy the artist*

- Key points**
- Instituted a different approach to viewing the city – both from the perspective of the artist and of the children
  - Used creativity to activate and ultimately aid town centre navigation



## WELCOME

As Knowle West changes physically, its demographic will also change as new residents move into the area. The idea of Welcome celebrates the value of actively welcoming people into the area. This may take the form of events, publications, programmes of engagement or temporary installations.

**Case Study** Juenau Projects / Lady Lucy – *Wellcome Midsummer Picnic*  
Commissioner: Wellcome Trust and General Public Agency



The *Wellcome Midsummer Picnic* was a free, open, intergenerational family event delivered in partnership with the local organisation West Euston Time Bank. The artists Juenau Projects conceived and delivered an arts programme for the picnic, and Lady Lucy was commissioned to design temporary tattoos. The picnic was the first phase of Wellcome Collection's local community engagement programme, and a key principle of the picnic was that of reciprocity between the 'host' institution and the public.

*Courtesy General Public Agency*

- Key points**
- Fore-fronted sharing and reciprocity
  - Welcomed all ages and abilities
  - Created an opportunity for neighbours to talk to one another
  - Activated an under-used public space



**Case Study**    **Bridget Smith – *Society***

Commissioner: General Public Agency and SteidlMACK



The collection of photographs in Bridget Smith's publication *Society* documents the empty internal spaces of a variety of London clubs, from the Kurdish Community Centre, to the Masons, the Fabian Society, The Indian Workers Association and the National Association of Flower Arrangers. The book provides a portrait of rich hidden worlds operating within the city, revealing the interior spaces where communities gather.

*Courtesy the artist***Key points**

- Made public usually-hidden cultures and spaces
- Relied upon contact with and cooperation from club organisers

# 10 ENCOURAGE USE OF GREEN SPACE

One of the defining physical aspects of Knowle West is the large amount of green space and open space. Whilst some of this is well-used – for example the allotments – other areas are underused. The Public Art Strategy prioritises green and public space as a site for Public Art commissions, the emphasis being on encouraging use of the green spaces. Knowle West suffers from poor legibility and orientation and a secondary aspect of this Instruction relates to projects that contribute to increasing legibility and therefore use of the public realm.

**Case Study** Lucy Harrison – *Rendezvous Walking Club*  
Commissioner: Commissions East



Artist Lucy Harrison initiated *The Rendezvous Walking Club* in 2006 as part of the Canvey Guides project. The club aims to bring people from Canvey and elsewhere together once a month for walks and conversation on Canvey Heights. The Club has no membership restrictions and meets at a designated place on the first Sunday of every month. Lucy Harrison hosted the first four walks and provided maps, itineraries and other material for walkers. Following this, the club continues to meet and walk.

*Courtesy the artist*

- Key points**
- Instigated a self-sustaining project that was eventually 'gifted' to the community
  - Fostered exploration and enjoyment of the local area

**Case Study** Nina Pope and Karen Guthrie – *What will the harvest be?*

Commissioner: Friends of Abbey Gardens and Modus Operandi



Abbey Gardens was a formerly abandoned plot that was once part of the ruin of a 12th century Cistercian Abbey where monks ran a large and productive garden. The plot has been transformed into a shared productive harvest garden for flowers, fruit and vegetables, initiated by The Friends of Abbey Gardens and continued by artists Nina Pope and Karen Guthrie with members of the local community.

*Courtesy the artists*

- Key points**
- Utilised artists as creative agents in a community project
  - Created a green space from a brownfield site
  - Fostered knowledge and skills and enthusiasm for growing healthy produce

## 11

## ADAPT INFRASTRUCTURE

Artists are well placed to see new uses or overlaid uses of infrastructure. Adaptation of infrastructure may include changing the function of unused amenities through new programmes of use. It may also include artists' collaboration with infrastructure designers to amend design and use of new infrastructure.

**Case Study**    **Nils Norman – Trekroner Bridge**  
Commissioner: Trekroner Art Plan



Trekroner is a suburban area 20km west of Copenhagen, demarcated for large-scale development over the next 12 years. Since 2002, artist Kerstin Bergendal has instituted the *Trekroner Art Plan*, where artists' projects are incorporated into every new build. The first physical infrastructure was a bridge designed by artist Nils Norman. Built through a nature reserve, the bridge creates a natural oasis whilst providing an important link between the university and the residential area. An important design feature is the inclusion of irregular and informal meeting places, in contrast to the overlooked public spaces in the urban developments.

*Courtesy the artist*

- Key points**
- Created a playful yet practical intervention
  - Considered the needs of the community – in this case public space for meetings and quite contemplation

**Case Study** Jeanne van Heeswijk – *De Strip*

Commissioner Vlaardingen Council



A strip of empty shops in Vlaardingen, The Netherlands, was converted into an space dedicated to cultural production for all members of the community. The centre opened for 18 months, delivering an exhibition programme, a community programme, artists' workspaces and a video-production facility. A branch of the internationally prestigious Boijmans Van Beuningen Museum was established within *De Strip* to exhibit work from its collection of applied and modern art. Artists and craftsmen were offered studios and workspaces for a period of three months at a time on the condition that they opened their studios to the public twice a week and ran workshops for interested local residents. A bi-monthly newsletter in the form of a comic strip updated residents on the programme's agenda and provided a forum for discussion of *De Strip* and the development of the area as a whole.

*Courtesy the artist**Photo: Tamar de Kemp**Photo: Jeroen Musch*

- Key points**
- Brought acclaimed cultural production into the heart of the community
  - Opportunity for residents to think about the direction of development in their area
  - Provided a physical space for debates, discussions and creative projects



# 12 BUILD ON LOCAL CHARACTER: MARK THE NEW WITH THE OLD

Knowle West has a rich social and architectural history and strong existing character. This provides a fertile catalyst for the creation of new art work which explores, expresses, reinvents, represents or challenges that character.

**Case Study**    **Jeremy Deller and Alan Kane – Greasy Pole**  
Commissioner: Grizedale



Jeremy Deller and Alan Kane re-instigated the 'greasy pole' in the market town of Egremont. The local oddity, a craft fair tradition dating to the 19th century, was an invitation for locals to attempt to climb a 30-foot, lard-covered pole. Banned in 2004 on health and safety grounds, Jeremy Deller and Allan Kane revived an important social custom by rebuilding the pole.

*Courtesy the artist*

- Key points**
- Recognised the socially-cohesive nature of a humorous and entertaining event
  - Protected and reinstated a local custom, without outside judgement about its validity

**Case Study**     **Neville Gabie – *R310 RCF Ford Mondeo***

Commissioner   InSite Arts for Bristol Alliance



*R310 RCF Ford Mondeo* involved the systematic recycling of a car to create a reinforcing steel bar within Cabot Circus car park in Bristol. The car, purchased by Neville Gabie on eBay, was driven to a scrap yard in Newport where it was depolluted and shredded to become 680kg of steel. This was then transported to Celsa, the Spanish-owned steelworks in Cardiff, where it was melted down and turned into a 32mm re-bar. The car's registration number was inscribed into the car park pillar. Concerned with the theme of the supply and sourcing of construction materials, the work pays homage to the fact that all the reinforcing steel in the car park was 100% recycled.

*Courtesy the artist***Key points**

- Made a permanent record where the material had come from
- Re-worked the old
- Considered the sustainability of construction materials



## 4 FRAMEWORK FOR DELIVERY





#### 4.1 Commissioning Process

To achieve a continuity of vision, quality and rigour in the delivery of the strategy outlined in The Manual, a curatorial position will be necessary. A series of curatorial fellows will be appointed, each for a two to three year term for the duration of the delivery of the strategy. This will be remunerated as a part-time post. Funds made available for the delivery of the strategy will include the provision of resource for this ongoing post.

With regard to the governance and structure surrounding the curatorial fellow, the following is under consideration at draft stage:

- Curatorial fellow will be an arms-length post supported through funds made available for public art in Knowle West through Section 106 agreements.
- The fellow will have a significant knowledge of contemporary art practice, with a demonstrable interest in practice outside the gallery context.
- The fellow will be self-employed with a two – three-year contract.
- The Knowle West Media Centre will host the fellow and will be compensated for the support and infrastructure it provides, again through funds available for public art in Knowle West. Following the initial fellowship period of two – three years, the management, hosting and curatorial appointment processes will all be reviewed.
- There will be an advisory panel to provide support and mentoring to the curatorial fellow. It is envisaged that the panel will also become a site for debate and discussion of ideas around the commissioning of art in this context. The panel will include the Senior Public Art Officer at BCC, the Director of the Knowle West Media Centre, the Director of a leading Bristol visual arts organisation, a representative of Situations (University of the West of England), a Bristol-based artist, an international artist and a member of the KWRF Delivery team at BCC, a representative from Filwood, Knowle and Windmill Hill Partnerships and a local representative from Community in PARTnerships (CIP).
- The advisory panel will provide governance.

The fellow will contribute their expertise to the selection of artists and will not be constrained by any one model of commissioning. The curatorial fellow will be ultimately responsible for the decision to commission each artist ratified by the advisory panel. Bristol's citywide infrastructure provides a range of facilities and partners that can and should be involved in the Knowle West Public Art programme, through processes of collaboration. The city's visual art scene

is described in further detail in [Section 2.7](#). The Knowle West Media Centre has a current collaboration with Arnolfini that began in 2007-08. There is no formal structure to facilitate such collaborations in this strategy, but it is hoped that collaborations will develop organically around specific projects.

#### 4.2 Maintenance and Legacy

**In any commissioning process, the ongoing maintenance, timescale and legacy of the artwork need to be considered. This will vary depending on the nature of the commission. For example, a transient event-based project will require thinking about legacy and documentation, and how that documentation will stay in the public realm. On the other hand a website might need to be updated and maintained on an ongoing basis, and a 'permanent' work will need plans for cleaning, repairs and potential eventual decommissioning.**

Ongoing maintenance costs and management responsibilities must be written into the initial planning agreement. The final owner also needs to be identified and agree to ownership responsibilities. It is important to set up mechanisms to cover insurance and maintenance of the completed commission at the outset and to obtain the resources and agreement of those who will be involved in carrying out this work, especially as this aspect can be time consuming.

##### **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 into 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). The key issues often revolve around eventual ownership of the work.

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) to openly discuss the life expectancy of the work and its maintenance. It is advised that the life expectancy is reviewed in the light of maintenance and design considerations at regular intervals, e.g. every 5 years, to ensure that the work is still relevant and attractive. Decommissioning should be considered at the outset of the process and a factor to be considered when determining the expected or proposed lifespan of the commissioned work reflected, which is then also reflected in the brief, commissioning contract and the selection criteria. A decommissioning agreement may need to be set up with the final owner. This is especially relevant for free-standing and specific art works. Public Art that is more integral to the development, and is thus embedded into the life of the building or space may not require such reviews but must be adequately covered by a maintenance agreement.



## 5 POLICY CONTEXT



### Knowle West: Existing Frameworks, Policies & Strategies

The Manual: A Public Art Strategy for Knowle West compliments the area-wide Knowle West Regeneration Framework (2010), by providing a strategy for a Public Art Programme within the red line of the KWRF study area (see map, 3.1)

The Manual is consistent with the following existing Bristol City Council policies and strategies with specific reference to the provision of Public Art:

- Bristol City Council Public Art Policy (adopted 2000) and Public Art Strategy (published 2003)
- Bristol Legible City: From Here to There (2001)
- Bristol City Council Draft Core Strategy (2009)
- SPD 4: Achieving positive planning through the use of planning obligations (2005)

It also contributes to the fulfillment of the following broader cultural, art and community strategies:

- City Life: A Cultural Strategy for Bristol (2004)
- Bristol City Council Neighbourhood Art Strategy (2008)
- Bristol City Council Community Cohesion Strategy 2006-09 (revised September 2007)

#### 5.1. Knowle West Regeneration Framework (2010)

In 2009 Bristol City Council (BCC) commissioned an area-wide framework for the future regeneration of the Knowle West from 2010 - 2030. The red line boundary of the KWRF is illustrated in section 3.1 of the Manual.

The framework also includes an outline planning application for the Filwood Broadway Corridor. The Manual provides a vision for the commissioning of Public Art within the area covered by the Knowle West Regeneration Framework (KWRF) over the same period (2010-2030). The commissioning of Public Art is a key outcome of the framework and any resulting planning applications.

In line with Bristol City Council's Public Art Policy, the provision for Public Art will be made with respect to all forms of proposed development resulting from the KWRF including housing, infrastructure, green spaces, and transport, and key community spaces and buildings.



### 5.1.2 KWRF Vision and Principles

As part of the KWRF, residents and stakeholders developed a vision for the Knowle West:

*“A community full of confidence and pride, skilled and healthy, living in a thriving Bristol neighbourhood that is green and well connected and low in living costs.”*

This is accompanied by 13 key principles for the regeneration, which include the following principles:

- Improve arts and culture
- Pride of place
- Access safe, ecologically rich, open space
- Build a future-proof community
- Reinforce a close-knit neighbourhood
- Develop play and youth facilities by planning with young people

Art commissioned as a result of The Manual should support one or more of these principles.

### 5.2. Bristol City Council Public Art Policy and Strategy

Bristol City Council’s Public Art Policy was adopted in October 2000 and is set out in the Public Art Strategy published in 2003. The policy demonstrates Bristol City Council’s commitment to the development of Public Art across the city.

#### 5.2.1 Definitions

The Public Art Policy adopts a broad definition of ‘Public Art’ defining it as the work of ‘artists working within the natural, built, urban or rural environment’.<sup>5</sup> The Policy also acknowledges that Public Art can be permanent or temporary,<sup>6</sup> and allows for all manners of artistic practice:

*“It can extend from the fine arts of drawing, painting and sculpture into new formats and new locations. It can incorporate text, craft, applied art and design, photography, print, moving image, computer generated images, projection, live art, installation and performance, light sound and music. It may refer to our heritage or celebrate the future, highlight specific areas and issues or be conceptual. In whatever form, Public Art has one consistent quality: it is site specific and relates to the context of a particular site or location.”<sup>7</sup>*

<sup>5</sup> BCC Public Art Strategy, 2003, Introduction

<sup>6</sup> BCC Public Art Strategy, 2003, Section 2

<sup>7</sup> BCC Public Art Strategy, 2003, Section 2

The stated aims of the Public Art Policy are many. The following aims support those stated in the Knowle West Public Art Strategy:

- Initiate and support commissions for artists and makers
- Invest in the arts and support the local creative economy
- Create unique identity in areas of renewal and regeneration
- Create and develop new audiences for the arts
- Enhance community involvement and empowerment
- Promote a critical approach to the development of the urban and built environment

In addition, The Manual also aims to “establish good working practices and partnerships to commission Public Art of the highest quality in the city centre and outer neighbourhoods”<sup>8</sup>

### 5.2.2 Approach and Funding

The Bristol Public Art Policy places Public Art within the planning and development process. While this can result in work that is integral within new development schemes, the policy also allows for the possibility of Public Art being non-building specific: it can encompass work that contributed to improved open public spaces, arts and health initiatives, and creative and neighbourhood renewal.

Bristol City Council is committed to supporting Public Art through the Development Control process – in Development briefs, the use of Planning Conditions and Section 106 planning agreements. This commitment has been subsequently confirmed in Supplementary Planning Document (SPD 4) (2005), and brought up to date in the Core Strategy (Adoption version, June 2011).

### 5.2.3 Implementation and Commissioning

As a result of BCC’s Public Art Policy, a Senior Public Art Officer and Art Project Manager were appointed within the Council. The role of the former was to write and assist with the development and delivery of Public Art policy; the latter was engaged with Legible City and project implementation. The Art Project Manager ceased, and the Senior Public Art Officer role was extended to cover projects commissioned in-house, as well as liaison with the planning department to secure funding and view planning applications. The Neighbourhood Arts Officers also carry out some work in the city – mostly temporary commissions – but do not have direct input into the planning process.

<sup>8</sup> BCC, Public Art Strategy, 2003, Section 1, Executive Summary

BCC's Public Art Policy includes provision of pre-application advice from this Public Art Officer with regard to Public Art strategies as part of planning proposals. In Knowle West, The Manual will provide a benchmark of expected outcomes to be incorporated into future pre-application advice.

The BCC Public Art Policy allows for a full range of commissioning processes including open submission, limited competition and direct invitation.<sup>9</sup>

### 5.3 **Bristol Legible City: You Are Here (1999); Building Legible Cities (2001); From Here to There (2001); Building Legible Cities: Making the Case (2003)**

Bristol Legible City is a 'concept to improve people's understanding and experience of the city through the implementation of identity, information and transportation projects integrated with artists' work'.<sup>10</sup> Significant detail and research on the legible city concept is contained in this suite of publications (1999-2003). From Here to There is an advisory document that promotes arts as a

*"practical tool for creating a humane and efficient public realm"*

The publication highlights ways in which art can have a positive effect on the city:

#### **Place identity and way finding**

Helping to create a stronger identity for places and neighbourhoods and aiding orientation, navigation and way finding.

#### **Exploration**

Encouraging exploration of the city, and increasing its attractiveness to visitors.

From Here to There invites developers, architects and professionals active in Bristol to contribute to the Legible City in a number of ways including through financial contributions to an independent charitable trust (The Bristol Legible City Trust) that was established to encourage and develop public art and design within Bristol. The Trust had the capacity to receive developer contributions for the fulfillment of Legible City aims. Since Legible City's inception, a number of works of art have been commissioned in Bristol as part of Legible City.

### 5.4 **Core Strategy**

The Core Strategy is the primary document in the Bristol Development Framework (BDF). The BDF will consider how the city will develop over the 15 to 20 years from 2009. The BDF documents will form part of the statutory Development Plan for the city. The Development Plan is used to help direct a range of implementation plans and decisions on planning applications.

<sup>9</sup> BCC Public Art Strategy, 2003, Section 2

<sup>10</sup> Bristol Legible City: From Here to There, 2001, p2

The Core strategy has a particular focus on South Bristol and makes a number of specific references to Knowle West. It also reiterates Bristol City Council's continued commitment to the provision of Public Art and its continued funding through future developer contributions. As such the Core Strategy is an important part of the policy ambitions that The Manual will help to fulfill over its 20-year lifespan.

#### 5.4.1 Commitment to Public Art

Policy BCS21 states that *“new development in Bristol should deliver high quality urban design. Development in Bristol will be expected:*

- Contribute positively to an area's character and identity, creating or reinforcing local distinctiveness.*
- Enable the delivery of permanent and temporary Public Art.”<sup>11</sup>*

The Manual contributes to the delivery of these two benefits in Knowle West.

#### 5.4.2 Funding and Delivery

One of the 'Development Principles' enshrined in the Draft Core Strategy is 'Infrastructure and Developer Contributions'. Specifically Policy BCS11 states *“Development and infrastructure provision will be coordinated to ensure that growth in the city is supported by the provision of infrastructure, services and facilities needed to maintain and improve quality of life and respond to the needs of the local economy.”<sup>12</sup>* The infrastructure, facilities and services to which development may contribute include:

- Public Art
- Cultural Facilities

The policy is to be delivered through the development management process.

Contributions will primarily be secured through the use of planning obligations, as set out in Section 106 of the Town and Country Planning Act 1990. This will be informed by SPD 4 'Achieving Positive Planning Through the use of Planning Obligations' (October 2005, see below), which provides the current policy context for securing developer contributions.

<sup>11</sup> Bristol City Council, Draft Core Strategy, 2009, p108

<sup>12</sup> Bristol City Council, Draft Core Strategy, 2009, pp78-79

### 5.4.3 Emerging Core Strategy Development Principles

The core strategy contains a series of Development Principles, many of which are relevant to the forthcoming regeneration of Knowle West. In following the Principles and Instructions outlined in Section 3 of The Manual, commissioned artists might contribute to, comment on or be relevant to the following Core Strategy Development Principles:

Core Strategy Development Principle	Principal / Instruction (Listed in Section 3)
BCS9 Green Infrastructure	Principle 4: Contribute to an environmentally and socially sustainable Knowle West Instruction 5: Intervene in community space Instruction 7: Play Instruction 10: Encourage use of green space Instruction 11: Adapt infrastructure
BCS12 Community Facilities	Principle 2: Use the character and resources of Knowle West within commissions Instruction 5: Intervene in community space Instruction 11: Adapt infrastructure Instruction 7: Play Instruction 9: Welcome
BCS13 Climate Change	Principle 4. Contribute to an environmentally and socially sustainable Knowle West Instruction 3: Influence change Instruction 4: Imagine the future
BCS14 Sustainable Energy	Principle 4. Contribute to an environmentally and socially sustainable Knowle West Instruction 2: Make the most of fallow Instruction 6: Make hay while the sun shines Instruction 11: Adapt infrastructure
BCS15 Sustainable Design and Construction	Principle 1: Create high quality artworks for Knowle West that will provide a physical, cultural and social legacy
BCS17 Affordable Housing Provision	Instruction 1: Tell a story of Knowle West Instruction 3: Influence change Instruction 8: Connect Knowle West, Bristol and Beyond Instruction 9: Welcome Instruction 12: Build on local character: mark the new with the old and Beyond



### 5.4.3 Core Strategy Development Principles *continued*

#### Core Strategy Development Principle

#### Principal / Instruction (Listed in Section 3)

##### BCS18 Housing Type

Principle 1: Create high quality artworks for Knowle West that will provide a physical, cultural and social legacy  
Principle 4: Contribute to an environmentally and socially sustainable Knowle West  
Instruction 1: Tell a story of Knowle West  
Instruction 3: Influence change  
Instruction 9: Welcome

##### BCS20 The effective and efficient use of land

Principle 4: Contribute to an environmentally and socially sustainable Knowle West  
Instruction 2: Make the most of fallow  
Instruction 8: Connect Knowle West, Bristol

##### BCS21 Quality Urban Design

Principle 1: Create high quality artworks for Knowle West that will provide a physical, cultural and social legacy  
Principle 2: Use the character and resources of Knowle West within commissions  
Principle 4: Contribute to an environmentally and socially sustainable Knowle West

##### BCS22 Conservation and Historic Environment

Principle 4: Contribute to an environmentally and socially sustainable Knowle West  
Instruction 1: Tell a story of Knowle West  
Instruction 6: Make hay while the sun shines  
Instruction 10: Encourage use of green space  
Instruction 12: Build on local character: mark the new with the old

##### BCS23 Pollution

Principle 4: Contribute to an environmentally and socially sustainable Knowle West  
Instruction 2: Make the most of fallow  
Instruction 4: Imagine the future  
Instruction 8: Connect Knowle West, Bristol and Beyond  
Instruction 10: Encourage use of green space

### 5.5 SPD 4: Achieving positive planning through the use of planning obligations (2005)

SPD 4 is a 'Supplementary Planning Document' within the Bristol Development Framework and will continue to inform the new Core Strategy (Adoption version, June 2011). SPD 4 includes details of the 'trigger for obligation' with regard to Public Art.

*"The provision of Public Art will be encouraged within the following types of development:*

- Residential developments containing 10 or more dwellings or on sites of greater than 0.1ha in size;*
- Commercial developments of over 1000m<sup>2</sup> of industrial, retail, hotel or leisure uses;*
- Significant public buildings and community facilities."* <sup>13</sup>

These triggers for obligation with regard to Public Art will apply to developments in Knowle West.

### 5.6 BCC Neighbourhood Arts Strategy and Community Strategy

The Manual also complements the longer-term delivery of BCC's Neighbourhood Arts Strategy and Community Strategy, contributing to Knowle West's communities and the neighbourhood's arts activities in the area

### 5.7 City Life: A Cultural Strategy for Bristol

Bristol's Public Art Policy and Neighbourhood Arts Strategy and the Knowle West Public Art Strategy all contribute to the strategic citywide aims of City Life, BCC's Cultural Strategy for Bristol. In its vision statement, City Life states that:

*"Culture... must be inclusive, active, vibrant, accessible, sustainable, exciting, global, local, fun, challenging, radical, aspirational and above all rooted in Bristol's uniqueness..."* <sup>14</sup>

There is a particular emphasis on local value –

*"Many opportunities for cultural expression or activity are best provided at a local level" – together with an aspiration for international impact – "[Bristol] is a city poised to become a European model for quality of life, built on cultural excellence."*

<sup>13</sup> SPD 4: Achieving positive planning through the use of planning obligations, 2005, p18

<sup>14</sup> City Life, p3

The KWPAS, with its combination of local value and international importance promotes the delivery of both these ambitions.

### 5.8 Other Bristol City Council Policies

The following Bristol City Council policies also support the provision of public art.

- PAN 9 Public Art and Development (January 1996)
- Bristol Local Plan (Adopted December 1997) L10 Arts and Entertainment: Public Art
- First Deposit Proposed Alterations To The Bristol Local Plan (February 2003) B5A Public Art



## 6 FUNDING FRAMEWORK



## 6.1 Section 106 and the Community Infrastructure Levy (CIL)

The Bristol Public Art Policy places Public Art within the planning and development process. While this can result in work that is integral within new development schemes, the policy also allows for the possibility of Public Art being non-building specific: it can encompass work that contributed to improved open public spaces, arts and health initiatives, and creative and neighbourhood renewal.

Bristol City Council is committed to supporting Public Art through the Development Control process – in Development briefs, the use of Planning Conditions and Section 106 planning agreements. This commitment is reflected in Supplementary Planning Document 4 (SPD4), 2005, and brought up to date with current planning changes in the Core Strategy (Adoption Version, June 2011). The Core Strategy re-iterates that Public Art is among the ‘the infrastructure, facilities and services to which development may contribute’, whether this is through Section 106 or the Community Infrastructure Levy (CIL).

Many planning authorities adopt a ‘place-wide’ rather than ‘development site specific’ approach to the support of Public Art commissions through Section 106, and, if used, the CIL would further enable this approach.

The area covered by the Knowle West Regeneration Framework is discreetly defined (see map in 3.1) and The Manual is predicated on a ‘place-wide’ approach to Public Art funded through Section 106, Planning Conditions and CIL in Knowle West. Projects funded by either mechanism must primarily take place within the red-line of the KWRF area.

Furthermore there are also opportunities for funding to support this Manual from sources outside of the KWRF red line in the form of third party grants and trusts (see 6.3 below).

The delivery of public art in Knowle West, through the Development Control process can be secured through the following means:

### **Planning Conditions and Planning Obligations (Section 106)**

Planning Conditions and Planning Obligations can be used to secure a requirement for a developer to implement Public Art to a specified value, as part of their development. The Council’s policy in respect of Public Art Planning Obligations is set out in SPD 4 and states the following:

**The provision of Public Art will be encouraged within the following types of development:**

- Residential developments containing 10 or more dwellings or on sites of greater than 0.1ha in size;
- Commercial developments of over 1000m<sup>2</sup> of industrial, retail, hotel or leisure uses;
- Significant public buildings and community facilities.



The requirement will be for developers to work with the Local Planning Authority (LPA) in pursuance of the Bristol City Council Public Art Policy and the approach set out in the Public Art Strategy for Knowle West (The Manual). As part of pre-application discussions developers will be encouraged to submit details on the provision of public art as part of their planning application, and their implementation will be secured through a planning obligation (condition).

### **Community Infrastructure Levy (CIL)**

CIL is a levy that Council's can introduce to fund the delivery of infrastructure. New development will be required to pay the levy, which will be based on the size of development. A proportion of all CIL received is to be allocated to a local pot so that communities in areas in which new development occurs can make decisions as to what local infrastructure they wish to see delivered. This will provide an opportunity for funding to be directed to Public Art schemes in the Knowle West area.

## **6.2 Funding – External and Self-Generated**

The provision of funding through the development control process will be the primary resource for the implementation of The Manual. Nevertheless the curator of the programme may be able to augment the budget for the programme through fundraising from external sources (such as lottery funders, other non-BCC statutory funders and private trusts and foundations)<sup>15</sup>. Such fundraising may be able to take place in collaboration with any cultural organisations working in partnership with the curator to deliver The Manual.

## **6.3 Sustainability**

The sustainability of resources for the delivery of The Manual is essential for the impact of the Public Art Programme in Knowle West to be maximised. The ability of Bristol City Council to forward fund aspects of the programme in advance of expected development would provide valuable support to the sustainability of the programme. Moreover the presence of a programme curator will offer both continuity of approach and enable other funding sources to be pursued in a strategic manner, again contributing to sustainability.

<sup>15</sup> See Appendix III for further details.

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7 RESEARCH +  
CONSULTEES

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## 7.1 Research

The Manual was written in early 2010 by General Public Agency after a three-month period research and consultation in Knowle West commencing autumn 2009.

### Urban Initiative Consultations

During September and October 2009, GPA participated in two Knowle West consultation events organised by Urban Initiatives:

- September 8th 2009 – Knowle West Futures Conference. This day-long attended by around 100 residents and stakeholders developed the work already done on the future of Knowle West by both the Knowle West Resident Planning Group and Urban Initiatives. It involved the development of the draft 'Vision' and draft 'Objectives' for Knowle West. These objectives encompassed areas such as housing, community life, employment opportunities, education, culture and transport.
- 29th September 2009 – Knowle West Team Workshop A. This afternoon workshop, attended by 30+ residents and stakeholders and run by Urban Initiatives, explored how the area could be best designed, to deliver the Knowle West vision and objectives. There was initial consideration of the best places for improvements like new employment locations, new education and community facilities, new housing, and better open green spaces, using the Urban Initiatives 'neighbourhood game'.

Both of these events served to provide a valuable general introduction to the complex context of Knowle West, and suggested ways in which art and cultural activity could contribute to the area.

### GPA Consultations

In November 2009 GPA hosted a half-day workshop at the Knowle West Media Centre. Invitations to attend were extended to members of the Knowle West Group and a further letter of invitation was circulated to a number of other interested residents and stakeholders by the Knowle West Media Centre.

The session took the form of a presentation and discussion. It was attended by around 20 people and explored different models of artistic practice in the context of regeneration and change. Clare Cumberlidge of GPA made an evening presentation at a public event at the KWMC, also on the subject of the role of public art in regeneration.

In addition to these events, GPA has had a series of conversations with stakeholders in Knowle West, Bristol City Council, and a number of Bristol-based arts organisations. The names of the individuals who were interviewed or who attended the November workshop are listed below. General Public Agency is grateful to all of these people for their valuable contributions.

## 7.2

**Consultees**

**Roisin Barrett**, Urban Initiatives

**Makala Campbell**, local resident / Communications and Digital Neighbourhoods Co-ordinator, Knowle West Media Centre

**Jim Cliffe**, Planning Obligations Project Manager, Bristol City Council

**Dane Comerford**, Public Engagement Officer, University of Bristol

**Karen DiFranco**, Co-Director, Plan 9

**Iris Eiting**, local resident

**Ruth Essex**, Neighbourhood arts Officer, Bristol City Council

**Penny Evans**, Assistant Director, Knowle West Media Centre

**Sean Griffiths**, Director, FAT Architects – Kingswear and Torpoint redevelopment

**Kate Gordon**, Communications Manager, Situations

**Amanda Harman**, photographer

**Carolyn Hassan**, Director, Knowle West Media Centre

**Kurt James**, Neighbourhood Manager - Knowle West, Bristol City Council

**Ken Jones**, local resident

**Angela Koch**, Urban Initiatives

**Suzanne Lacy**, artist

**Heather Leeson**, Planning Applications Group, Bristol Civic Society

**Mil Lusk**, local resident

**Simon Morrisey**, Director & Curator, WORKS|PROJECTS

**Paul O'Neill**, GWR Research Fellow, Situations

**Paul Owens**, Objective 2 Programme Manager, Bristol City Council

**Simon Poulter**, artist / Lead Artist, Archimedia, Keys Commissions, Knowle West Media Centre

**Aldo Rinaldi**, Senior Public Art Officer, Bristol City Council

**Dave Shoare**, local resident

**Michael Smith**, local resident

**Tom Trevor**, Director, AnolfiniAppendices

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## 8 APPENDICES

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11 12



## Bristol Visual Art Infrastructure Database – April 2011

Organisation Name	Type of Organisation	Postcode	Telephone	Website
Arnolfini	gallery / contemporary arts venue	BS1 4QA	0117 9172300	<a href="http://www.arnolfini.org.uk">www.arnolfini.org.uk</a>
Arts & Business	agency	BS1 5NU	0117 9290522	<a href="http://www.artsandbusiness.org.uk">www.artsandbusiness.org.uk</a>
Arts Matrix	S.W. agency	BS4 3EH	0117 915 0190	<a href="http://www.artsmatrix.org.uk">www.artsmatrix.org.uk</a>
Bristol Art Library	artists project of a mobile library of artist books			
Bristol's City Museum & Art Gallery	gallery	BS8 1RL	0117 922 3571	<a href="http://www.bristol.gov.uk/museums">www.bristol.gov.uk/museums</a>
Bristol Cultural Development Partnership	agency	BS8 3RA	01275 370816	<a href="http://www.artscouncil.org.uk/rfo/bristol-cultural-development-partnership/">http://www.artscouncil.org.uk/rfo/bristol-cultural-development-partnership/</a>
Bristol Diving School	artist-run space			
Centrespace	gallery & studios	BS1 1EA	07758746305 / 07530483089	<a href="http://www.centrespacegallery.com">www.centrespacegallery.com</a>
Cube Cinema	arts cinema & space	BS2 8JD	0117 9074190	<a href="http://www.microplex.cubecinema.com">www.microplex.cubecinema.com</a>
DRAW	artist-run drawing workshops			<a href="http://www.aliasarts.org/groups/advisoryservicegroupsDRAW.htm">www.aliasarts.org/groups/advisoryservicegroupsDRAW.htm</a>
Encounters	international short film & animation festival	BS1 5TX	0117 929 9188	<a href="http://www.encounters-festival.org.uk">www.encounters-festival.org.uk</a>
Field Art Projects	consultancy	BS6 6DN	0791 2 208791	<a href="http://www.fieldartprojects.com">www.fieldartprojects.com</a>
Green Arts Network	network			<a href="http://www.aliasarts.org/groups/advisoryservicegroupsGAN.htm">www.aliasarts.org/groups/advisoryservicegroupsGAN.htm</a>
HUT	artist critique group	BS1 6UX		<a href="http://www.aliasarts.org/groups/advisoryservicegroupsHUT.htm">www.aliasarts.org/groups/advisoryservicegroupsHUT.htm</a>
In Bristol Studio	artist/craft studios with woodwork, ceramics & textile facilities	BS5 9RD	0117 551650	<a href="http://www.inbristol.org">www.inbristol.org</a>
Jamaica Street Studios	artists' studios	BS2 8JP		<a href="http://www.jamaicastreetartists.co.uk/">http://www.jamaicastreetartists.co.uk/</a>
Jane Connarty	freelance curator	BS3 1PZ	0117 963 2089	<a href="http://www.formatnetwork.com">www.formatnetwork.com</a>
BV Studios	gallery	BS3 4DR		<a href="mailto:pennyajones@hotmail.com">pennyajones@hotmail.com</a> <a href="http://bvstudios.blogspot.com/">http://bvstudios.blogspot.com/</a>

Organisation Name	Type of Organisation	Postcode	Telephone	Website
Knowle West Media Centre	media centre	BS4 1NL	0117 9030444	<a href="http://www.kwmc.org.uk">www.kwmc.org.uk</a>
Mivart Street studios	artists' studios	BS5 6JE		<a href="http://www.mivartartists.co.uk">www.mivartartists.co.uk</a>
Paintworks	gallery/exhibition space hire	BS4 3EH		<a href="http://www.paintworksbristol.co.uk">www.paintworksbristol.co.uk</a>
Picture This moving image	commissioning agency & gallery	BS1 6UX	0117 9257010	<a href="http://www.picture-this.org.uk">www.picture-this.org.uk</a>
Plan 9	artist-run space	BS1 2PZ		<a href="http://www.plan9.org.uk">www.plan9.org.uk</a>
Royal West of England Academy	gallery	BS8 1PX	0117 973 5129	<a href="http://www.rwa.org.uk">www.rwa.org.uk</a>
Situations	commissioning agency	BS1 6UX	0117 930 4282	<a href="http://www.situations.org.uk">www.situations.org.uk</a>
South West Arts Marketing	S.W. agency	BS1 1UE	0117 927 6936	<a href="http://www.audiencesw.org">www.audiencesw.org</a>
Spike Associates	artist critique group	BS1 6UX	0117 929 2266	<a href="http://www.spikeisland.org.uk/associates">www.spikeisland.org.uk/associates</a>
Spike Island	artists' studios & gallery	BS1 6UX	0117 929 2266	<a href="http://www.spike-island.org.uk">www.spike-island.org.uk</a>
Spike Print Studio	artists' studios	BS1 6UX	0117 929 0135	<a href="http://www.spikeprintstudio.org">www.spikeprintstudio.org</a>
The Architecture Centre	gallery	BS1 4QA	0117 9221540	
Willis Newson	consultancy, arts in health	BS2 8SJ	0117 924 7617	<a href="http://www.willisnewson.co.uk">www.willisnewson.co.uk</a>
Watershed	media centre	BS1 5TX	0117 9276444	<a href="http://www.watershed.co.uk">www.watershed.co.uk</a>
WORKS PROJECTS	gallery	BS1 6UX	07714 480849	<a href="http://www.worksprojects.co.uk">www.worksprojects.co.uk</a>

## Definition of Terms

### Public Art

Public art is art that operates in the public sphere. The term has in the past been used to describe sculpture and interventions in areas physically accessible to the general public, but over the last three decades, as artistic practices have considerably evolved, it has come to describe what is now a very broad field of work outside a gallery setting. Now the term may include material products such as books, posters or sculptures; a process or ongoing interaction with a community; an intervention into infrastructure or media; or a public events like meetings, fetes or performances. It also encompasses socially engaged artistic practices that involve a public in their making, exploring issues directly relevant to their lives. Since the 1990s many local authorities have started to commission public art within regeneration and cultural development programmes.

### Art Commission

A commission is a piece of work undertaken by an artist, for a client. The artist is contracted and paid by the client (or group of clients) and usually asked to respond to a brief that relates to a particular place, time, social situation or scenario. An artist may be selected via direct invitation, or by open or closed competition. A commission may relate to any kind of artistic practice, from ephemeral, socially engaged processes, to permanent artworks, and a good brief will be open enough to allow for artistic freedom and development. The term commission generally applies to the making of a new artwork, but may include the re-staging of existing artworks.

### Art Programme

An art programme is a series of artworks or art projects scheduled over a defined period of time. It applies both to short events such as one-night film programme, and longer term art commissioning programmes that develop over a number of years. A programme may explore a specific theme, or it may have several strands or aims to be achieved by the project as a whole. A curator, or another person with a specialist knowledge or interest, may establish this theme or direction, and a curator or coordinator will also manage planning, coordination and development with artists, clients, participants, partner organisations, venues, funders and local authorities – before, during and after a programme.

### Art Strategy

An art strategy lays out an overarching framework and vision for the way a programme will take shape. It is generally developed in response to research into a specific place and context, and is best informed by a wider understanding of good practice. A strategy may identify a set of terms and principals under which a programme or series of programmes are to be developed, in order to ensure continuity, cohesiveness and quality

## Funders – January 2010

## Funding Directories

<b>Association of Charitable Foundations</b> <a href="http://www.acf.org.uk">www.acf.org.uk</a>	ACF is the leading association for charities in the UK who provide grants. ACF also provides a list of trusts and charities. The website contains extra advice on applying for grants.
<b>The Directory of Social Change</b> <a href="http://www.dsc.org.uk">www.dsc.org.uk</a>	Includes a link to funding resource websites. The DSC publishes several funding guides and handbooks.
<b>Association of Arts Fundraisers</b> <a href="http://www.fundraisers.org">www.fundraisers.org</a>	A national organisation for all those whose job it is to raise money for the arts. Members who pay an annual membership fee, have access to funding information on the Association's website, and can attend training sessions and meetings on topics such as Neighbourhood Renewal, Environment & Regeneration.
<b>Access Funds</b> <a href="http://www.access-funds.co.uk">www.access-funds.co.uk</a>	Information on the latest funding information from Central Government, National Lottery, devolved governing bodies, EU and quangos.
<b>FunderFinder</b> <a href="http://www.funderfinder.org.uk">www.funderfinder.org.uk</a>	FunderFinder distributes software to identify charitable trusts that give money to charities, voluntary and community groups. The software is available on licence for a fee and annual update fee, costs variable according to type of organisation.
<b>Funding Information</b> <a href="http://www.fundinginformation.org">www.fundinginformation.org</a>	Fundraising information for charities, voluntary organisations, community groups, local authorities, social enterprises and other not for profit organisations in the UK.
<b>UK Fundraising</b> <a href="http://www.fundraising.co.uk">www.fundraising.co.uk</a>	UK Fundraising News including a free fortnightly e-mailed newsletter.
<b>Home Office</b> <a href="http://www.governmentfunding.org.uk">www.governmentfunding.org.uk</a>	The online portal to grants for the voluntary and community sector from the following funders: <ul style="list-style-type: none"> <li>• Cabinet Office</li> <li>• Department for Children, Schools and Families</li> <li>• Department for Communities and Local Government</li> <li>• Department for Environment, Food and Rural Affairs</li> <li>• Department for International Development</li> <li>• Department of Health</li> <li>• Foreign and Commonwealth Office</li> <li>• HM Revenue &amp; Customs</li> <li>• Home Office</li> <li>• Ministry of Defence</li> <li>• Ministry of Justice</li> <li>• Government Offices for the Regions</li> </ul>
<b>Funding Agents</b> <a href="http://www.fundingagents.com">www.fundingagents.com</a>	Funding Agents Sourcebook is used by people and organisations looking for money by way of grants, awards, government and lottery funding in the UK. It is available exclusively from this site.

Fundlers – January 2010 *continued*

## Funding Directories

<b>Fit4Funding</b> <a href="http://www.fit4funding.org.uk">www.fit4funding.org.uk</a>	The fit4funding website provides help and advice for community groups and voluntary organisations who are seeking funding.
<b>Funders Online</b> <a href="http://www.fundersonline.org">www.fundersonline.org</a>	Provides a range of funding information including a directory to the site of European foundations and corporate funders.
<b>Regeneration &amp; Renewal</b> <a href="http://www.regen.net/resources/funding/">www.regen.net/resources/funding/</a>	Information about more than 60 regeneration funding streams.
<b>Savage Europe</b> <a href="http://www.savage-europe.org.uk">www.savage-europe.org.uk</a>	Designed to provide up-to-date information about European funding, offering impartial and independent advice and technical support for all voluntary and community organisations seeking European Social Fund (ESF) Funding.
<b>Government Funding Guide</b> <a href="http://www.j4b.co.uk">www.j4b.co.uk</a>	Search the j4b UK grants database for government and European funding for small and medium sized businesses.
<b>Sponsorship / Corporate Funding Source Book</b> <a href="http://www.hollis-sponsorship.com">www.hollis-sponsorship.com</a>	The definitive guide to the UK's top sponsoring and donating companies, plus sponsorship opportunities, specialist consultancies and services. Online section has private access subject to subscriptions being paid. Annual yearbook produced.
<b>European Cultural Foundation</b> <a href="http://www.eurocult.org/we-supportcultural-cooperation/grants/">www.eurocult.org/we-supportcultural-cooperation/grants/</a>	EU Culture Programme - <a href="http://www.culturefund.eu">www.culturefund.eu</a> A website provided by EUCLID as the UK cultural contact point for the EU Culture Programme 2007–2013. It gives examples of projects and activities funded by the programme.



Funders – January 2010 *continued***National Funding**

<b>Arts Council England</b> <a href="http://www.artscouncil.org.uk">www.artscouncil.org.uk</a>	The national body for the arts in England. ACE distributes public money from government and the lottery to artists and arts organisations, both directly and through the 10 Regional Arts boards. Grants for the Arts – Individuals & Organisations provides funding for arts activity (amounts vary between £2,000 to £30,000 in any one year), capital projects (amounts from £2,000 to £100,000) and organisational development (up to a maximum of £30,000).
<b>National Lottery – Big Lottery Fund and HLF</b> <a href="http://www.biglotteryfund.org.uk">www.biglotteryfund.org.uk</a> <a href="http://www.hlf.org.uk">www.hlf.org.uk</a>	Funding for community groups and to projects that improve health, education and the environment. Small grants distributed through the Awards for All programme. The Heritage Lottery Fund also distributes a share of the income from the National Lottery to projects aimed at preserving and making accessible the nation's heritage.
<b>Neighbourhood Renewal – Community Chests</b> <a href="http://www.neighbourhood.gov.uk">www.neighbourhood.gov.uk</a>	Small grants 88 most deprived areas in the UK, for community groups with projects to renew their own neighbourhoods.
<b>Landfill Communities Fund</b> <a href="http://www.entrust.org.uk/home/lcf">www.entrust.org.uk/home/lcf</a>	A scheme to enable landfill site operators to redirect up to 20 per cent of their landfill tax liability to environmental projects.
<b>Local Strategic Partnerships</b> <a href="http://www.communities.gov.uk/lsp">www.communities.gov.uk/lsp</a>	Mainstream regeneration funding
<b>Community Empowerment Fund</b> <a href="http://www.neighbourhood.gov.uk">www.neighbourhood.gov.uk</a>	Funding to pay for activities such as outreach, surveys and training, and to support the local infrastructures which will allow people to get together to express their views and develop solutions.
<b>Arts &amp; Humanities Research Council</b> <a href="http://www.ahrc.ac.uk">www.ahrc.ac.uk</a>	Supports academic research that furthers understanding of human culture and creativity.

Funders – January 2010 *continued***European Funding**

ERDF (European Regional Development Fund)  
[www.communities.gov.uk/citiesandregions/european/europeanregionaldevelopment/](http://www.communities.gov.uk/citiesandregions/european/europeanregionaldevelopment/)

Aimed at economic regeneration projects promoted by the public sector.

ESF (European Social Fund)  
[www.esf.gov.uk](http://www.esf.gov.uk)

ESF is aimed at Reducing unemployment; Improving and developing the skills of employed people; Investing in industrial or rural areas which are in decline; Investing in areas with low economic development

Culture Programme 2007-2013  
[www.euclid.info](http://www.euclid.info)

Provided by EUCLID, the UK Cultural Contact Point (CCP)

European Commission MEDIA Programme  
[www.ec.europa.eu/media](http://www.ec.europa.eu/media)

MEDIA is the EU support programme for the European audiovisual industry

Funders – January 2010 *continued*

## Charitable Trusts and Foundations

<b>Age Concern</b> <a href="http://www.ageconcern.org.uk/AgeConcern/grant_giving.asp">www.ageconcern.org.uk/ AgeConcern/grant_giving.asp</a>	Small grants programme
<b>Aggregates Levy Sustainability Fund</b> <a href="http://www.naturalengland.org.uk/conservation/grants-funding/alsf.htm">www.naturalengland.org.uk/ conservation/grants-funding/alsf. htm</a>	Natural England's ALSF Grant Scheme aims to support projects that reduce the effects of aggregate extraction on local communities and the natural environment.
<b>Art Fund</b> <a href="http://www.artfund.org">www.artfund.org</a>	Grants for UK public collections accredited with the Museums,
<b>Arts &amp; Business</b> <a href="http://www.aandb.org.uk">www.aandb.org.uk</a>	Libraries and Archives Council (MLA).
<b>CABE</b> <a href="http://www.cabe.org.uk">www.cabe.org.uk</a>	Funding opportunities for imaginative teaching about architecture and the design of buildings and green spaces
<b>Calouste Gulbenkian Foundation</b> <a href="http://www.gulbenkian.org.uk">www.gulbenkian.org.uk</a>	The Innovation Fund supports innovative ideas and unusual partnerships across our cultural, educational and social interests.
<b>Church and Community Fund</b> <a href="http://www.churchandcommunityfund.org.uk">www.churchandcommunityfund. org.uk</a>	Funding for church community projects
<b>Clore Duffield Foundation</b> <a href="http://www.cloreduffield.org.uk">www.cloreduffield.org.uk</a>	The Foundation concentrates its support on education, the arts, museum and gallery education, art and design education, health, social welfare and disability.
<b>Clore Duffield</b> <a href="http://www.cloreduffield.co.uk">www.cloreduffield.co.uk</a>	Performing arts awards for youth groups and schools
<b>Community Spaces</b> <a href="http://www.community-spaces.org.uk">www.community-spaces.org.uk</a>	Grants programme managed by Groundwork UK helping community groups create or improve green and open space
<b>Contin You</b> <a href="http://www.continyou.org.uk">www.continyou.org.uk</a>	Community learning grants
<b>Crafts Council</b> <a href="http://www.craftscouncil.org.uk">www.craftscouncil.org.uk</a>	Awards for craft practitioners and entrepreneurs
<b>Daiwa Foundation</b> <a href="http://www.dajf.org.uk">www.dajf.org.uk</a>	Grants to promote education links between England and Japan
<b>Department for Communities and Local Government</b>	Community leadership fund
<b>Drinkaware Trust</b> <a href="http://www.drinkaware.co.uk">www.drinkaware.co.uk</a>	Funding to promote responsible drinking at a local level
<b>Eco-Schools</b> <a href="http://www.eco-schools.org.uk">www.eco-schools.org.uk</a>	Support for Schools to become eco friendly

Funders – January 2010 *continued*

## Charitable Trusts and Foundations

<b>Esmee Fairburn Foundation</b> <a href="http://www.esmeefairbairn.org.uk">www.esmeefairbairn.org.uk</a>	Supports arts provision in two main areas of interest: Serving Audiences and Supporting Artists, particularly in under-served geographical areas, and for proposals that include new and risktaking work, education and reaching out to new audiences.
<b>Foundation for Sport and the Arts</b> <a href="http://www.fsa.gov.uk">www.fsa.gov.uk</a>	The FSA seeks, through its funding of sport and the arts, to increase participation in and enjoyment of sport and the arts. It will consider applications for both capital and revenue funding.
<b>Foyle Foundation</b> <a href="http://www.foylefoundation.org.uk">www.foylefoundation.org.uk</a>	The Foundation includes the arts as one of its priorities, though its grant-giving leans heavily towards performing rather than visual arts
<b>Futurebuilders</b> <a href="http://www.futurebuilders-england.org.uk">www.futurebuilders-england.org.uk</a>	Support and investment for third sector organisations
<b>Henry Moore Foundation</b> <a href="http://www.henry-moore-fdn.co.uk">www.henry-moore-fdn.co.uk</a>	Grants for commissioning artists to make new work for permanent or temporary display, indoors or out; as well as grants for research, publications and fellowships.
<b>Irish Youth Foundation</b> <a href="http://www.iyf.org.uk">www.iyf.org.uk</a>	Social welfare grants the youth of Irish communities
<b>Jerwood Foundation</b> <a href="http://www.jerwood.org">www.jerwood.org</a>	A major sponsor of all areas of the performing and visual arts, associated with support for national institutions and seedfunding, rather than one-off events or festivals.
<b>Joseph Rowntree Foundation</b> <a href="http://www.jrf.org.uk">www.jrf.org.uk</a>	One of the largest social policy research and development charities in the UK.
<b>Local Heritage Initiative</b> <a href="http://www.lhi.org.uk">www.lhi.org.uk</a>	The Local Heritage Initiative helps communities bring their local heritage alive.
<b>NESTA</b> <a href="http://www.nesta.org.uk">www.nesta.org.uk</a>	NESTA currently runs a number of award programmes, which support everyone from inventors and engineers to filmmakers and musicians.
<b>Njoya Foundation</b> <a href="http://www.njoyafoundation.org.uk">www.njoyafoundation.org.uk</a>	Support for African and Afro-Caribbean youth achievements
<b>Ofcom</b> <a href="http://www.ofcom.org.uk">www.ofcom.org.uk</a>	Grants for community radio
<b>Paul Hamlyn Foundation</b> <a href="http://www.phf.org.uk">www.phf.org.uk</a>	Support for initiatives in all parts of the UK which address inequality of access and lack of opportunity to experience and enjoy the arts, particularly for young people.
<b>Peter De Haan Charitable Trust</b> <a href="http://www.pdhct.org.uk">www.pdhct.org.uk</a>	Funding for community improvement schemes
<b>PRS Foundation For New Music</b> <a href="http://www.prsformusicfoundation.com">www.prsformusicfoundation.com</a>	

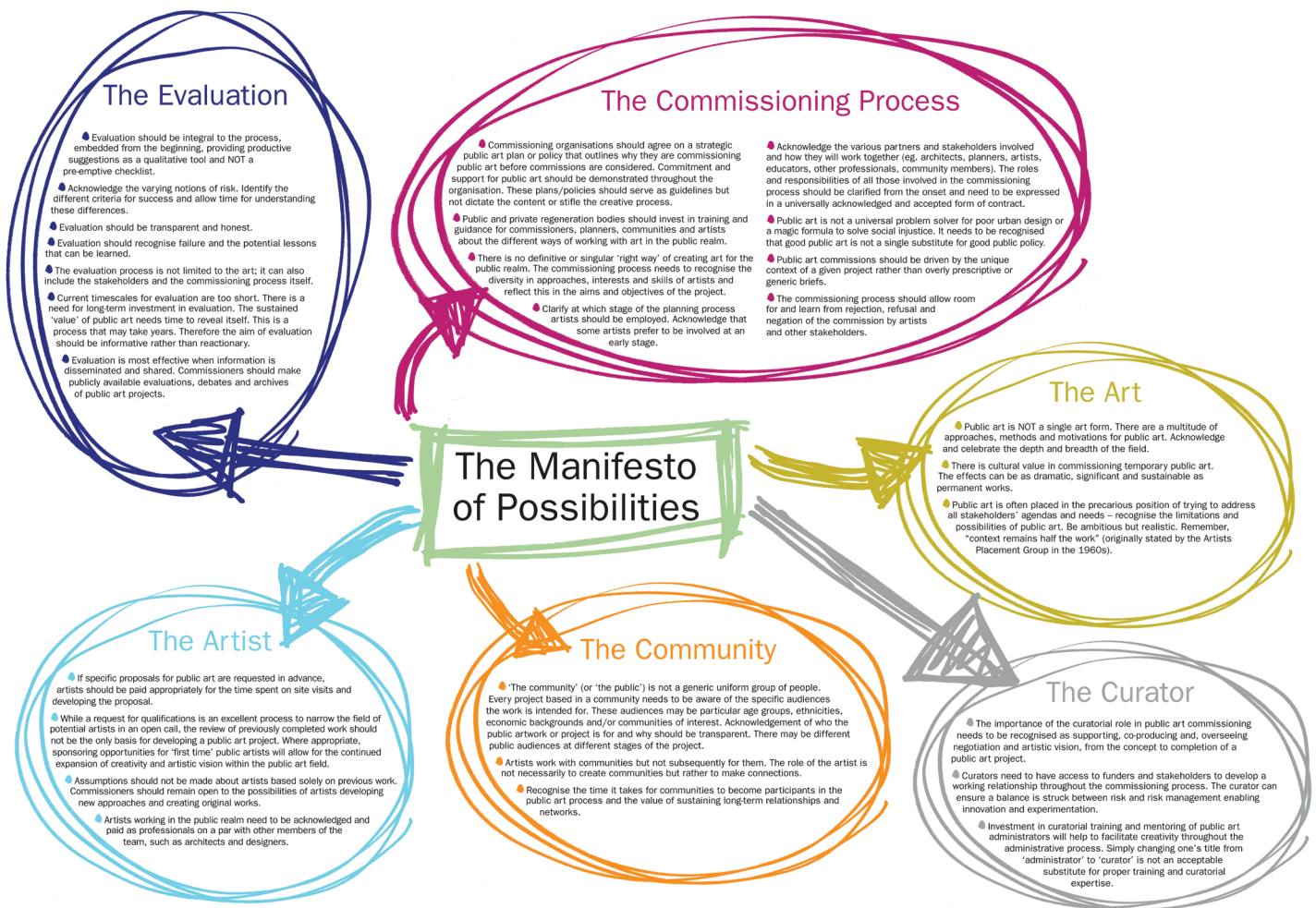
Funders – January 2010 *continued*

## Charitable Trusts and Foundations

<b>Road Safety Partnership Grant Scheme</b> <a href="http://www.dft.gov.uk/pgr/roadsafety/rspg/">www.dft.gov.uk/pgr/roadsafety/rspg/</a>	Department of Transport funding for road safety schemes
<b>Samling Foundation</b> <a href="http://www.samling.org.uk">www.samling.org.uk</a>	Investment in youth and the pursuit of artistic excellence.
<b>The Baring Foundation</b> <a href="http://www.baringfoundation.org.uk">www.baringfoundation.org.uk</a>	Funding for arts organisations working with refugees
<b>The Elephant Trust</b> <a href="http://www.elephanttrust.org.uk">www.elephanttrust.org.uk</a>	For organisations and individuals, maximum £2,000 grants for the extension of creative endeavour and initiative.
<b>The John Ellerman Foundation</b> <a href="http://www.ellerman.org.uk">www.ellerman.org.uk</a>	Arts funding, in 2009 for Music and Opera, Museums and Galleries, and Theatre and Dance.
<b>The Rayne Foundation</b> <a href="http://www.raynefoundation.org.uk">www.raynefoundation.org.uk</a>	The Rayne Foundation offers grants to organisations in the areas of arts, education, and social welfare.
<b>Torch Trophy Trust</b> <a href="http://www.torchtrophytrust.org">www.torchtrophytrust.org</a>	Funding to encourage sports voluntary projects
<b>Trusthouse Charitable Foundation</b> <a href="http://www.trusthousecharitablefoundation.org.uk">www.trusthousecharitablefoundation.org.uk</a>	Grants for Health Care & Disability, Community Support and Education and the Arts
<b>UnLtd</b> <a href="http://www.unltd.org.uk">www.unltd.org.uk</a>	UnLtd's Millennium Awards provide practical and financial support to social entrepreneurs in the UK.
<b>Visiting Arts</b> <a href="http://www.visitingarts.org.uk">www.visitingarts.org.uk</a>	A national agency for promoting the flow of international arts into the UK and developing related cultural links. Funding is aimed at UK-based promoters and venues who invite overseas artists and art projects.
<b>Wellcome Trust</b> <a href="http://www.wellcome.ac.uk">www.wellcome.ac.uk</a>	The Arts Awards scheme supports imaginative and experimental arts projects that investigate biomedical science.
<b>Yapp Charitable Trust</b> <a href="http://www.yappcharitabletrust.org.uk">www.yappcharitabletrust.org.uk</a>	Grants for charities that support the youth and elderly
<b>YouthBank</b> <a href="http://www.youthbank.org.uk">www.youthbank.org.uk</a>	Funding for youth projects that are run by young people

## Guidelines for Public Art Commissioning

Developed by Sophie Hope and Cameron Cartiere at Birkbeck, University of London



for more detailed version visit  
[www.manifestoofpossibilities.co.uk](http://www.manifestoofpossibilities.co.uk)



## Job Description

<b>Job Title</b>	Curatorial Fellow
<b>Contract</b>	Three years, self-employed, part-time
<b>Main purpose of the job</b>	The Curatorial Fellow will research and develop pioneering models of working with artists and local organisations in Knowle West. They will be responsible for curating and coordinating permanent, temporary and durational artworks in Knowle West.
<b>Reports to</b>	Senior Public Art Officer, Bristol City Council
<b>Placement with</b>	Knowle West Media Centre
<b>Liaises with</b>	Advisory Panel

Knowle West is a low-density neighbourhood with generous open space, much of which was built in the 1930s on garden city principles. However, over time there has developed a lack of legibility arising from an absence of recognisable landmarks, non-economically-viable amenity centres, under-used and poorly maintained open spaces, and poor connectivity – both within Knowle West and with the rest of Bristol. The area is undergoing extensive regeneration for which there is wide-ranging resident engagement. The public art programme plays a key part in this process of change.

The Curatorial Fellow is an arms-length post within Bristol County Council. The post is hosted in the offices of Knowle West Media Centre. Forward funding is being provided by Bristol City Council to get the programme started, but the Curatorial Fellow will be required to fundraise further for the programme.

An advisory panel will provide support and mentoring to the Curatorial Fellow. The panel includes the Senior Public Art Officer at BCC, the Director of the Knowle West Media Centre, the Director of a leading Bristol visual arts organisation, a representative of Situations (University of the West of England), a Bristol-based artist, and an international artist and local residents.

### The Programme

The Curatorial Fellow is expected to develop a number of public art commissions in the physical sites or social contexts of Knowle West. They may be permanent additions to community buildings, temporary events in the public realm or landscape projects. They can take any form, from poems, wayfinding systems, social networking programmes, temporary constructions, weathervanes etc.

### The Manual: A Public Art Strategy for Knowle West

The commission programme is to be developed in line with The Manual: A Public Art Strategy for Knowle West (General Public Agency, 2010).

The Manual outlines a twenty-year vision, including four principles for the commissioning of public art in Knowle West. These principles are to be employed as a guide for the implementation of an innovative programme of temporary and permanent public art commissions over the next 20 years:

- 1 Create high quality artworks for Knowle West that will provide a physical, cultural and social legacy
  - 2 Use the character and resources of Knowle West within commissions
  - 3 Embrace the local and international
  - 4 Contribute to an environmentally and socially sustainable Knowle West
- The Manual also sets out the following Instructions. Each commission must address one of the Instructions, and each Instruction must be addressed at some point within the 20-year programme.

### Instructions

- 1 Tell a story of Knowle West
- 2 Make the most of fallow
- 3 Influence change
- 4 Imagine the future
- 5 Intervene in community space
- 6 Make hay while the sun shines
- 7 Play
- 8 Connect Knowle West, Bristol and Beyond
- 9 Welcome
- 10 Encourage use of green space
- 11 Adapt infrastructure
- 12 Build on local character: mark the new with the old

### Main duties

#### Curatorial

- Commission high-quality artworks for Knowle West, in keeping with the vision outlined in The Manual: A Public Art Strategy for Knowle West
- Commission an identity for the public art programme
- Work with Bristol City Council to develop and implement a strategic long-term public art programme in Knowle West
- Develop and maintain relationships with artists, community groups, local people, regional bodies and strategic organisations
- Keep up-to-date with current issues and developments in contemporary art
- Keep up-to-date with current developments in public art, public

## space and regeneration

- Keep up-to-date with the contemporary art scene in Bristol and the region
- Coordinate the documentation and archiving of projects
- Plan for the upkeep and maintenance of permanent works
- Administration
- Deal with all correspondence and contracts for artists involved in the programme
- Liaise with artists and local organisations
- Inform and liaise with Bristol City Council Arts and Planning departments about projects and provide them with all of the essential information, including risk assessments
- Monitor and provide evaluation and documentation of all artworks
- Manage public relations: website, marketing and dissemination
- Be responsible for documenting and archiving materials.

**Budgeting and Finance**

- Manage project budgets ensuring that all expenditure is within agreed budgets approved by BCC
- Administer invoices and maintain Excel spread sheets.

**Fundraising**

- Write applications to Trusts and Foundations, Sponsors, City Council and Arts Council England
- Provide monitoring and evaluation of all workshops and projects.

**Personal Specification****Skills & Experience**

- Excellent knowledge of modern and contemporary art
- Awareness of issues relating to public space, engagement, participation
- Experience of working professionally as a curator
- Experience of managing complex programmes
- Experience of speaking in public to a wide range of audiences about contemporary art

**Skills and Abilities**

- Excellent communications skills and an ability to assist other professionals to learn from experience
- Ability to work effectively on own initiative and as part of multi-disciplinary team
- Well organised and able to work on several projects simultaneously
- Ability to work to deadlines
- Ability to interpret the work of contemporary artists and make often complex ideas clear to a wide audience
- Effective written communication skills

- ICT skills sufficient to use a word processor and a database package
- Ability to initiate partnerships and develop networks in other fields related to contemporary art

**Fundraising**

- Experience of and confidence in generating funding from a variety of sources

**Desirable Experience**

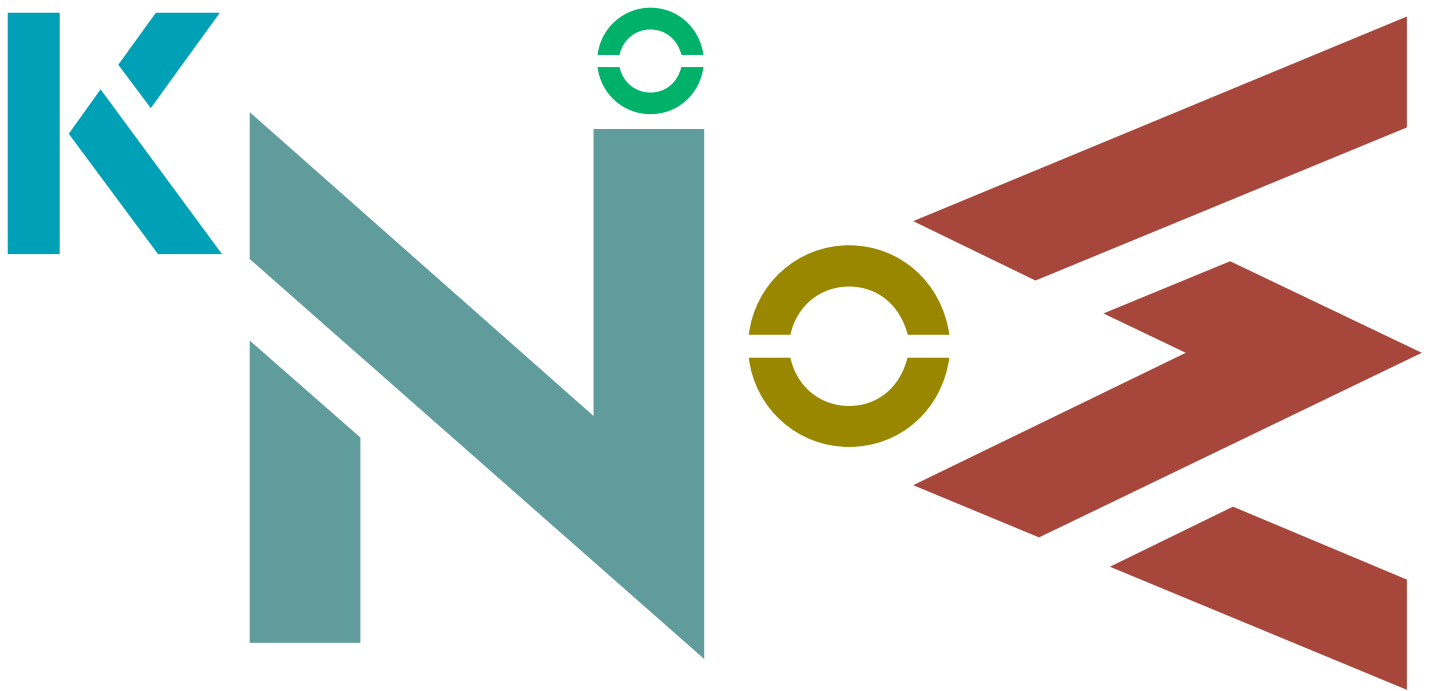
- Some awareness of the challenges and possibilities of working within a local context and with a number of stakeholders

**Education**

- A Postgraduate qualification in a related subject:- curatorial studies, contemporary art history or other related subject.

**Or**

- A significant period working as a curator working within the specialism of contemporary art



THE MANUAL

