Children's Campus Public Art Shed project: Evaluation

Evaluation Report

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September 2008

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COMMUNITY AT HEART

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1   Executive Summary

1.1 Project background

Annie Lovejoy and Mac Dunlop were commissioned in June 2006 via competitive interview to develop and produce public artwork to be integrated into the new Barton Hill School and Children's Centre. The interview included an observed workshop with the Arts group who had been involved in selecting and short listing the project artists. The panel included representatives from the school, Community at Heart and the architects.

Annie and Mac have worked in response to the artist's brief and contractual targets in order to develop work that is relevant to the context of Barton Hill school and community. This has resulted in works on the school glazing that recall the processes and participation of the arts group. The images are sourced entirely from children's involvement in the project. A sculptural audio responsive light feature has also been produced that has been designed to reflect the ecological focus of the new building. Accompanying these physical works is a web resource (http://shedsite.wordpress.com) that traces the progress of the building and artworks whilst also providing information on local initiatives and educational curricular activities related to ecology.

1.2   Outcomes

> **"Harley: When was the last time you did your best art?**
> **Salma: The one when we done that thing with Mac and Annie, the windows." (Appendix 1: Discussion with Barton Hill Art group)**

The outcomes of the project have been diverse and numerous but can be summarised as follows:

1.2.1 For Participants (Pupils in the art group)

- Familiarisation and sense of ownership for their new school, with consequent implications for both their positive engagement in school and their sense of responsibility for the new building.
- Introduction to a variety of potential vocations and professions and consequently a potential extension of their horizons.
- Sense of their own potential to inform such work and consequent confidence building.
- Familiarisation with public art and with professional artists' practice.
- Support in developing their own artistic practice.

1.2.2 For Partners

Community at Heart
The project has successfully addressed the five key themes of Community at Heart as is evidenced in section 3.1 of this report.

RiO
RiO's ambitions for the project were to explore stakeholder engagement through public art, particularly around young people, with young people at the centre, making core decisions about what effects them and working creatively with teachers and artists. The members of the art group have clearly been engaged by the project in ways that have introduced them to public art, architecture, construction and their new school building, and through which they have informed the development of the public art. However, the ambitions for this project in terms of wider participation were not realised as is explored in section 4 of the report. The learning from this project has been of great use value to RiO, especially in their role within the public art process of Building Schools for the Future.

Artists
The project has presented an opportunity for the artists' professional development as is articulated in section 3.2 of this report.

Construction team
For Pearce construction the outcomes of the project have been significant, as the work has ensured a sense of ownership of the building amongst the local community: "…it means the children's touch is on the building, it's a way of them putting their mark on it." This has enabled the construction process to be take place without any vandalism or graffiti hampering progress: "They have then told their families about it and so the community have a sense of it being their building which has meant there haven't been any major issues with things like vandalism." Jason Pow of Pearce construction has also articulated his intention to extend such an approach into future construction projects. The project has therefore had significant impact for the construction company and the way that they intend to do things in the future.

Architects
The architects have benefited from the project in ways similar to Pearce construction, and have commented that: "Having young people involved in creative processes is something that we are always keen to do, but at Barton Hill we have done this more than ever before. Now, our ongoing and future programme of work, for example, at schools in Wolverhampton, is such that our work at Barton Hill has definitely helped us to secure the work and to use an active consultation process as an integral part of our approach. It has expanded on the idea and informed our development of active consultation processes."

School
The impact of the project for the school has been limited by the pressures on the school in terms of the amount of time any member of staff was able to

commit or contribute. As is outlined in section 4 of this report, issues around timing and communication have led to the project being limited in terms of the amount of impact it could have on the school community outside of the 'art group'. However, the public art that has been made and installed in the new school has been widely acknowledged as having positive impact on and for the school.

1.3   Issues

"The main things were about people buying into the values that underpin a project and about the length of time that these projects take and how people then change in terms of roles and posts changing and people leaving their jobs and how you have to be prepared for this challenge and the impact it has…"(Appendix 1: Interviews: Kim Tilbrook)

The main issues that have been highlighted through the evaluation process are as follows:

- Communication
- Managing changes of roles and individuals involved
- Timing and managing busy periods
- Establishing shared ethos, priorities, expectations and trust between all partners
- The unpredictability of the use of new space

Ways of addressing these issues in future projects are outlined in section 5: recommendations. However, it is clear that the pivotal issue has been about the differences between partners in terms of the extent to which this project has been a priority and the disparity between some partners in terms of expectations. What is therefore implied, is a need to ensure greater consensus amongst all partners at the outset of any project regarding approach, timing, ambition, expectations and priorities, if an inclusive and participatory process is to be successful:

> "Normally we would try to encourage more discussion and conversation with interested parties, such as teachers and staff, local community etc. It is apparent that while 'participatory' processes tick boxes in the commissioning of public art, resources are not always in place that allow time for that participation from interested parties."
> (Appendix 1: Interviews: Mac Dunlop)

2   Introduction

The Public art project at Barton Hill Children's campus is an intervention that has been facilitated by artists Annie Lovejoy and Mac Dunlop. The work has aimed to involve pupils at Barton Hill infants and junior schools in the development of public art content for their new, shared school, the Children's campus. Annie and Mac use a process led approach, whereby the direction, scope and content of the product develops organically through ongoing dialogue and exchange with a range of relevant participants, partners and stakeholders. This report aims to provide an overview of the project, the extent to which different stakeholders and partners' aims were met and the impact of the work for those involved. It also aims to evidence the issues there were and identify how some issues limited the feasibility and potential of the process led approach. The report concludes with recommendations based on the successes and issues that have been highlighted.

Project Background

Community at Heart responded to a Campus governing body meeting by working with Bristol Creative Partnerships (now RiO) to develop a strategy for a public art project. A steering group was established including teachers and other partners and stakeholders. A pupil commissioning group was also identified, which included pupils from both the infant and primary school. Pupils from the primary school were existing members of the school's 'art group'. Artists were then short listed and interviewed, and Annie Lovejoy and Mac Dunlop were appointed. Annie and Mac then worked with the pupil commissioning group (the 'art group') in a variety of ways, including site visits to the new school as it was being built and employing other artists to facilitate additional workshops to broaden the experience of the young people involved. Through the process the pupils in the art group also engaged in exchange with the architects and the construction team. This enabled the pupils to have informed input into the ideas for the public art that Anne and Mac would make for the pupils' new school.

Evaluation Approach

The 'process generated' evaluation approach reflected the process led approach of the artists. The process generated approach to evaluation identifies and utilises relevant project opportunities for reflective dialogue. For example, in preparing a presentation to deliver to the whole school, the pupils participating in the public arts project needed to reflect upon their experience of the work in order to identify and articulate what had been important and useful about it. The need to present something to the whole school meant that this was a meaningful basis for reflection. The outcomes from such processes are included in Appendix 1. Also contained in Appendix 1 are interviews with people involved in the project process and development. This report contains representative extracts from the appendix to evidence the claims made and illustrate the conclusions drawn.

3   Outcomes

"Although the wider school community did not get as involved as originally intended, I think the art group had a consistent and high quality experience from start to finish. The outcome is that there is artwork all over the school made by children who attend and this must give them a real sense of ownership." (Appendix 1: Interviews: Sarah Winch)

3.1   Outcomes relating to Community at Hearts Aims and Objectives

Community at Heart is the company set up to administer the £50 million New Deal for Communities (NDC) grant allocated for the period 2000-2010 for Barton Hill, Lawrence Hill, Redfield and The Dings.

The New Deal for Communities was designed to address five key national themes. This section of the report considers and offers evidence of, the impact of the project on these themes.

The specific ambitions of Community at Heart for this project were "for the project to be a participatory process with key stakeholders who would be consulted on a regular basis throughout the project to develop artwork for the new building. It was also about establishing the common identity for the new school." (Appendix 1: Interviews: Sarah Winch) The extent to which the project has met this specific ambition is considered in following sections of this report.

- **Theme 1: Poor job prospects**

In the context of a primary school the potential to have impact relating to this theme is obviously limited. However, the project facilitated several opportunities for the pupils to observe and find out about various professions and vocations. Firstly, the pupils became familiar with the idea of working as an artist. Secondly, the pupils became very familiar with the construction industry context, through regular site visits and exchange with construction industry specialists and professionals:

> "For example the roofer came down from the roof and explained how it was built and how it would work to the children." (Appendix 1: Interviews: Jason Pow)

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"There are also lots of people working there to build our new school who are all very friendly and helpful."
(Appendix: The art club presentation: Mickael.)
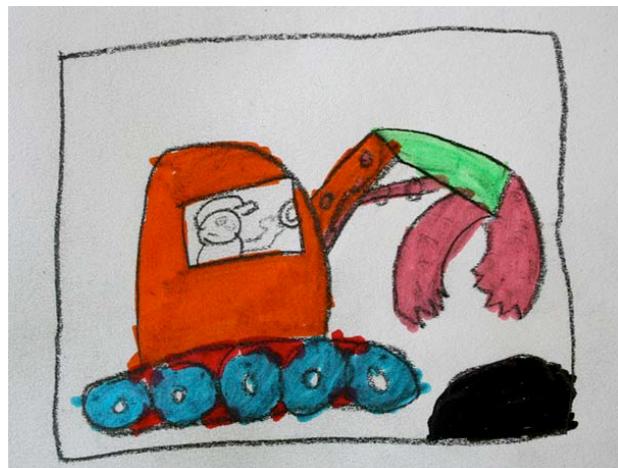
Finally the pupils were also introduced to the architects working context, which is a rural converted barn, and to the notion of being an architect, as a profession. The pupils also had opportunities to find out what it is that architects do and how they do it:

> "The pupils coming to Architype was a memorable moment. When they arrived they just ran off across the fields and were clearly very excited about being in an open rural space. Their visit was great fun and it was also really good to see the young people gain an understanding of how we work. They were really interested in seeing the way we work and what we had designed; for example, seeing the CAD model of the new school." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

The project has thereby facilitated opportunities for the pupils involved to have some insight into a range of vocational and professional roles, which they might not otherwise have been aware of. In this way the project has potentially extended the pupils' sense of what is possible and therefore, their horizons.

- **Theme 2: High levels of crime**

The active involvement of the pupils through the art club has been claimed, by those with experience of the site and the new building, to under-pin a sense of ownership of the new building amongst the wider community, which has led to the building being 'looked after':

> "In all fairness I thought Barton Hill was a bad area, but it's not been bad at all, it's been great. There's a real sense of community around this building, a sense of the community looking after it, being there for it and stopping it from getting vandalised. The pupils are looking forward to going into their new school because they've seen it and have been involved in discussions about it so they feel like a part of it. They have then told their families about it and so the community have a sense of it being their building which has meant there haven't been any major issues with things like vandalism." (Appendix 1: Interviews: Jason Pow)

> "The process will also serve to heighten levels of community ownership of the building." (Appendix 1: Interviews: Pete Davies)

> "The work on the windows hasn't been fiddled with by the pupils, they haven't tried to peel any of it off or anything. When they have done something, like this, themselves and they can see that it is their own work, then they respect it more and so they don't mess with it. Nothing has been pulled off the glass or vandalized at all, which is quite an achievement." (Appendix 1: Interviews: Dale Martin and Denise Fog)

- **Theme 3: Educational under-achievement**

Whilst it is difficult to evidence any direct impact of the project on educational achievement, the arts group members have developed skills in using cameras and video and audio:

> "For a privileged group of children the level of involvement and creative impact has been very good. They have acquired new skills in photography, observation and presentation." (Appendix 1: Interviews: Annie Lovejoy)

They have also learnt presentation preparation skills and spoke out in front of an audience. It is also apparent that the project has developed a sense of pride and ownership of the building amongst the pupils, by ensuring their familiarity with it through their input into it, which has impact on the extent to which pupils might engage positively within their school:

> "Megan: Okay. Chloe, what do you reckon, we should…. Do you reckon it's the best school in Bristol, I mean in primary schools, or do you reckon it's second, just say which number you reckon it is.

Chloe: When it's finished I think it will be number one of round these schools because it's got lots of things." (Appendix 1: The art club interview each other.)
"Pupil 1: Latifa, did you like the building?
Latifa: Yes
Pupil 1: How much? 100% or more?
Latifa: Yes, about a thousand % or a million or a billion %"
(Appendix 1: The art club interview each other.)

There is also potential for the project to have further impact on this theme, should the educational resources, which were developed through the project and included on the project website, be utilised within the school.

- **Theme 4: Poor health**

Whilst there is no apparent direct impact on health through the project, it is clear that the impact the project has had in relation to the other themes does then have consequent impact for people's health and well being. For example, having pride and a sense of ownership for your school, as a pupil, will contribute to those pupils having a greater sense of being at ease and therefore of 'wellbeing' than they might otherwise have. The building itself is a 'healthy' building, and whilst the public art project has not necessarily had any impact on this, it has ensured that the pupils are aware of the ways in which their school building is healthy. It might also therefore act to inform decisions the pupils might be in a position to make in their future, about their own environment in relation to staying healthy.

- **Theme 5: Problems with housing and the physical environment**

This theme has clearly been addressed through the new build itself. As with the previous theme, what the arts project has done, has been to make the thinking behind the environmental build explicit for the pupils. In this way the work could inform future decisions the young people make, as they will be able to reach informed conclusions in relation to their own environment. The environmental theme of the work has clearly been of significance to the pupils who have referred to it thoroughly in their presentation, for example:
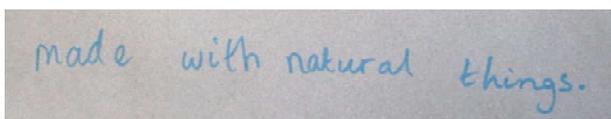
"The new school is made with lots of natural materials like wood and tree trunks." (Appendix 1: The art club presentation: Alex.)

"There will even be a roof on the new school that has grass and flowers growing on it." (Appendix 1: The art club presentation: Latifah.)

"Inside the new school there are lots of big windows, so plenty of light can come in." (Appendix 1: The art club presentation: Syed.)

Furthermore, the products of the public art process are also of significance in terms of the local environment:

> "…a wide range of media has been accessed and deployed and the overall outcomes and installations will add significant value to the environment and life experience of the children and their families." (Appendix 1: Interviews: Pete Davies)

The installations, informed though exchange with the pupils, help to establish a common identity for the school, as has the environmental emphasis of the work, as this has reflected the 'identity' of the new building. In addition to addressing the five themes above, the project has therefore also addressed the ambitions of the Community at Heart Arts and Media team by facilitating a participatory process with key stakeholders who have been consulted throughout the project to develop artwork for the new building, establishing the common identity for the new school[1]:

> *"Do you think that Community at Heart's ambitions for the project have been realised?*
> Yes I do." (Appendix 1: Interviews: Pete Davies)

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[1] This process was, however, problematic and limited, as is discussed later in this report.
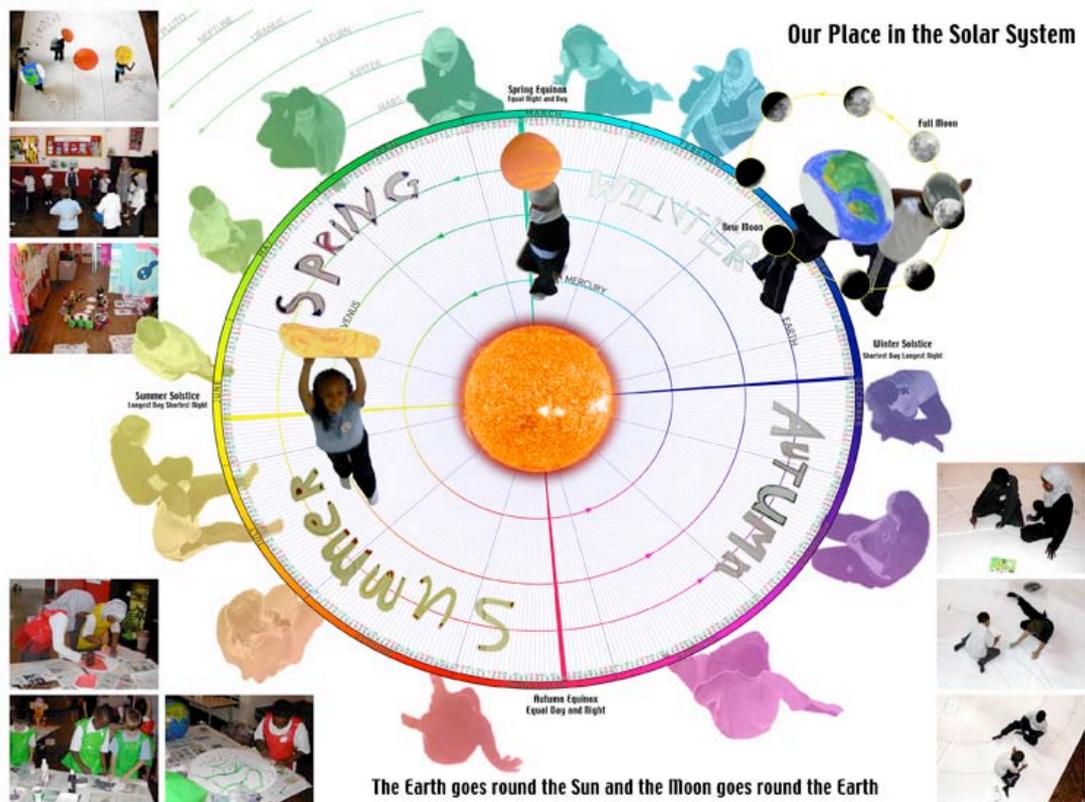
The Art board produced through workshops with Hannah Cox

3.2 Outcomes relating to the Artists' approach

Throughout the dialogue stimulated and the evidence collected as part of the evaluation process most of those consulted have highlighted the value of Annie and Mac's approach and practice:

> "I think it has been a very difficult project and that Annie and Mac have done really well and have been really tenacious with the project, where some people would have given up." (Appendix 1: Interviews: Kim Tilbrook)

> "I value the process in terms of providing an excellent context within which to work, in terms of the theme and agenda of the project, the final space I was offered, and in relation to the expectations of my role as an artist and facilitator." (Appendix 1: Interviews: Hannah Cox)

> "I think that process led art projects can give those involved an excellent experience of the arts…" (Appendix 1: Interviews: Sarah Winch)

Some aspects of the project are relevant to the professionalism of artists, in that 'best practice' has been employed (beyond contractual requirements) to manage the development and production of the work, in order to meet the project aims. For example, Annie Lovejoy and Mac Dunlop have responded to

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the needs of the project and its partners by instigating the commissioning of process led evaluation and publication development, as well as drawing up briefs for other artists (conducive to a site responsive process led approach) and providing a legal template permissions slip for the school that covered all possible uses of material.

Process led practice

Process led approaches are responsive to the context in which the work takes place and the priorities of the stakeholders within that context. Such an approach was therefore relevant to this project and its aims and objectives. Initiating such an approach is often dependant upon identifying opportunities for dialogue and exchange with those stakeholders:

> "Our focus has been to find ways that the school community could be involved in the arts process. For instance, early on in the project we observed that the school staff and children had little knowledge of the building design so we instigated a trip to the architects office near Hereford. Other areas of involvement have included school presentations and proposals for participatory school community projects, SHED and the picnic / eco Fun Day." (Appendix 1: Interviews: Annie Lovejoy)

The artists have also engaged in exchange in informal ways to encourage wider involvement in the project:

> "..we have spent time walking and talking, surveying the area and chatting with people we have met along the way." (Appendix 1: Interviews: Annie Lovejoy)

The process led approach has ensured that issues could be addressed and changes to plans could be accommodated through the fluidity that the approach allows:

> "Some of the initial pitfalls of the project, which were to do with things changing (eg the shed), although difficult at the time, in retrospect, were ok, the changing nature of the plans made my core ideas become stronger. I came up with ideas for using the shed but then had to change them. However, the new space that I was allocated; the hall at the primary school; was perfect, as it had a balcony enabling the children to view and photograph the work from above." (Appendix 1: Interviews: Hannah Cox)

> "Overall the project was satisfactorily planned and well organised in that it proved to be flexible and fluid enough to respond to change." (Appendix 1: Interviews: Pete Davies)

It has also ensured a set of relevant products / outputs:

> "I believe I was able to strike a good balance between process and product, providing a creative and educational experience which also generated some great photos." (Appendix 1: Interviews: Hannah Cox)

Using a process led approach has therefore proved to be valuable and relevant to the project. However, as will be clarified in the issues section of this report, such an approach necessitates a common sense of commitment from all partners in maintaining the flexibility necessary to realise such an approach.

The Shed

One of the main turning points in the project came about when Annie and Mac had approval denied for 'The Shed'. The shed was a mechanism through which to engage a wider group, of pupils and the local community, than were directly involved through the art group. (See Appendix 2: The Shed plan) It was designed to provide a 'peep hole' onto the construction site, as few people in the school were able to visit the building as it developed.

However, having been initially reassured that the Shed plan could be realised, at the very last minute Annie and Mac were told they could not erect the shed after all. A lot of planning and preparation for this had taken place by the time this decision was reached, which therefore had significant impact on the project:

> "Annie and Mac had wanted to do more things to involve the pupils through building the shed that they had planned, but I think it was the council who decided that they couldn't build the shed." (Appendix 1: Interviews: Jason Pow)

The decision that the Shed could not be erected had the impact of limiting the extent to which the project could engage with pupils and the wider community beyond the art group, as Annie and Mac had devised the Shed as a space in which exchanges with people outside of the art group could take place.

Site visits

Site visits have proved to be a significant element of the intervention as is highlighted below:

> "I'm the construction manager for Pearce Group, the construction company building the Children's campus. Annie and Mac have liaised directly with me, and it has been easiest for me speak directly to them, about site visits and the installation of their work." (Appendix 1: Interviews: Jason Pow)
>
> "The site visits were really exciting and they were a real quality experience for the children…" (Appendix 1: Interviews: Sarah Winch)

This has ensured that the pupils are familiar with the new building and therefore able to have informed input into the ideas for the public art. The visits have also been a positive experience in terms of stimulating a space for dialogue between all involved.

The Blog

The Blog has been another important strand of the project, and one that the artists were keen to explore as a way of extending upon the project, both in and outside of the school, through, for example, including resources that relate to a variety of curriculum areas. However, the time limitations there have been for those at the school has limited this potential internally, whilst it has been used regularly by those involved from outside the school:

> *Have the project blog or the website been useful to you and if so how?*
>
> "Yes, it's been good. I think it was really ambitious and I was a bit skeptical about it, but I was able to keep track of the project through the website which was nice to be able to do." (Appendix 1: Interviews: Kim Tilbrook)
>
> "It provided a public platform to display documentation and feedback from the workshops. It was useful to have a sense of how other elements of the project were developing. It combined the ongoing development of the different parts to provide a wider sense of the whole project." (Appendix 1: Interviews: Hannah Cox)
>
> "The blog has been a really good device… as it has ensured that everyone has had a sense of what is going on and being involved in the process. We often pass on the URL to all sorts of organisations and individuals as a useful reference / example of this way of working. We will be having a blog for the work at St Lukes and The Willows, which are the schools we are working with in Wolverhampton." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)
>
> "As far as I know the blog area that provided info on local eco-initiatives and educational curricula activities wasn't used by the school, if the proposed picnic / switch off had been realised the eco focus could have evolved further." (Appendix 1: Interviews: Annie Lovejoy)

The installed work

> "The process has generated content for the glazing works. The GMPs (glass manifestations) are created directly from drawings children made on the construction site." (Appendix 1: Interviews: Annie Lovejoy)
>
> "…their new school is now permanently ringed by sketches made by schoolchildren during its actual construction" (Appendix 1: Interviews: Mac Dunlop)
>
> "Two larger glass art projects were designed, using durable commercially used vinyls. First the main entrance uses large abstract fields of colour and drawings taken from art classes children participated in at their old school while the new building was being built.

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These were derived from an archive of drawings and paintings, which hung in the old school buildings, which Annie and I compiled. The abstract shapes create a kind of 'stained glass' effect, which brings colour into the main foyer and school entrance in the mornings, and in turn 'shines out' into the community in the evenings, especially in winter when the school's interior lighting is on." (Appendix 1: Interviews: Mac Dunlop)

"The second large glass project incorporates large fields of vinyl etch and black and white printing, and is displayed on the outside front of the building by the art rooms. Here numbers of children playing are composed in a "Fibionacci" series of ratios. Because there is glass on the exterior of the building onto the hallway behind and again glass into the classroom behind - the figures reflect around the area in various ways, and from the outside seem to mingle with the schoolchildren as they pass by on their way to class." (Appendix 1: Interviews: Mac Dunlop)

"We also designed and installed a large sound sensitive light feature." (Appendix 1: Interviews: Mac Dunlop)

"The light feature design engages with the ecological remit of the new school through use of recycled plastics (a material introduced to us by the architects) and low energy consumption." (Appendix 1: Interviews: Annie Lovejoy)

The final work installed in the school appears to have been met positively by staff and students:

"…staff are pleased with the art works that have recently been installed." (Appendix 1: Interviews: Simon Robinson)

"The artwork that is on the windows around the school… clearly does represent the school and so people understand it and I really like the work on the windows and other people seem to really like it too." (Appendix 1: Interviews: Dale Martin and Denise Fog)

"The final pieces of work that have been installed are great." (Appendix 1: Interviews: Simon Robinson)

"When the sun shines through the piece with colours in it, the colours appear across the floor and it really is lovely. With the other window art the sun shines and casts shadows, which look like people standing in the corridor, which is also amazing to see." (Appendix 1: Interviews: Dale Martin and Denise Fog)

"The work on the windows really does add something to the school."
(Appendix 1: Interviews: Dale Martin and Denise Fog)

However, there have been very limited opportunities to gather feedback about the work, and no opportunities to do so with the pupils, as communication with the school has continued to be problematic, as have the time constraints in the school.

3.3 Outcomes relating to RiO's priorities

Pupil Engagement through Public Art

RiO's ambitions for the project were to explore stakeholder engagement through public art, particularly around young people, with young people at the centre, making core decisions about what effects them and working creatively with teachers and artists.

The members of the art group have clearly been engaged by the project in ways that have introduced them to public art, architecture, construction and their new school building, and through which they have informed the development of the public art:

> "Harley: What was your best trip?
> Salma: The centre.
> Harley: Can you tell us about that trip to the centre?
> Salma: When we went we went to an art and architecture and we saw lots of statues like Neptune, and we saw lots of fountains as well."
> (Appendix 1: Discussion with Barton Hill Art group pupils)

> "Although the project was not as involved and layered as the artists would have liked, the children's art group at the school had a consistent and high quality experience. The results of this can be seen

all over the school now, as GMP's, giving a real sense of ownership for the children which was one of the original aims of the project."
(Appendix 1: Interviews: Sarah Winch)

"The Arts Group members have been the key participants in the project, so most of the negotiations have centred on how to creatively explore the potential of their involvement." (Appendix 1: Interviews: Annie Lovejoy)

"The art club has been to see the new school that is being built to help the artists, Annie and Mac, decide what to make for new art work for the school. We have been there several times and have learnt about the new building." (Appendix 1: The art club's presentation: Salma)

The extent to which the art group pupils who were engaged in the project established a strong sense of familiarity and ownership of their new school through the public art project, as evidenced throughout this report, is also evident in the images made by pupils and used in the presentation:
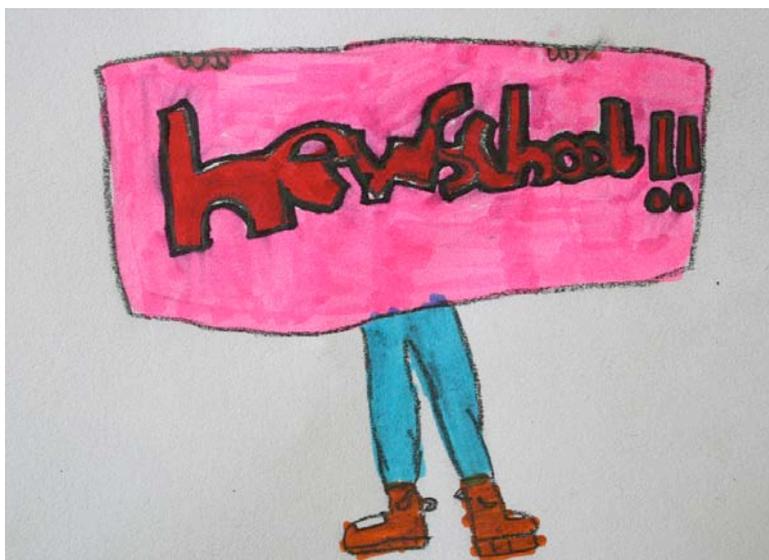
However, one issue that has been a concern to some partners in the project from the outset has been the exclusive nature of the art group and the extent to which this has limited the potential for the project to have been more far reaching:

> "Good impact on the very small number of children involved in the project. No impact at all on other children." (Appendix 1: Interviews: Simon Robinson)

> "There is one memory that stands out; at the presentation for parents, a mother on seeing the images of children on site and their artwork asked if her child could be involved. I found it difficult to respond as this hit at the core of my frustration with the project - I had to explain that we were only allowed to work with the group we had been allocated." (Appendix 1: Interviews: Annie Lovejoy)

> "If more pupils had been involved then this effect could have been more far reaching." (Appendix 1: Interviews: Jason Pow)

> "However the issue throughout was how to extend the experience beyond the 'arts group'. All attempts at this were either approved and then cancelled or delayed to the point of not happening. This has been very frustrating. Had we been able to realize the more dynamic socially inclusive ideas proposed (such as SHED and the picnic / eco Fun Day) the work could have gone much farther." (Appendix 1: Interviews: Annie Lovejoy)

As previously outlined, the decision to not erect the shed was one of the barriers to wider participation. As discussed in the issues section of this report, a lack of a common and shared sense of priorities across all partners can also be seen to have contributed to this situation. However, the positive outcomes of working with the art group should not be overlooked. The Art Group is an established group who had already worked with a variety of artists and explored a variety of arts practice. (See Appendix 1: Discussion with Barton Hill Art group pupils.) This previous set of experiences has meant that the young people involved were confident about making suggestions and contributing ideas, for example:

> "Within this session the group took control of the process, with one pupil volunteering, without being prompted, to write up notes on the flip chart and another keeping note of who would say what." (Appendix 1: The art club's presentation.)

However, the ambitions for this project in terms of wider participation were not realised. In an interesting contrast, the architects reported a positive experience regarding their wider exchanges with the school and community:

> *"What were your experiences of consultancy with the local community, school and pupils regarding designing the building?*

This was really positive, with plenty of opportunities for all involved to listen, talk and observe; without which there wouldn't have been such clear and common sense of the ethos we were trying to achieve, which was articulated through our exchanges." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

3.4 Impact for participants

As is evidenced throughout this report, the impact of the public art project for the pupils in the art group was positive and varied. The ways in which the project has had impact for the group can be summarised as follows:

- Familiarisation and sense of ownership for their new school, with consequent implications for both their positive engagement in school and their sense of responsibility for the new building.
- Introduction to a variety of potential vocations and professions and consequently a potential extension of their horizons.
- Sense of their own potential to inform such work and consequent confidence building.
- Familiarisation with public art and with professional artists' practice.
- Support in developing their own artistic practice:

  "Harley: When was the last time you did your best art?
  Salma: The one when we done that thing with Mac and Annie, the windows." (Appendix 1: Discussion with Barton Hill Art group pupils)

3.5 Impact for partners

This section lists the impact that the project has had for the various partners involved.

RiO
"It was quite an important project which is partly why I was disappointed to not be as involved throughout; it was quite important in terms of the model of the commissioning group, which I was immediately putting into practice elsewhere. All of the negative things about the project were important learning in terms of how I positioned myself in work I was doing in other schools' public art projects, and how the artists needed to be briefed and the importance of getting everyone around a table, communication, respect and so on."
(Appendix 1: Interviews: Kim Tilbrook)

"I've learnt a lot from the project, not necessarily about artwork or public art, but about the conditions in which projects can or cannot thrive. That's been the overall learning really." (Appendix 1: Interviews: Kim Tilbrook)

Artists

"The experience has had a huge impact on my work and has provided me with an initial pilot study for my current PhD studies. Through looking more closely at this work and other projects that employ context-led and 'socially engaged' methods I hope to be able to make a contribution to this area of arts practice." (Appendix 1: Interviews: Annie Lovejoy)

"I really enjoyed the way the project was, I had a lot of freedom to do what I wanted, but within a clear structure, which is a really nice way to work and a way of working that is inspiring." (Appendix 1: Interviews: Hannah Cox)

"Has the process had any impact on you or your working practices?
Yes, it's had a positive impact, it gave me a whole new lease of life. It was refreshing to be given such high level of responsibility in terms of the freedom to respond to the project and determine relevant outcomes. The extent to which it was up to me to decide what to do was very inspiring and rewarding. It has reminded me to seek work that is more open and trusting of my role as an artist, and has invigorated my confidence in undertaking this type of work." (Appendix 1: Interviews: Hannah Cox)

"The positive feedback from the children was really moving and I was really pleased with what we achieved including the documentation." (Appendix 1: Interviews: Hannah Cox)

Pearce Construction

"They are good artists and we don't usually get artists on site, just architects, and it's been good to have artists on site; different artists should be involved on sites like this." (Appendix 1: Interviews: Jason Pow)

"Are there ways in which the experience of this project will influence your work or approach in the future?
I will think of different manifestations now; like the different patterns and pictures that can be used, such as the children's pictures being used on the windows, it means the children's touch is on the building, it's a way of them putting their mark on it." (Appendix 1: Interviews: Jason Pow)

Community at Heart

"It's given me a real insight into the work of professional artists and how art projects and large organisations can operate together. It's stressed the importance of regular well attended and serviced project team meetings (absent in this case) and a mutual understanding of factors affecting a project's progression. The process has proved to be a major learning curve and experience for CAH's Arts Lead (the then Arts Project Development Manager) who has learnt significant lessons from the process and has since implemented that learning to great affect." (Appendix 1: Interviews: Pete Davies)

"On a general level it made me appreciate the potential of children's ideas and artists creativity and I wouldn't hesitate in ensuring that such an approach was undertaken in the future – however, the relationship between the artists and

the organisational leader is the key one – if that's right, the project will progress well, if not… it's a struggle, therefore requires attention and support." (Appendix 1: Interviews: Pete Davies)

The School
"It has made me think about the importance of clarifying expectations" (Appendix 1: Interviews: Simon Robinson)

The Architects
"It has been highly enjoyable, creative and positive. It's been one of the lighter moments of the project. When you are involved in a building project there are really creative elements and times, like the consultation process and the development of the design, but beyond that it can just become lots of hard slog, in terms of then actually constructing the building. Annie and Mac's involvement has acted to maintain the creative edge all the way through. Their input also gave us another perspective of the building as we went through the design process." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

"Having young people involved in creative processes is something that we are always keen to do, but at Barton Hill we have done this more than ever before. Now, our ongoing and future programme of work, for example, at schools in Wolverhampton, is such that our work at Barton Hill has definitely helped us to secure the work and to use an active consultation process as an integral part of our approach. It has expanded on the idea and informed our development of active consultation processes." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

"Longer-term involvement and the importance of the process have been highlighted through the work as very significant and there has been learning for us through this. We believe in the importance of the process and getting people involved and on board and this project has been a valuable experience in terms of achieving this." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

4   Issues Highlighted

"The main things were about people buying into the values that underpin a project and about the length of time that these projects take and how people then change in terms of roles and posts changing and people leaving their jobs and how you have to be prepared for this challenge and the impact it has…"(Appendix 1: Interviews: Kim Tilbrook)

This section contains evidence that highlights the issues that have been identified by those involved. The issues can be summarised as:

- Communication
- Managing changes of roles and individuals involved
- Timing and managing busy periods
- Establishing shared ethos, priorities, expectations and trust between all partners
- The unpredictability of the use of new space

4.1   Evidence of the issues

Communication

Communication has been highlighted as having been problematic and having caused many issues:

> "Communication was always an issue." (Appendix 1: Interviews: Kim Tilbrook)

> "There were some issues around the logistics such as dates and sites, these types of issues could have been resolved sooner had there been more communication earlier in the project." (Appendix 1: Interviews: Hannah Cox)

> "Nicky and James ended up not being present at the short-listing meeting due to the ongoing communication problems." (Appendix 1: Interviews: Kim Tilbrook)

> "The initial stages of the project seemed to suffer from a great deal of confusion, it felt like the full potential of the project had to be temporarily suspended in order to establish the basic requirements. I think this is often the nature of new or ambitious projects, especially when forging the partnerships and networks of communication necessary to support and sustain the work." (Appendix 1: Interviews: Hannah Cox)

"The communication structure that was finally put in place was ridiculous, with Annie and Mac not being able to contact teachers directly at the school, which seemed more to do with some people's notions of their own status being more important than working together." (Appendix 1: Interviews: Kim Tilbrook)

"My impression was that this was a very difficult period for the Project Manager at Community at Heart, as both the art teachers and the head of school wished that we (the artists) only communicate with the school through her. Which made discussing or arranging things with the school difficult and more often than not confusing." (Appendix 1: Interviews: Mac Dunlop)

"Not having one person in the school, who was a committed point of contact for the project made communication difficult." (Appendix 1: Interviews: Sarah Winch)

"At the end of the agreed Design Stage One, we arrived at an appointed meeting to present the ideas schedule and budgets (approx 33k) for approval and implementation. No one from the school came to the meeting, and we were informed that the steering group for the project had in fact been abandoned. At an alternate meeting, we were told by the school that our ideas were liked and would therefore (The Shed Project) be implemented, and not to worry, as approval from the governing body would simply be a matter of 'rubber-stamping". Six weeks later, this proved not to be the case." (Appendix 1: Interviews: Mac Dunlop)

"The problem is that when there's no dialogue with who the work is for, it's a compromising situation and ultimately it's the integrity of the work produced that gets affected." (Appendix 1: Interviews: Annie Lovejoy)

Such issues with communication could be addressed through ensuring direct lines of communication between all partners and by ensuring a commitment to the project from all involved, which would underpin continued and enthusiastic communication.

Managing changes of roles and individuals involved

Many changes in staff and roles have hindered the project throughout its development and realisation:

"Simon was appointed by then and he took part in the interview process. My role after this point changed. Scott had done his work, initially funded by CP then by Community at Heart to take us up to the interview process. He then left, as did Isla." (Appendix 1: Interviews: Kim Tilbrook)

"As far as the planning for the project went, those who had the initial vision for the project were no longer involved for one reason or another, after the artists had been selected, which I think impacted on the project. It had been decided against employing a project manager in to manage the process and to manage it in house." (Appendix 1: Interviews: Sarah Winch)

"At that time everyone's roles changed, Sarah joined the team and Annie and Mac were on board. The three head teachers had left and so had Janet from the architects, so the whole of the original group, who had bought into the ethos of the project, were all gone. Annie and Mac came to show their plans for the work and there was hardly anyone there to see it because of all the changes and the lack of clarity around whose responsibility it was to organise such things and take the decisions." (Appendix 1: Interviews: Kim Tilbrook)

"I think that CAH's Arts Team wanting to manage the project and 'take it away from' the Education Team was a risk, but one that I was happy to go with. However, the Team lead left soon after and a lot of pressure immediately fell on a relatively inexperienced project manager – this took its toll. Likewise, with the introduction of a new organisational leader, the project manager should have worked hard to engage that individual and his staff to ensure that expectations an aspirations were shared with the artists – it felt that in the series of handovers (project, organisation etc) this brokerage role was lost and was one that I had to come in and run with at fairly late stage in the process." (Appendix 1: Interviews: Pete Davies)

"For further example, the parents' room came out of consultation with parents. However, schools are a living space and as such the people in them, and therefore the aspirations for them, are constantly changing. For example, once Simon arrived as the new head, he had new aspirations and so his involvement built upon the original input and the plans were adapted accordingly. It is important that plans are adaptable to allow for this. For example, Simon thought it was important that the parent's room was located differently than was originally planned, to ensure that it felt like an integral part of the school, rather than being a room on the side." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

"In many ways it was an unfortunate time to be working with the school, staff changes were taking place (most of the people involved with setting up the art project and its steering committee were no longer involved, and the art teachers - who were designated as the project managers when we were interviewed - advised us that they had no time to continue working with us.)" (Appendix 1: Interviews: Mac Dunlop)

Whilst such changes may be unavoidable or unforeseeable, a strategy for managing such change would help to ensure continued commitment from partners.

Timing and managing busy periods

Several issues have arisen in relation to timing. The main issue has been about the project happening alongside the schools amalgamating and moving into a new building, as members of staff at the school have been very busy:

> "The school was going through a huge change, with a new head in post, the amalgamation of three separate sites happening and a new school being built." (Appendix 1: Interviews: Sarah Winch)

> *"How have you worked with Annie and Mac?*
> Have had minimal contact owing to pressures of other issues within the amalgamation process" (Appendix 1: Interviews: Simon Robinson)

> "I think the project came at the wrong time for us to focus as a community on it fully and engage with the artists. We were too young as a community, suffered from being set over 3 sites, had major difficulties emerging from the amalgamation that did not help engagement with the process or the artists. Colleagues at school felt that demands were being made by the artists and community at heart without an understanding of the difficulties of meeting those demands in a culture of complex amalgamation and equally I don't think the school fully understood the pressures on the 2 artists or community at heart thus making it a difficult process with a tense feeling between the two parties." (Appendix 1: Interviews: Simon Robinson)

> "There can be a great deal of social disruption as well as physical, as was evident during this project, when 3 schools integrate into one building which is also delayed and over budget, and literally being built in the playground while a full time curriculum is being delivered." (Appendix 1: Interviews: Mac Dunlop)

> "Although I only ran two workshops and then produced the art board it; would have been ideal to have one follow up session in order to show the art board to the school/s and/or participants of the workshops, and to discuss any feedback they may have had." (Appendix 1: Interviews: Hannah Cox)

> *Have the project blog or the website been useful to you and if so how?*
> "Unfortunately I haven't had time to digest the potential of either – honestly!" (Appendix 1: Interviews: Pete Davies)

> "I have not accessed them owing to the pressures of other aspects of my job other than once." (Appendix 1: Interviews: Simon Robinson)

One potential way of addressing this issue of timing has been identified, mainly by the caretaker at the school, when he questioned whether it is necessary for such projects to conclude prior to the opening of a new school, or whether it would make more sense to extend such projects so that final work is installed some time after the building has opened. Such an extended programme would ensure that the final art work responded to the new building and the way that its spaces are used, as well as allowing for follow up workshops and ways of building upon the outcomes of the project:

> "You can never anticipate the foot-flow in a new building while it is being built, or second-guess how the space will be used and how people will move around it. It might be better to develop work for a space once it has been built and is in use, when you could easily work out the best place for something to go." (Appendix 1: Interviews: Dale Martin and Denise Fog)

Another way of addressing the timing issues there have been would be to ensure that all partners involved have a shared sense of responsibility for the programme and its deadlines and timeline, rather than the artists alone being responsible for deadlines being met:

> "We needed to meet deadlines and were dependent on Simon for final decisions, which were consistently delayed or not forthcoming (Fun Day, consent forms, design approvals), plus his attendance at meetings was minimal. Concepts previously approved by him were then cancelled impacting on the project budget, our time and professional liaisons." (Appendix 1: Interviews: Annie Lovejoy)

Establishing shared ethos, priorities, expectations and trust between all partners

Many of the preceding issues identified can be seen to reside upon a difference between partners in terms of the expectations and sense of priority they had for the project:

> "There have been many difficulties in communication and expectation that have not supported the project as much as it could have been supported." (Appendix 1: Interviews: Simon Robinson)

> "Access to the school and discussing ideas with staff and children other than the art group was difficult. On two occasions we arrived at the school to give a planned presentation/question and answer session to staff only to find we had been cancelled with little or no notice, and some other agenda had been given priority." (Appendix 1: Interviews: Mac Dunlop)

> "Scott felt quite bullied into interviewing two artists who he didn't want to interview, who had taken part in the Barton Hill Artz programme and

who were no where near the caliber of other short-listed artists."
(Appendix 1: Interviews: Kim Tilbrook)

"I'm not sure how clear their brief was, I think it could have been made clearer for them." (Appendix 1: Interviews: Jason Pow)

"Then there was a decision made by Simon, Nicky, Sarah and James that the steering group would be disbanded. Creative Partnerships had been invited by Community at Heart to support the project, but it started to feel that this support was unwelcome or interfering. Any advice I gave was being ignored. For example, I suggested that Annie and Mac work with teachers in the school to identify ways forward together. Creative Partnerships was all about partnerships and the approach that developed wasn't about partnerships, it was more based on Annie and Mac being asked to say what they wanted to do and the school saying whether or not they could do it." (Appendix 1: Interviews: Kim Tilbrook)

"They have had to get approval for most of the things they have done or wanted to do so they have had to go to lots of different meetings and give presentations to get approval. Because it's novel work I'm not sure if people have seen things like it before and it's hard for people to approve of something they haven't seen so I think that has meant that Annie and Mac have had to spend quite a lot of time getting approval for things." (Appendix 1: Interviews: Jason Pow)

"The main things were about people buying into the values that underpin a project and about the length of time that these projects take and how people then change in terms of roles and posts changing and people leaving their jobs and how you have to be prepared for this challenge and the impact it has; the whole face of the project changed and I hadn't really clocked that that was happening and the impact of it until it had happened and was too late. Getting everyone on board with the ethos was difficult..." (Appendix 1: Interviews: Kim Tilbrook)

"What has that process been like?
Occasionally frustrating due to mis or lack of communication and stakeholders not fully appreciating each others pressures and expectations of the project and associated process…" (Appendix 1: Interviews: Pete Davies)

"I think some of the stuff that Annie and Mac wanted the school to do was over ambitious especially given that there wasn't a proper dialogue with the school which meant it didn't get taken up as it could have been." (Appendix 1: Interviews: Kim Tilbrook)

"I think it was overly ambitious in terms of the number of organisations involved from the outset with very little development time so as to explore and manage expectations." (Appendix 1: Interviews: Pete Davies)

"The trip to town on the bus was really memorable, but then, we were in pairs walking with the children and I was banned from holding any of the children's hands because I wasn't authorized, even though I have a CRB enhanced disclosure and my job is all about working with young people for CP, who were funding the trip. I found this very disappointing and excluding and representative of the attitude towards myself and CP." (Appendix 1: Interviews: Kim Tilbrook)

"It has been a challenging process. Mediating between two parties where the priorities are completely different made it difficult." (Appendix 1: Interviews: Sarah Winch)

"I think Nicky expected the artists to come in and do what she wanted them to do and there wasn't much dialogue or consideration of how that could be different and how you can work together as artists and teachers to make the most out of each others different expertise. I don't think Annie and Mac's skills/potential were necessarily recognised by the school." (Appendix 1: Interviews: Kim Tilbrook)

"It became apparent from both the school, the council and our commissioners that approval for the artworks and their implementation was down to one person, which in the end did not feel like what we were commissioned to implement; a "participatory' process." (Appendix 1: Interviews: Mac Dunlop)

The issues there have been with establishing a shared sense of priorities and ethos has been specific to communication between some partners, with other partnerships (and communication) being very successful:

"The first time I met them was actually on a Sunday. I was in the office and saw two people peering through the gates, who turned out to be Annie and Mac. I went to talk to them to find out what their interest was, as I would, and they came on site and had a look around. They are very approachable." (Appendix 1: Interviews: Jason Pow)

"The support of Jason Pow (Pearce construction site manager) has been invaluable in maintaining a stimulating educational and creative experience on site for a small number of children (the arts group)." (Appendix 1: Interviews: Annie Lovejoy)

"The meetings have been crucial to establishing a mutual understanding regarding the possibilities of the building and the art work and sharing each other's practice. At Archtype we have a keen sense of the potential use of colour, glass and fabric within a building and understand the possibilities, which it has been useful to share with Annie and Mac. We have had a very positive experience of working with Annie and Mac, especially with regard to their attitude and approach, which are both very positive." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

"The other memorable part of the process was the interview, as it was the first time we had ever been interviewed by a community. We thought it was great that, as part of the interview process, we were questioned by a group of about fifty local residents. Pete Davies made this happen, in order to ensure that local people had ownership of the building and its development from the very outset. This was a really radical and positive context for us to be working in, which complimented and enriched, and allowed us to extend upon, our own ethos and approach. Pete's role in realising this and his commitment to such a process was essential." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

It is clear that the extent to which the project was process led and based on dialogue with a wide range of stakeholders, was more of a priority for some partners than for others. Establishing a common understanding, of the rationale for such an approach, a commitment to such an approach and to the flexibility it necessitates, at the outset, would help to address this discrepancy.

Such a common understanding could be formalised through revisiting the artists contract and developing it as a document for all partners to sign up to. In this way the previous issues around timing could also be addressed as the contract could contain a project time line and key deadlines.

The unpredictability of the use of new space

Another issue that has been highlighted has been the way in which the use of the new school has differed from that anticipated and how this has impacted on the work and its location:

"With the light feature….People don't see it much in this space and when they do, initially they see just a section of it, rather than having the impact of seeing the whole thing at once. Some people don't even notice it, because of where it is, because they walk past without really having time to stop and look at it; whereas if it was elsewhere, such as in the front part of the entrance people would be able to see it from outside and would take time to look at it when waiting at reception." (Appendix 1: Interviews: Dale Martin and Denise Fog)

"Not many pupils come through the space where the light feature is, they aren't allowed to use this entrance." (Appendix 1: Interviews: Dale Martin and Denise Fog)

"We also designed and installed a large sound sensitive light feature (with electronic artist Mark Newbold) which was originally intended for the main foyer entrance. Eventually it had to be relocated to the rear atrium and staircase area." (Appendix 1: Interviews: Mac Dunlop)

This issue could be addressed simply by reviewing the need to adhere to the building opening date as a date for work to be installed and to consider

instead the benefits of moving the installation date, for new public art, to some time after the opening of a new building. Further reasons for taking this approach are contained in section 5: Recommendations.

4.2   Impact of the above issues on the project process and outcomes

The potential of the project to be built upon, across the school and the local community has not been realised, due to the above issues, as articulated below:

> *"Do you think that Creative Partnership's ambitions for the project have been realised?*
> No, not really, not in terms of young people being central to the process. Young People were involved in the decision making process and doing work with Annie and Mac and I don't know what input young people would have had into the building without this project, I don't think they would have had any, so in that respect yes, but in terms of artists and teachers working creatively together, then no. I don't think the partnership between school and artists extended beyond what they already knew and so it reached only a quarter of its potential."
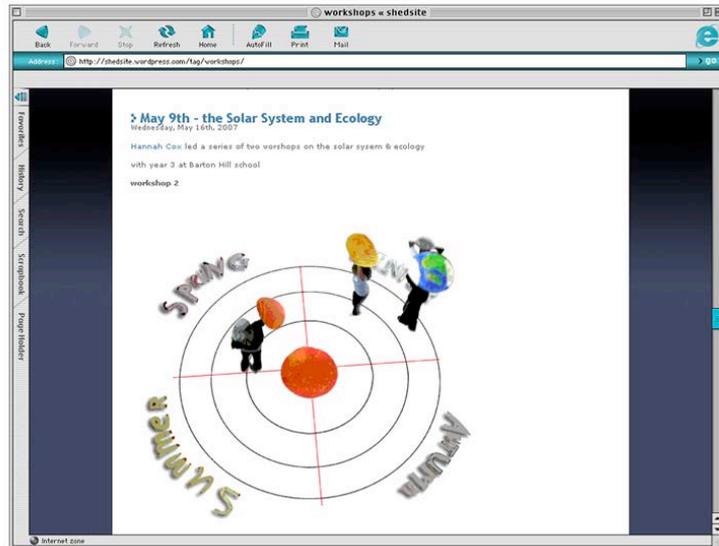> (Appendix 1: Interviews: Kim Tilbrook)

The issues outlined previously have limited the outcomes of the work in several areas:

- Curriculum links re environment
- Potential to extend the young people's roles beyond participation, so that their role is central
- Potential to extend the work beyond the art club participants in the school and community
- Potential to celebrate the work within the school
- Potential to celebrate the work within the wider community (which could be facilitated through links with other C@H partners or projects)
- Use of the blog in the school
- Potential to develop even greater sense of community ownership through participation:

    "If more pupils had been involved then this effect could have been more far reaching." (Appendix 1: Interviews: Jason Pow)

    "I don't know if there was a deep involvement of students through the art group and/or the wider community as participants as was intended. Annie and Mac had worries about the exclusive nature of the art group and the commissioning pupils being the only ones involved, but as I was no longer as involved in the work I wasn't in a position to be able to discuss or develop this with Annie and Mac, or the rationale for the approach." (Appendix 1: Interviews: Kim Tilbrook)

"For me the blog and website have been a good way to track progress and I think it is an amazing resource that is well executed, but as far as I can see there hasn't been much use of it. The artists had a more distant relationship with the school than intended. If this had been different they would have been able to work with the teachers to promote the website as a resource." (Appendix 1: Interviews: Sarah Winch)

> May 9th - the Solar System and Ecology
> Wednesday, May 16th, 2007
>
> Hannah Cox led a series of two worshops on the solar system & ecology with year 3 at Barton Hill school
>
> workshop 2

"Ways of working with the school weren't explored as much as they could have been. If they had been explored more there would have been more equality and more dialogue." (Appendix 1: Interviews: Kim Tilbrook)

"The aspirations for the Barton Hill public art programme and the 'definitive artist's brief' focused on a socially inclusive agenda of community and project partner participation, in reality this was unachievable. The effect of amalgamating three existent school sites into one organisation meant that the school was unable to fully participate in the project aims. The project has exemplified how well intended strategies of participation promote 'good practice' on paper, but in reality need to be embedded in the context-led changeable processes of the project." (Appendix 1: Interviews: Annie Lovejoy)

In order to address the issues that have been articulated through the evaluation process it is clear that future projects should ensure a shared set of aims and mutual ambitions, expectations and priorities amongst all partners at the outset. The following suggestions could be utilised in order to achieve such concord:

- Ensure all partners are involved in planning in a consistent way
- Develop a contract, not just for artists, but for all partners
- Produce a strategy for projects to manage changing staff and roles

The following section makes recommendations that expand upon these ideas.

5   Recommendations

"I think that pupils should be more involved earlier on in the process with buildings like this one, so they feel involved and like it's theirs, from the beginning, to get their mark on it." (Appendix 1: Interviews: Jason Pow)

5.1   Suggestions made during the evaluation process

"The project picnic idea would have been good, it would have created an opportunity for everyone to get together, beyond their specific area of work and/or involvement... This could be seen as celebrating the building of the new eco school, and may have helped facilitate some of the wider aspirations of the project." (Appendix 1: Interviews: Hannah Cox)

"I think that pupils should be more involved earlier on in the process with buildings like this one, so they feel involved and like it's theirs, from the beginning, to get their mark on it. I also think that Annie and Mac could have been given clearer goals." (Appendix 1: Interviews: Jason Pow)

"Certainly this project has been positive in highlighting the need for planning the commission, prior to implementation, trying to integrate the commission better into the fabric of the build, and architecture, rather than as "add-ons" after the fact." (Appendix 1: Interviews: Mac Dunlop)

"The budget didn't increase as the overall cost of the project increased – the final cost came in at about £6m – which would have been £60,000!" (Appendix 1: Interviews: Pete Davies)

"I fully support process led art projects, but the timing of these projects and capacity of those involved should be fully considered in the planning stages." (Appendix 1: Interviews: Sarah Winch)

"The publication and the official launch event will be opportunities to promote the website as a resource, it could be flagged up in the publication as a resource and promoted at the launch event. When the light installation is unveiled it could present an opportunity to stimulate interest again in the website and the blog." (Appendix 1: Interviews: Sarah Winch)

"With the light feature, you only really get the full effect when it's dark, which we see because we are here after dark, but few others get to see it like that." (Appendix 1: Interviews: Dale Martin and Denise Fog)

"No one seems to say a great deal about the light piece. I'm not sure how much people notice it. Because the whole school is new, everything in it is new, so it sort of gets a bit lost amongst all the other new things." (Appendix 1: Interviews: Dale Martin and Denise Fog)

However:

"I hope that the artwork is in a sense 'invisible', that it is good enough to be part of, and share in the 'sense of place' that comprises this new Baron Hill Children's Campus." (Appendix 1: Interviews: Mac Dunlop)

"…it would be really good to have more work on the glass all around the school." (Appendix 1: Interviews: Dale Martin and Denise Fog)

"I also really like the light piece, but if someone explained it to me, what it represents and the thinking behind it, then I'm sure I'd like it even more." (Appendix 1: Interviews: Dale Martin and Denise Fog)

"The work has never really been introduced to the pupils, it was just there when they arrived and they are all settling into the school which is all new and so there are already lots of other new things around them, for them to get used to, and so the light feature is really just a part of that new building to them. It doesn't stand out like it would if it had gone up in the school a bit later on, or in the old school. If it was properly introduced to them though, then it would stand out and they would notice it." (Appendix 1: Interviews: Dale Martin and Denise Fog)

"Half way through the process the school asked whether it would be possible to delay the art project for a year due to everything else that was going on. While this was impractical from the perspective of being professional artists and working to an agreed schedule, and contract, it was not an entirely unwarranted question…" (Appendix 1: Interviews: Mac Dunlop)

"The main things are to learn from the lessons of what has been done and disseminate it to a wider audience. The positive impact of the process for Barton Hill is of national relevance, and not just for schools, but for wider public contexts. The publication will be a useful reference when explaining and giving a rationale for our approach, so we will be showing it to schools and other clients as an example of what is possible, in the same way that we have used the blog as an example." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

"There were very strong messages conveyed through the consultation process, such as locating the building on the corner of the road… It also acts to maximise the safe play area, as all of the playing areas are at the back of the building and so are very secure. All of these ideas came out of the consultation process, as did people's aspirations for an environmentally sustainable building. There were also specific cultural requirements articulated through consultation that we would not

otherwise have been aware of. For example, a footbath was a crucial element for members of the Somali community. This wouldn't have been apparent without consultation." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

"The project has reinforced my belief in the importance of a site responsive and inclusive process-led approach to creating work in the public domain. It has highlighted that dialogue & communication are essential to a project's success; this will impact on future projects. Dialogue / communication channels need to be fully established at the start and reviewed throughout. Ideally the artists contract should clearly indicate the roles of project partners and means of ensuring good communication." (Appendix 1: Interviews: Annie Lovejoy)

"The client, of Bristol City Council, could learn more from the process of this work, with regard to cost control and the pressure on savings. There are lessons to be learnt regarding this. There is a need for someone like Pete Davies, or Community at Heart, to champion the approach with wider partners such as at BCC. The school's passion and enthusiasm for involvement was also important, as was the extent to which all involved were prepared to do something a bit different from the norm." (Appendix 1: Interviews: Jonathan Hines and Tom Mason)

"I would say that any Art Consultant developing a brief for the commissioning of Artists in new build projects such as this should be aware that the creative processes may look participatory on paper, but if not well resourced or supported, they can be impractical and of lesser priority when people are in situations where everything is changing around them." (Appendix 1: Interviews: Mac Dunlop)

5.2   Summary recommendations using the suggestions outlined above to address the issues and build on the success of the work.

Building on success

- Continue to utilise and develop process led approaches.
- Extend upon participatory practice as a means of 'democratic consultation' in the development of new spaces and buildings as well as public art, involving artists and more young people, earlier in the process, to integrate the process into the fabric of a new building.
- Organise further work in the school to celebrate and launch the work and frame it in terms of its development and rationale to a wider community audience, possibly at different times of day to take advantage of the effect of light on the work.
- Nurture the positive partnerships that have developed, e.g. between Community at Heart, the artists and Architype.

- Disseminate the outcomes and findings of the work to others involved in similar processes, such as BCC.
- Develop the use of websites and blogs as a mechanism within such projects for ongoing communication and dissemination.
- Develop a plan to extend the workshops into the future, so that new pupils have opportunities to also leave their mark on the school, possibly by extending on and adding to the work on the windows.

Addressing issues

- Establish commitment to project from all involved at outset through a contract that all partners sign up to, not just the artists. The following six points could also be addressed through such a contract.
- Ensure and establish a common understanding of process led approaches and what such an approach entails.
- Ensure shared priorities and expectations between all partners at the outset of any project.
- Ensure commonly recognised deadlines that are the responsibility of all partners.
- Plan into future work an initial exchange between all potential partners, such as the picnic idea, to ensure a common sense and shared understanding of the project from the outset.
- Ensure strategy in place to manage staff changes and role changes.
- Establish and agree useful and manageable communication process for the duration of the project at the outset.
- Reconsider the need to ensure public art is ready for installation when new buildings open; continue to develop public art alongside new builds, but allow the process to continue into the time when the building is occupied so that the work can be informed by the actual space and its use, overcoming both the issue around the unpredictable nature of the use of new space and the way in which the work might be made less apparent through being in a completely new context. Furthermore, it would address one of the issues around time, as the period of time when a school community moves into a new building is prohibitively busy and problematises the potential of process led practice.
- When public art budgets are identified as a percentage of overall building costs, the potential for those overall costs to increase significantly should be taken into consideration.

6   Conclusions

The public art project at Barton Hill Children's Campus has been shown through the evidence collected and presented here and in the appendix to have been successful in terms of realising the aims and objectives of the various partners involved.

However, the potential reach and success of the project has been hampered by the issues outlined previously, all of which stem from a lack of common understanding of the support that all partners in such projects need to commit to participatory work in order for it to be a meaningful experience:

> "Normally we would try to encourage more discussion and conversation with interested parties, such as teachers and staff, local community etc. It is apparent that while 'participatory' processes tick boxes in the commissioning of public art, resources are not always in place that allow time for that participation from interested parties." (Appendix 1: Interviews: Mac Dunlop)

What is therefore implied is a need to ensure greater consensus amongst all partners at the outset of any project regarding approach, timing, ambition, expectations and priorities, if inclusive and participatory processes are to fulfill their potential.