

A GUIDE FOR ARTISTS

# Greening Arts Practice

CHRYSLIS ARTS  
DEVELOPMENT

# Contents

<b>Introduction</b>	Pg 4
Who is this for?	Pg 5
<b>Starting Out</b>	Pg 7
<b>New Directions</b>	Pg 14
<b>Case Studies</b>	
Dyeing (not Dying)	Pg 27
Near/Far	Pg 29
Viewpoint	Pg 31
The Art of Milk	Pg 35
Museums of the Future	Pg 37
Now	
Swarm	Pg 40
Plot 105	Pg 44
Cannon Hall Wellbeing Project	Pg 47
Fabric of Place	Pg 50
Crafting Change	Pg 54
<b>Terms &amp; Vocabulary</b>	Pg 57
<b>Environmental Issues</b>	Pg 59
<b>Resources &amp; Networks</b>	Pg 61
<b>Appendix</b>	Pg 63

# Context

## THE REALLY BIG ISSUES OF OUR TIME

### THE CLIMATE CRISIS

The industrial and post-industrial ages have changed the Earth's atmosphere. From 'change' to 'emergency' calls for mitigation through Zero Carbon and adaptation through resilience (REF: IPCC, UN SDGs, Tyndall Centre for Climate Change, Ruskin etc.).

### THE SIXTH SPECIES EXTINCTION

Habitat loss and human activity have brought about the most rapid and devastating loss of life our planet has yet experienced. Restoration, conservation, regeneration and re-invention are all actions available to us to reverse the situation (REF; UN SDGs, etc.)

### POLLUTION

From Rachel Carson's book, Silent Spring (1962), we have been aware of the effects of pollution on living beings. There are many forms of pollution that poison our air, water and land and generate unmanageable waste that threaten our life support systems (REF: UN SDGs, Etc).

### SOCIETY

Poverty, Education and other social and cultural issues prevent many people from addressing the three issues above. Social transformation has to go hand in hand with the other issues as a whole systems approach.

These are complex issues that don't necessarily have solutions or answers, but they do demand creativity (REF: UN SDGs, etc.)

# Introduction

As we become aware of the effects of the climate crisis, of other urgent threats to the environment, and of the wider impact of unsustainable growth on our lives, artists and arts organisations are increasingly looking for ways to address these issues through their creative and working practices.

Chrysalis Arts began to adopt a more ethical approach to the company's working methods and artistic practice in 2007, and, where possible, has always tried to apply this holistically, from the artistic projects and programmes we develop through to our use of ethical suppliers and service providers.

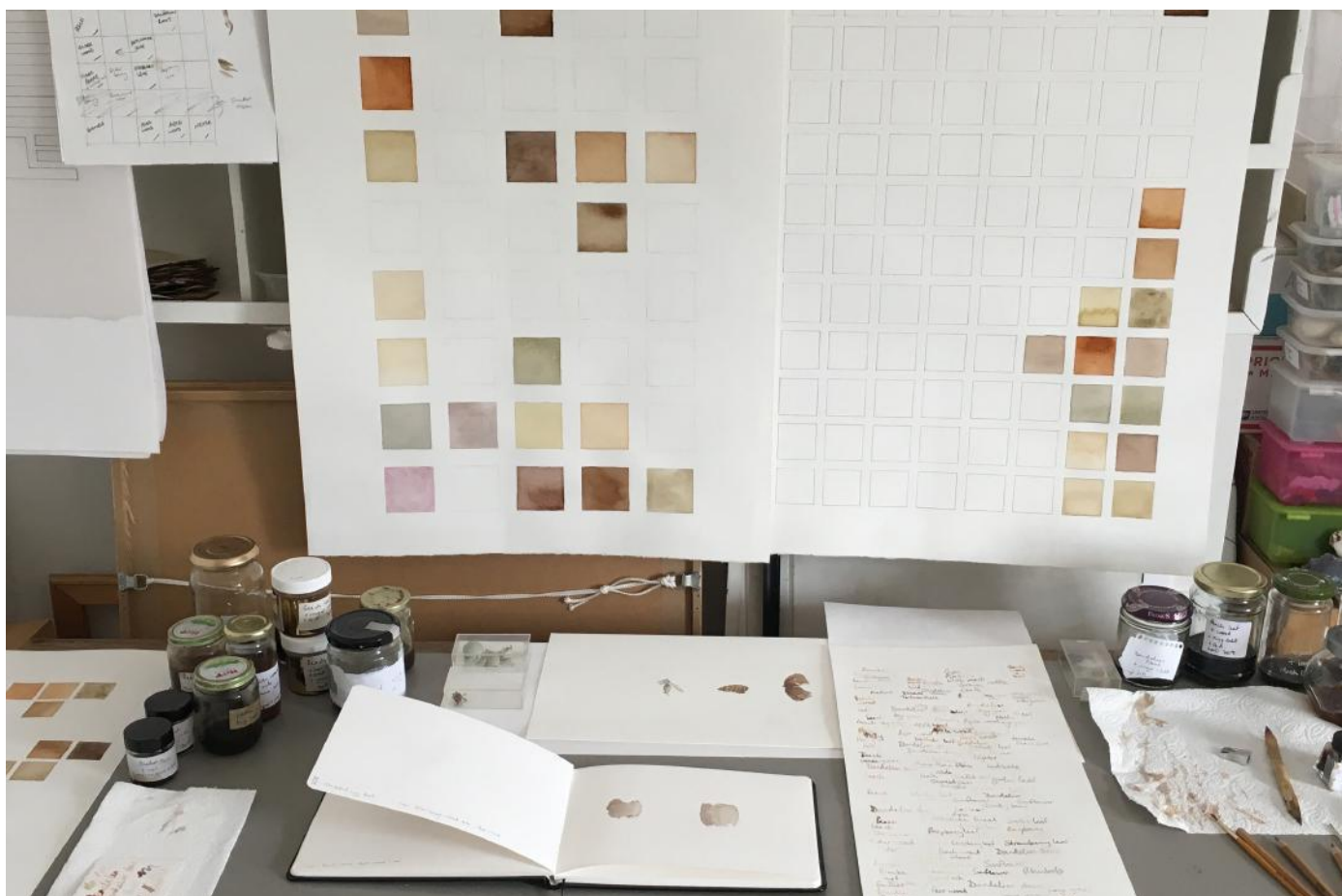
More recently, we began to focus our CPD support for visual artists on this subject via our Greening Arts Practice programme of talks and discussions (GAP), via a new mentoring programme and by placing an increased focus on our 'Slow Art' approach as a mechanism for project development and implementation.

As part of this work, we have developed this guide which we hope will assist other artists wishing to evolve their practice and their thinking in new directions. As Paulo Freire wrote, **'changing is difficult, but it is possible.'**

From this work, we have evolved a set of principles addressing the climate crisis and other environmental issues which will inform our future programme.

## OUR PRINCIPLES

- Evolving and advocating new approaches to best practice in creative activity and place-based work that are appropriate for the changing cultural and environmental context in which we live.
- Inspiring audiences and artists to address difficult issues and achieve positive outcomes, including a greater sense of well-being, empowerment and environmental understanding.
- Supporting artists to access relevant skills and best practice as part of this process.
- Extending the reach of this work to more remote audiences and to those excluded by age, socio-economic status or other isolating factors.
- Challenging the high growth, short term approach to funding and development with a commitment to 'Slow Art' processes and philosophy.
- Initiating and implementing an organic, experimental approach to programme development by creating models which build upon knowledge and expertise gained over time, and which encourage reflection, adaptation and cross-fertilisation.
- Underpinning our artistic programme with measures to monitor and, where possible, reduce the environmental impact of our work.



Alice Fox, Plot 105

## WHAT IS THE GAP GUIDE AND WHO IS IT FOR?

This Guide is an attempt to bring together and share what we at Chrysalis Arts have learned about addressing the climate crisis and other related issues through different strands of our work. It also draws upon the experiences of a diverse range of artists with whom we have worked or collaborated in different ways. We wish to thank them for their co-operation and generosity in sharing information about their working processes and creative practice.

The Guide aims to offer a range of entry points and approaches which artists at different stages might find useful in adapting their creative practice to become more environmentally responsible, or to address environmental issues more directly in their work. It is not intended to be a comprehensive 'how to' toolkit, but is an attempt to learn from the direct experiences and reflections of artists and those who work with them - and to tackle the issues and constraints which inevitably arise.

We envisage that we will continue to add more information to the Guide as our work evolves.

## SECTION 1

# Starting Out



*Rebecca Chesney, Near/Far*

In this section, we're asking you to think about your artistic practice, and what you want to achieve. The aim is to help you to identify your artistic and environmental or ecological goals. This will enable you to concentrate your efforts into manageable and actionable steps in the short-term, which will help you to reach your long-term goals. In other words, helping you to help yourself.

Visit the glossary, for background information on keywords as you work through the section.

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# YOUR ARTISTIC PRACTICE

**Be the change that you wish to see in the world.**

Mahatma Gandhi

## GOALS & AIMS

Before you decide upon your specific aims, you first need to ask yourself what are your overall ecological goals.

### **Do you want to:**

- be the change? To reduce your direct impact upon the environment by changing your working practice, or,
- encourage the change? To effect change in other people through themes and issues that you explore in your work and share with them, or,
- both? So think honestly about your work and what you want to achieve.

### **There are a wide range of approaches you could consider to achieve these goals**

- To research and develop the use of new methods and processes that will reduce the environmental impact of the work you create eg change to using non-toxic, low impact or recycled materials
- To change your working environment thereby reducing your carbon footprint
- To create and showcase a new body of work that challenges and provokes discussion on environmental and ecological issues<sup>1</sup>
- To engage with the public and help them to engage with their immediate environment in more depth.
- To work more collaboratively eg with other artists or disciplines to explore and make information accessible to a wider public
- To create work that challenges the creative industry's own environmental issues

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1 See definition on Pg 59



## WHERE DO YOU FIT IN & WHERE DO YOU WANT TO GO?

By defining what you want to do from the beginning, you'll remain focused and be able to recalibrate when undoubtedly other issues begin to crop up.

Some artists choose to describe themselves as environmental or ecological artists and directly align their practice with work that addresses the climate crisis, the Sixth Extinction<sup>1</sup> and other environmental issues. However, if you don't feel that this is appropriate for you, you don't have to choose a particular label to describe yourself. Think about where your environmental concerns fit within the broader context of your practice. You can easily amend your artist's statement to reflect your particular interests and approach without losing sight of the other aspects of your work, and you can continue to adjust this as your practice evolves.

We recognise that eco-anxiety<sup>2</sup> is on the rise and one of the best ways to counteract it is to make what changes you can and find support from others. These changes need to remain achievable so it's best to review them on a regular basis.

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1 See definition on Pg 59

2 See definition on Pg 59

## EXCERCISE: VISIONING

Now that you have decided upon your overall goal we'd like you to consider how this will affect your potential futures.

Create three future visions. You can create these in any way you like, draw them, write them, Mind-Map, paint, sculpt, it's your vision!

When creating your vision consider these questions:

- Where are you?
- Who else is there?
- What resources do you have? (Buildings, materials, food, land, money etc).

Create a vision for 1 year, 5 years and 10 years on.

How will your work help you to reach these visions? Consider creating a milestone for 1 year, 5 years and 10 years.

By working towards these milestones, you'll have a better chance at staying on track to reach your big ten year vision.



## MEASURING YOUR ENVIRONMENTAL IMPACT

It is helpful to have measurable information so that you can record your progress. There are various tools for measuring your personal carbon footprint and the environmental impact of your practice which will help to give you a baseline.

Here we've provided a few calculators. You can use one or more of these tools, or you can simply create your own record. For example, measuring the amount of waste you currently throw away and recording this in a diary or bullet journal.

### CARBON FOOTPRINT MEASURING TOOLS

#### **General Measurements**

[footprint.wwf.org.uk/#/](https://footprint.wwf.org.uk/#/)  
[climatecare.org/calculator/](https://climatecare.org/calculator/)

#### **Artist Organisation Measurements**

Julie's Bicycle Creative Green Tools  
[ig-tools.com/signup](https://ig-tools.com/signup)

# ASSESSING AND CHANGING THE ENVIRONMENTAL IMPACT OF YOUR PRACTICE

Deciding what you can do to reduce the environmental impact of your practice requires an honest and realistic approach. Beginning with personal and practical considerations, you need to think about what changes might be immediately achievable and other incremental improvements that you could start to implement and monitor over a more extended period.

You need to ensure that the targets that you set yourself aren't so rigorous that they threaten the viability of your ability to work as an artist, but equally, changing the way you work, where you work and who you work with, can open up new possibilities.

Many artists are adapting their practice in order to address the climate crisis, loss of biodiversity and other critical environmental issues. What can initially appear as a constraint may also be viewed as an opportunity, giving you the opportunity to achieve a better understanding of what you do, why you do it and even help you to evolve your practice in a positive new direction.

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## WHERE YOU WORK

- Do you travel to a studio or work from home? Do you use public transport when possible? Is the amount of traveling that you do essential to your practice? Are you using the best, practical option for low impact travel?
- How energy efficient is your workspace? Is there anything you can do to improve this? eg improve insulation, natural light, install more efficient heating
- Is your workspace well ventilated and free from toxic materials?
- Is your workplace at capacity or used all the time? Could it be shared?

It's important to remember that you are likely to have to deal with constraints and frustrations. Don't be so harsh on yourself or your practice to the point where you are unable to create a sustainable and thriving artistic practice. Guilt is a damaging emotion that achieves nothing. Some artists even fly when necessary and choose a vegetarian diet to compensate.

**'In 2018 I had three opportunities abroad (in Italy and Germany). I would have preferred to travel by train, but the budget just didn't allow for this. I couldn't afford to turn the opportunities down and it did bother me - I can't afford my own principles! I think it's something the creative industries need to consider.'**

Rebecca Chesney

**'When we invited Swedish Artist Annika Andersson to come to North Yorkshire, we didn't know that, for environmental reasons, she doesn't fly. We were fortunate that she was willing to spend a week traveling across Europe by train in order to work with us, and we were able to support her to do this. What was really interesting was hearing how integral this 'slow' approach is to the way she works and how she has found ways of adapting her life and career to achieve her environmental goals.'**

Chrysalis Arts

## MATERIALS AND PROCESSES

- Where do you source the materials that you use? Can you select materials from ethical/ renewable sources and suppliers that involve low transport distances?
- Will all materials and processes used be low toxicity? Will they cause pollution?
- Could you make use of either your own or other people's recycled materials?
- How do you deal with the removal of any waste produced as part of your artistic process?
- Would you like to create new materials that are more in line with your practice's goals?
- Will changing to greener options increase your costs? How will you compensate for this? It's important that your practice is financially sustainable for you as a professional artist.
- Have you considered making in materials that aren't permanent?
- How ethical are the sponsors of art venues, commissions and competitions?

Artist Jacqui Symons has begun creating her own dyes as she develops a circular plant-to-print practice.

**'For me, it's been the realisation that every action has an impact and it's about understanding this, making changes where possible and making considered decisions about your work. For example, what is the impact of purchasing an organic, fair-trade 100% cotton rag 'eco-paper' that is shipped from India versus a similar paper that isn't organic but is made in the UK? Without extensive research, it is hard to make a judgement but at least I feel that you should be aware of your choice and why you have made it.'**

Learn more about Jacqui's work in her Case Study, **Dyeing( not Dying)**.<sup>1</sup>

**'Where possible, I use materials that have the least impact on the environment. My Writing On The Wall series of poetic texts (bar one) have all been written with charcoal directly onto walls indoors or outside, so they will either be erased by the weather or by gallery technicians'**

Learn more about David Haley's work in his Case Study, **VIEWPOINT**.<sup>2</sup>

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1 See Jacqui Symons' Case Study, Dyeing (not Dying) on Pg 27

2 See David Haley's Case Study, VIEWPOINT on Pg 31

## MATERIALS AND PROCESSES

- Are you using ethical suppliers for other key services that you make use of as part of your business? eg Banking, electricity and other suppliers
- If your work involves the production of printed materials, could you make use of companies specialising in non-toxic inks, recycled paper etc?

**'I'm always surprised that more artists don't consider where they bank or invest savings, or for example, which companies they choose to supply utilities. It's relatively easy to find out which services and suppliers are committed to an ethical or green approach and not that difficult to change providers'**

Rick Faulkner, Director Chrysalis Arts

**'Sharing processes and progress on social media led to conversations and links with others working in similar ways and invitations to be featured in online and print publications. I was invited to take part in a panel discussion at Camberwell School of Art (UAL) on sustainability in art practice.'**

Alice Fox

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## SHARING RESOURCES

- Are there ways that you could share or make better use of resources by collaborating with others? Eg sharing space, materials, information, tips and ideas, car-sharing
- You can collaborate in physical and virtual spaces, like our GAP Facebook Group. See our resources section for more networks to join.<sup>1</sup>
- Consider the pros and cons of meeting physically and digitally and make mindful choices.

**'Face to face meetings can be incredibly important for artists who are, after all, often working alone for much of the time. In our mentoring work, we find that artists benefit from group sessions and shared learning opportunities as much as they do from one to one sessions. However the mentees make a point of car sharing and we've also arranged sessions in different locations so they don't always have to travel so far.'**

Chrysalis Arts

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<sup>1</sup> See Pg 61

## SECTION 2

# New Directions



*Jacqui Symons, Dyeing (not Dying)*



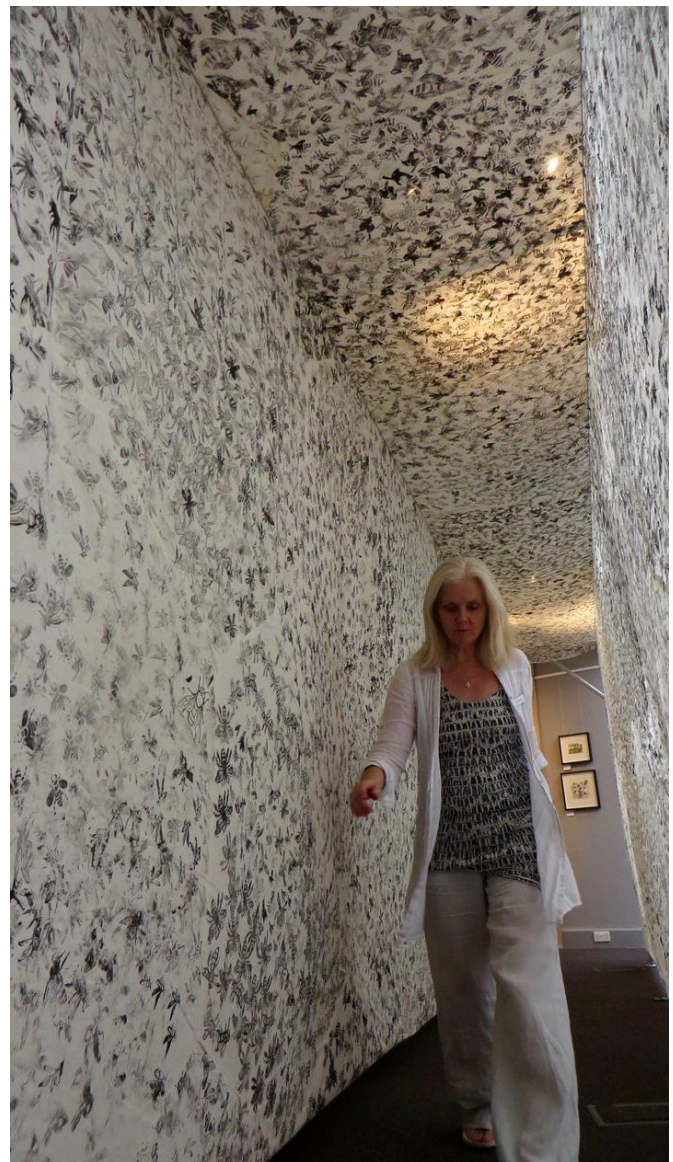
Deciding to evolve your artistic practice and thinking in new directions is a major decision that will probably take time. What we have learned from artists who have been successful in achieving this, is that there is no single approach that you should adopt. You have to find a response that is suitable for you and your work and gradually build upon what you learn and what you feel comfortable with. It may be helpful to think of changing your practice as something that is constantly evolving as part of an holistic and creative process, rather than as a series of different projects and activities.

Many artists have not started out with the idea of addressing the climate crisis but found that, as their consciousness and knowledge of its impact increased, it inevitably began to influence their thinking and form a more important strand of their work. An incremental approach, taking what you learn and applying it as you move forward, as well as accepting the constraints within which you are working at a particular time, is one which artists we've consulted have found useful. It is very important to own your own leaning and practice.

Researching and understanding as much as possible about the context you're working in is fundamental good practice, whether it's a particular place or community, an environmental issue or an area of specialist knowledge.

For Laney Birkhead, that response was her project **SWARM - A Creation of Many Hands**.

Learn about Laney's project SWARM in the Case Study.<sup>1</sup>



Laney Birkhead, Swarm

**'In 2014 I had been a beekeeper for over five years, and had become very concerned about the increasing levels of bee decline. I decided to give some serious time and energy to creating an environmental project, as a creative response to something I both care about and that I am involved with. I visualised a project which could combine some sort of memorable creative activity with raising awareness of the loss of biodiversity.'**

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1 See Laney Birkhead's Case Study, Swarm on Pg 40

# DEVELOPING A PROJECT

This section suggests how you could approach initiating and implementing a project of your own, rather than responding to a brief for a commission, residency etc. It assumes that the project is unique to you, so your sustainability criteria will be too.

Once you have an idea for a project, it's important to identify your specific aims for the project and the outcomes that you want to achieve. This will help you to stay focused and on track. Your project will most likely have aims that fit into your broader practice and environmental aims as well as those that are directly related to the project itself.

These questions will help get you started. We've put them in a handy checklist format so it's easy to use, but it's not necessary to have an answer for everything. Challenge yourself to think deeply, but don't be discouraged if you don't have the answers yet, or aren't quite sure. Developing good questions may be more important than finding answers.

## ARTISTIC

- Does the project further your artistic development in a purposeful way and is it the best way to achieve your artistic aims?
- Could the project open up new creative opportunities for you to refresh your practice or move your work in a different artistic direction? eg working with young people, developing workshop skills or other public engagement skills
- What is the most important aspect of the project? The creative process you engage in, the final completed work or both?
- Might you consider a shift from work that represents the subject of your concerns to an art that is the subject itself?

## ENVIRONMENT

- Can you identify any particular goals relating to your environmental aims that you hope to achieve via the project? eg To produce and exhibit a body of work that focuses on a specific topic.
- Could this project enable you to become more informed or develop new skills to help you engage with your environmental aims? eg Learning more about a particular issue or subject such as climate science, biodiversity, agriculture, ethical making skills. Will it help other people to gain new knowledge or skills?
- Could this project help you to identify potential contacts/ networks to collaborate with in the future? eg art and environmental organisations, other artists

## ENGAGEMENT & PARTICIPATION

- Will the work be created for a specific audience or with a community? How will it reach them? eg exhibition, site specific installation, shared online etc Have you considered how your audience will be involved in the development of your project? Will they be directly involved in the process? Will you create or locate the work somewhere publicly accessible? Consider how you will encourage your audience to interact with it.
- Will the work be created for a specific location, focus on a specific activity or industry? Have you fully explored the context you would be working in: heritage, identity, community, place?



## COLLABORATION

- Is collaboration or team working useful for this project? Have you considered working with someone who is an expert in a different field?
- Will you exchange ideas with any other practitioners? Are you planning on sharing strengths or learning from any others with practitioners?
- Will you have an ongoing dialogue between artist, audience, commissioners, or anyone involved with the project? Consider self-initiated critiques to ensure that your practice and artwork are subject to an appropriate level of ongoing development.

## VIABILITY

- Does it justify the time, effort and resources required to do it? What makes it viable? (This is about balancing financial viability with other factors such as investing in your professional development, exploring opportunities to work in a greener or more ethical way, forming new contacts and collaborations, testing new methodologies etc)

## LEGACY

- Will what you create have a lasting legacy? Are there ways in which you or those you work with could build upon its impact? Would the project benefit from having a more extended process if feasible?
- We are often asked to consider heritage as an historic thing, but the work we make now is potentially significant as the creation of future heritage, so how would you like future generations to consider your work?

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Once you've completed your research, keep the answers to these questions nearby. Creative projects often change and grow throughout the creative process. Refer back to your research and goals as you develop your project.

When big changes occur, ask yourself these questions again. Consider if this is still the best way to achieve your artistic aims.

You may find that straight away the goals you've defined begin to shift, and that's okay. In fact, if things don't change, they stagnate. Stay flexible, and responsive to your process.

Addressing some of these questions can feel like a positive first step in adapting your practice to meet new challenges and aligning your work more closely with your personal values

## ARTISTS' APPROACHES & RESPONSES

There is scope for artists to engage with the climate crisis and other environmental issues in many different ways and at many different levels, from helping to develop policy in a way that widens understanding and challenges assumptions, to encouraging people to make new connections and think about their environment in a different way. Below are some examples of different approaches that you may wish to consider:

### PUBLIC ENGAGEMENT

Work that directly addresses environmental issues and engages with the public about its impact can help empower people to think about and make positive changes to their immediate environment. Below are some examples of different approaches to public engagement and issues that artists have tackled:

For example your work may involve dealing with emotional issues surrounding the environment, such as flooding/water supply systems.

In David Haley's project VIEWPOINT, the 'main outcome was the dialogical process itself'. By moving within and listening to the communities, he was able to address the emotional and sometimes traumatic issues around local rivers in a way that prompts conversation for locals and visitors.

**'I hoped to let the people of Cockermouth celebrate their rivers by learning of the whole Derwent/Cocker Catchment, its geomorphology and how climate change will affect them all in the future.'**

In her **Museums of the FutureNow (MotFN)** project,<sup>1</sup> Artists Jo Hodges and Robbie Coleman have developed a model which uses collaborative workshops in which groups are asked to consider possible futures for the planet and create objects based on those futures. By using imagination and creating 'speculative artworks' these workshops



JO HODGES, MUSEUM OF FUTURE NOW

**'explore the web of ecological, cultural, technological and political factors that combine to create complex challenges for society and environment.'**

**Jo feels that 'social imagination can be harnessed to help understand personal and collective agency, reconsider dominant narratives, understand contemporary concerns within the wider context that all of us make the future.'**

By developing creative ways of stimulating public awareness and encouraging positive change, artists are taking the public on a learning journey with them and inviting them to think about what they can do as individuals. Also, it is worth remembering that local people are the experts in their locality, even if they are sometimes unable to address problems.

<sup>1</sup> See Jo Hodge's Case Study, MotFN on Pg 37

## COLLABORATION WITH OTHER ARTISTS

Collaborating with other artists can be highly productive, particularly if you are attempting to move your practice in a new direction. Sharing skills, knowledge and ideas rather than working in isolation can boost your confidence and enable you to achieve something that would not be possible on your own.

In Laney Birkhead's project SWARM, a collaborative artist collective was at the heart of her project.

**'At the beginning of the project I approached a number of experienced artists to see if I could put together a group of makers, willing to create new work inspired by bees and loss of biodiversity to provide complementary content to the Swarm Installation at exhibitions. I brought together artists, some I already knew and some I approached because of the quality of their work. This group turned into the most important supportive group on the project, with many now very good friends. To date there have been a total of 17 Swarm Artists, who have exhibited with the Swarm project. This group collaborated on all aspects from the start.'**

Laney Birkhead

The Slow Art Trail was a Chrysalis Arts project in which a team of 7 experienced artists were brought together to explore ways of devising and implementing a series of temporary public art installations in an environmentally responsible way. The project took an holistic approach in

which every aspect of the project was considered against agreed environmental and sustainability criteria, from sourcing materials to audience access, transport and public engagement. It was approached as a learning exercise, working in response to a detailed brief. **Please see the Slow Art Trail brief in the appendix.<sup>1</sup>**

## COLLABORATION WITH OTHER DISCIPLINES

Another of the key ways in which artists are engaging with the climate crisis is by collaborating with specialists from other disciplines like scientists, environmentalists, researchers and academics. Approaching organisations and people working in a completely different field and asking them to work with you can be challenging, but can also prove a highly rewarding way of working.

In choosing to work in this way, it's important not to get overwhelmed or intimidated by information you uncover. Focus upon what you're aiming to achieve, consult with others where necessary and don't lose sight of your artistic aims, but equally respect and learn from people working in other fields.

Don't try to become an expert in someone else's specialism, but encourage an approach of co-inquiry in which different perspectives are shared and valued.



Steve Gumbley, *From Horsepower to Hydrogen Power*, Slow Art Trail

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1 See the Slow Art Trail Brief on Pg 64

Below is some direct feedback from artists who have successfully developed positive and productive collaborations:

**'I really benefit from making connections to scientists and experts. It can be hard to get the first connection with someone and it's not always successful (not everyone sees a benefit in connecting with an artist) but when they do it can be really rewarding for both sides.'**

Rebecca Chesney

In Rebecca Chesney's residency project **Near/ Far** she wanted to look at extreme weather patterns in California and compare them to the UK. Rebecca sought out experts from NASA and Stamford University, to share their work on the field. Learn more about Rebecca Chesney's approach in her **Near/Far Case Study**.<sup>1</sup>

'I think it is important that we create events which include perspectives from all directions: food producers at all levels, environmentalists, conservationists, consumers from all walks of life, philosophers about the climate crisis. We have to find new ways of living but we have to work together and avoid

blaming and shaming people who do not agree with us as creating food sustainably will make life more expensive and we cannot ignore some of the consequences.' Gemma Burditt

In her project **The Art of Milk**, Gemma Burditt explores the complexities around dairy farming.<sup>2</sup>

**'I had been interested in previous work about exploring the commodification of natural resources and about how individuals navigate their own choices in a wider economic or political context.'**

Gemma created a large scale moving image landscape 'which responded to rural issues and help[ed] audience[s] understand some of the issues behind food production.' By speaking with a wide range of people, from local residents and schools to the academic and arts communities in Newcastle, the project provokes audiences to think about how food is produced, and the pressure put on small scale family businesses to

create cheap food.

Artist Rachel Massey has been making efforts to link up with local organisations and practitioners. She's teamed up with a local environmental charity, River Holme Connections to curate a programme of creative sessions on a footpath along a town centre stretch of a river, then worked with an illustrator and writer to create a guided walk. She's found the process useful in more ways than one.

**'It's great to work with people with different expertise – River Steward Simon Hirst is an ecologist who knows a huge amount about creating and maintaining health river environments. I also collaborate with a medical herbalist, musicians and other artists to co-create projects. Working with scientists like Simon roots my creative work into really solid environmentally-sound practice. I am able**

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<sup>1</sup> See Rebecca Chesney's Case Study, **Near/Far** on Pg 29

<sup>2</sup> See Gemma Burditt's Case Study, **The Art of Milk** on Pg 35

to engage people in a more creative way, blending my interest and knowledge about birds and nature with a more intuitive response – knowing that I’ve got scientific backing and support where needed.’

Rachel Massey

## STRATEGIC PROJECTS

Some artists are working collaboratively at a strategic level to influence policy and decision makers by researching and presenting information which addresses the climate crisis in different ways.

Artist Ruth Levene has been working since 2017 on a project entitled Test Sites which looks at water, flooding, pollution and land management and their impact on nature, culture, health and wellbeing.

Test Sites adopts a curatorial model of trans-disciplinary co-inquiry which former Arts Catalyst founder Nicola Triscott describes as

‘drawing together the different skills and knowledge of people from different disciplines, including art, environmental and health science, social science, with people who are directly impacted by the ‘matter of concern’ or who live in the area of study, who then bring their own ‘expertise-by-experience’ into the inquiry’

Learn more from the Arts Catalyst website.<sup>1</sup>

The project explores water from

a whole catchment perspective, looking at the different relationships, uses, and perspectives of water and how it is governed. Ruth has been working with medical anthropologist Megan Clinch to research, meet, and interview individuals, groups and organisations within the communities. Test Sites is leading towards producing a ‘People’s Water Policy’, revealing the gaps between how the governance of water is organised now and how it could be. At the heart of Ruth’s practice are dialogue and conversations with models, maps, video, cakes and drawings to helping to widen the conversations and map out the story of water in the catchment.

Creative Carbon Scotland are actively working to embed artists in policy making and strategic change. Inspired by the work of American artist Frances Whitehead, they set up the Embedded Artist Project [EAP].

Their aim is to ‘explore the feasibility of setting up multiple EAPs across Scotland where artists, designers and other creative practitioners can contribute their skills and practices to help creatively and sustainably transform places in Scotland.’ Learn more on the Creative Carbon Scotland website.<sup>2</sup>

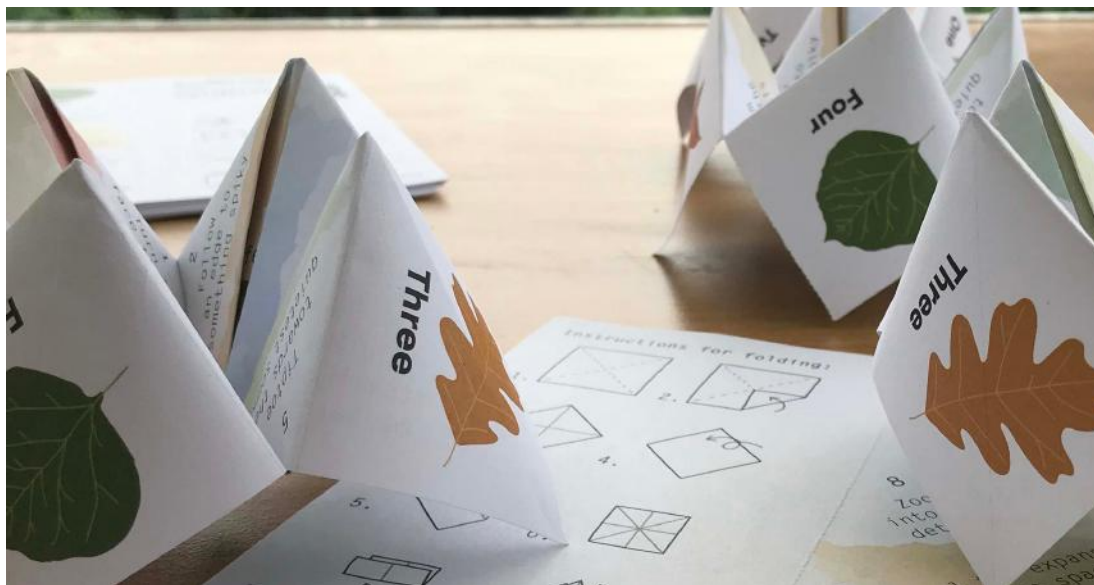
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1 [artscatalyst.org](http://artscatalyst.org)

2 [creativecarbonscotland.com](http://creativecarbonscotland.com)



## SLOW ART, SLOW MAKING AND EPHEMERAL ART



A quiet approach to environmental activism can be as effective as a more forthright approach and suits some artists better than a more direct form of action. Many artists have adopted the concepts of 'Slow Art' and 'Slow Making' as approaches which involve taking time with artistic processes and techniques, using ethically sourced materials and encouraging audiences to appreciate and experience art at a slower pace.

In her [Cannon Hall Wellbeing Project](#), commissioned by Barnsley Museums, Rachel Howfield Massey explored nature connectedness and wellbeing.<sup>1</sup> The action research project explored the wellbeing benefits of using creative approaches to connect with nature in the park. It was based on the premise that connecting with nature is beneficial for health and wellbeing and encourages pro-nature behaviour. Barnsley Museums recruited participants for the project from different age groups and demographics.

As a framework to the project, and sessions, Rachel introduced the Five Pathways to Nature Connection (University of Derby, Nature Connectedness Research Group): Contact, Beauty,

Meaning, Emotion, Compassion. The element of compassion leads people to think about what they can do for nature, extending the self to include nature leading to a moral and ethical concern.

In the end, the participants shifted the way they thought about spending time in nature, and overall, 'expressed positive changes in their relationship to nature.' - Rachel Massey, Cannon Hall Wellbeing Project

When researching her project Near/Far Rebecca Chesney discovered that the US Forest Service estimated the loss of 66 million trees in the Sierra Nevada due to severe drought and increase of bark beetle attack.

'During my travels, I started to make drawings in my sketchbook of the exit holes of the bark beetles found on dead branches and tree trunks. I was drawn to the random patterns made of tiny holes, singly meaningless, but collectively devastating. And with these drawings I embroidered fabric with the patterns of dots, each individual mark taking time to create.'

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1 See Rachel Howfield Massey's Case Study, Cannon Hall Wellbeing Project on Pg 47

**Plot 105** by Alice Fox is a self-directed project that forms the basis of her practice-based research.<sup>1</sup>

‘During the last two years I have been using my allotment plot as a source of materials for my work, exploring the potential of what grows there, planted and wild, as well as other materials found on the plot.’

‘The desire to take an ethical approach has driven a shift within my practice from using conventional art and textile materials into exploring found objects, gathered materials and natural processes. These collected objects are often key to new work and ideas frequently come through engaging with materials.’

While Plot 105 is not a participatory project, Alice does ‘teach workshops in many of the techniques she uses and feels that by sharing sustainable practice she can help others to consider the environmental impact of their activity.’

Learn more about Alice Fox’s Case Study, Plot 105.

Lizzie Farey is a contemporary willow sculptor and artist based in Galloway. She designs and creates forms using her own grown and harvested willow as well as other woods. In this film, made for Craft Scotland, she talks about her working practice.<sup>2</sup> ‘It’s a good part of the process... I enjoy being outside, enjoy being with my materials, there’s an intimate connection which comes from the work.’

Chrysalis Arts has been developing a programme of Slow Art projects since 2008, and is currently focusing on a series of extended artist in

residence projects. The idea is to develop projects which allow enough time, flexibility and reflection for them to evolve and achieve outcomes that may not have been anticipated or planned for, and to incorporate the capacity to respond to these within the project. The learning from these projects can then be taken forward and help shape future activities and working practice.

‘When you are applying for project funding or to undertake a piece of commissioned work, you often have to supply a detailed proposal identifying exactly what you plan to do, who you plan to work with and what the outcomes will be. Yes it’s the way that much of the arts world functions, but it is such a prescriptive approach that it can be very limiting both for the artist and for the people who are engaging with them. We’re increasingly trying to create more space, fluidity and thinking time within and across projects, so they can be broader in scope and also don’t exist in isolation from each other. As a result, we’re finding many more natural connections and influences that bring the different strands of our work together in a cohesive and satisfying way which also makes the best use of our resources. We’re finding that new work seems to evolve much more naturally from previous work’.

Chrysalis Arts

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1 See Alice Fox’s Case Study, Plot 105 on Pg 44

2 [vimeo.com/91904299](https://vimeo.com/91904299)



## APPLYING FOR WORK, RESPONDING TO A BRIEF, WORKING TO COMMISSION

Below are a few pointers to consider when you are applying for or planning a funded project, residency or commission. If the theme of the work has a focus on the climate crisis or related issues, you would probably consider these points in any case as part of your environmentally responsible good practice. However, they can also be applied generally to introduce a more ethical approach to work you undertake.

Applying for work is a two-way process and you should always review the information supplied to see what might be missing and what additional benefits you could bring to the project. Introducing a green perspective where this hasn't been considered is likely to be welcomed as long as you can demonstrate that the project remains viable and within budget.

### FOR EXAMPLE

Consider how your artist's statement could reflect your environmental beliefs and explain how you approach this within your practice.

When you read through a brief or project description, think about which components of the work could have the potential for you to evolve an environmental perspective eg

Could any of the projects themes and objectives be developed to consider and raise awareness of environmental issues or create environmental benefits?

Research as thoroughly as possible the context in which you're working – heritage, identity, community, place. Taking a holistic approach to developing and implementing a project or commission will help maximise its quality, impact and legacy.

Consider how you can reduce the carbon footprint of the activity eg

Researching and making use of any relevant materials that are produced locally or exploring the potential for using donated or recycled materials

Using public transport yourself and ensuring that venues where activities take place are fully accessible and can be reached by public transport.

Consider the issues involved in creating permanent v temporary artwork and be prepared to highlight and challenge stereotypes about the perceived value of producing permanent artwork.

For more advice on applying for work, please visit our [Greening a Project Brief](#).<sup>1</sup>

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1 See Pg 67

In David Haley's project, VIEWPOINT, he found it necessary to challenge and question what the commissioners originally asked for.

**'The commissioners wanted a permanent artwork at the Public Confluence Area, but I was determined not to create another memorial and when asked; 'What is the artwork', I would reply respectfully, that: 'The question is not what is the artwork, but how does the art work?' In other words, the artwork needed to emerge from listening and learning, rather than be a predetermined design.'**

If creating permanent work is stipulated as a requirement of a commission or residency, ensure that the work has an appropriate home and that care is taken to embed the work in an appropriate context rather than impose it.

Take care to ensure that the project's legacy is thought through and that you and the people you're working with are prepared to invest time and resources to implement this eg

The final work which formed

the culmination of a residency in Swaledale by artist Ed Kluz was a Lambing Chair covered with a specially designed fabric based on local people's stories. The chair was given to the local library to use in their newly developed storytelling programme and recent partnership with the local school.

Consider how and when work is to be decommissioned and what happens to it then.

'An artist who was commissioned over 25 years ago to work with a community to create a textile for the local Library was recently contacted by staff because the Library was closing and they wanted to discuss finding a new home for the work. The piece reflected aspects of the village where it was based and had involved many local participants. It was agreed that the textile would be given to the local primary school, which was very pleased to receive and display it, and was able to pass on the stories and information about the village it contained to a new audience'

Visit our website to take a look at our Greening a Project Brief and see how you can respond to a brief to make it more environmentally responsible.

## PITFALLS

Funding constraints and short-

term thinking are often at odds with the need to allow time for projects and ideas to evolve and become embedded, and with the desire for a more considered, ethical approach to implementation and legacy. In our programme of GAP talks, artists frequently drew attention to the focus on outputs and short-term benefits which they felt too often drove the commissioner's approach to project development and delivery.

When work is commissioned by an external body, there is always a danger that the commissioner may not keep to their side of the bargain in ensuring that the project or commission is implemented in the way that was initially envisaged or agreed. Equally, Artists frequently commence a project without a clear-cut idea of where it will lead and projects can be subject to all kinds of changes.

Good communication and negotiating skills and a flexible, open approach can make a big difference in helping to resolve some of these issues, especially if addressed at an early stage. This will get easier as your practice evolves and you become clearer about the approach you want to take and the parameters within which you are comfortable working. Remember to keep reviewing your progress and stay positive about what you have achieved.

## SECTION 3

# Case Studies



Alice Fox, Plot 105

This section features a diversity of approaches and projects which artists have undertaken to address and highlight the impact of the climate crisis and other key environment and sustainability issues. It demonstrates how artists, and those who work with them, are finding a myriad of different ways of responding to these issues and are continually evolving new areas of their practice in order to achieve this.

## CASE STUDIES

Dyeing (not Dying)	Pg 27
Near/Far	Pg 29
Viewpoint	Pg 31
The Art of Milk	Pg 35
Museums of the Future Now	Pg 37
Swarm	Pg 40
Plot 105	Pg 44
Cannon Hall Wellbeing Project	Pg 47
Fabric of Place	Pg 50
Crafting Change	Pg 54

Jacqui Symons

## DYEING (NOT DYING)



*Goldenrod Flowers, Jacqui Symons*



*Goldenrod Lake pigment, Jacqui Symons*



*Coreopsis Lake pigment and test prints, Jacqui Symons*

### Project Summary

Dyeing (not Dying) is an Arts Council 'Developing Your Creative Practice' funded project. I am currently researching and developing sustainable, naturally-sourced and environmentally-friendly alternatives to traditional printmaking inks, using plant-based sources and pigments to create the inks.

### Aims and Objectives

As a large part of my practice focuses on contemporary environmental concerns, this awareness of the materials I was using and the consequent change in my working method felt like an important step in my practice. Prioritising local, renewable materials and low-impact processes was an important progression and shift in focus for me.

The main aim was to develop a circular plant-to-print practice where the plant becomes both subject and media, creating a holistic approach to my printmaking.

I wanted this project to change how I undertake the inherent processes of printmaking. By creating and using sustainable 'green' inks and pigments,

my practice becomes more meaningful and symbolic of my environmental concerns, giving an honesty and integrity to my work.

### Partners/Collaboration

The DYCP grant allows you to develop your own creative practice so I initially concentrated on reading and research into existing information, followed by contacting industry professionals and organisations with similar areas of research. These contacts helped develop knowledge and skills in areas I was struggling with and suggested further areas to research. In the future I'm hoping to collaborate with other artists and practitioners who are working in a similar area.

### Audience

Whilst I didn't have specific audiences in mind for this R&D project, I initially wanted to develop a Nature Printing organisation in the UK similar to the Nature Printing Society in America. However, as the project has developed I have found that interest in sustainable and renewable inks, pigments and other paints has come from many artists



and creative professionals, not just those whose practice centres around nature printing. This has made me realise there's a wider opportunity to promote and develop the use of renewable and sustainable pigments amongst the arts community and my contemporaries.

### Skills

Researching and developing plant-based pigments required an unexpected amount of scientific knowledge and whilst I haven't become a fully trained scientist, I have developed skills, expertise and knowledge in how to create pigments and lake pigments.

My knowledge of historical artists' paints, traditional pigment production, natural dyes, plant colour and applications has gone from non-existent to (what feels like) encyclopaedic (but isn't!) and I have also improved my record-taking and documentation of methods and techniques – imperative when you're creating, then trying to recreate, specific outcomes.

I have also developed a valuable base knowledge of environmental issues and concerns around artists' materials and whilst I feel as though I've only scratched the surface of becoming more sustainable, it has certainly helped me in making decisions about my practice and use of materials.



*Plant-based Pigments*

### Outcomes

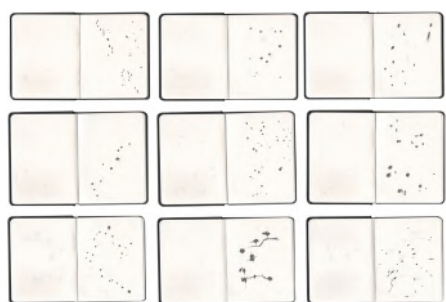
Dyeing (not Dying) is due to finish in 2020 so outcomes have not yet been finalised. However I feel like the project has already developed my practice in both expected and unexpected ways. It has given me a more rounded awareness of materials I'm using in my practice and their impact on the environment, it's made me think about the direction my practice is taking and also made me want to disseminate my knowledge to other artists and practitioners. I have applied for further funding to develop the project and carry out more research, specifically in North America where there is a strong community of sustainable pigment artists and creators.

Rebecca Chesney

## NEAR / FAR



*Far 02, Rebecca Chesney*



*Near 01, Rebecca Chesney*



*Far 01, Rebecca Chesney*

### Project Summary

I was invited to a residency at Montalvo in California in 2016 and I wanted to look at extreme weather episodes in California and how they may be similar or different from here in north of England (Storm Desmond had brought a record amount of rain in 24 hours in Cumbria in December 2015 - and there had been further severe flooding in the north associated with Storms Eva and Frank too). My residency was split between two trips: one month in September 2016 and two months in April and May 2017. This gave me time to research the subject and make connections in California and use this information to develop and make new work.

### Aims and Objectives

I wanted to look at issues around changing climates and the increase in extreme weather episodes and make new work from this time. There was no expected outcome from Montalvo and I was free to work on whatever I wanted - so it was me who decided to look at this subject. I wanted to spend the time trying to understand the subject more by meeting scientists and visiting sites affected.

### Partners/Collaboration

Lancaster Arts and Arts Council England gave me financial support so I could go on the residency and make the new work.

Montalvo supported me by providing a live / work studio, some meals, and some transport.

The scientists I met were Ramakrishna Nemani, a senior earth scientist at the NASA Ames Research Centre and Professor Eric Lambin at Stanford University. I also attended a Sudden Oak Death workshop and bioblitz organised by Matteo Garbelotto from UC Berkeley.

To make the large screen prints I used the print rooms at UCLan as an Artlab member.

### Participation

I count everyone as participants in some way, so other artists, writers and musicians on the residency were involved with discussions and feedback; the scientists I met were participants in a way; I had open studio events during my residency where members of the public could come and see the work I was making and ask questions.



## Audience

I didn't have a specific audience for this as it was a research project with no expected outcome, however the artwork I made has been exhibited in a couple of exhibitions: at Peter Scott Gallery in Lancaster, at Springhornhof in Germany and also at Newlyn Art Gallery in Cornwall. I did a public talk held at Montalvo during my residency. Images and a short text were published in Uniformannual.

## Access

I wrote a piece about the project for Climate Cultures <https://climatecultures.net/environmental-change/near-far/>

## Skills

I learned more about land use and water management. I learned how to identify the Sudden Oak Death disease during a workshop in California. Although I've made screen prints before, these were the largest I've made and it was a challenge.

## Evaluation

I wrote a report / evaluation for my ACE funding grant. Writing the Climate Cultures text was useful for me to document the project and articulate my process.



*Near 02, Rebecca Chesney*

## Outcomes

I made a number of works connected to this project:

A series of drawings and also sketch book drawings of bark beetle exit holes

Embroideries of bark beetle exit holes

A series of large screen prints derived from NASA satellite images showing the extent of tree loss in the Sierra Nevada from 2013 - 2016

A two screen video work. I showed the video work at Peter Scott Gallery between my first and second visit to the USA. It showed images of dead trees in Yosemite caused by the drought, increase in bark beetle attack and forest fires; alongside a video crossing the Central Valley through miles and miles of crops (please see the Climate Cultures text I wrote for more information).<sup>1</sup>

I feel this was an important body of work for my development and continues on from previous work. I think it's important to point out / highlight these issues. We know these things are happening, but need to stop and consider them more. I want the audience to ponder a while on what my work might be asking.

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<sup>1</sup> Uniformannual [colinsackett.co.uk/uniformannual.php?x=106&y=91](http://colinsackett.co.uk/uniformannual.php?x=106&y=91)

David Haley

## VIEWPOINT



*VIEWPOINT, David Haley*

### Project Summary

The project was situated at the confluence of the rivers Derwent and Cocker, Cockermouth, Cumbria, between Autumn 2016 and Autumn 2019. Funded by the Heritage Lottery Fund (HLF) and initiated by Riversmeet Community Cooperative, I created a programme of events and artworks to research the phenomena of recent floods with people across the communities and ages of Cockermouth, and experts from different disciplines. The project included a storytelling event and fable; a river themed lantern parade; an installation artwork of rocks and poems; and a film of the project as a whole. I also wrote two book chapters, made three conference presentations and two lectures that featured the project. Other initiatives included Rhyming Rivers to link the project internationally with other river-based projects, and Pressing Concerns to question the culture of botanic scientific archives and compare the number of riverbank wildflower species in 1890 to now.

### Aims and Objectives

I hoped to let people of Cockermouth celebrate their rivers by learning of the whole Derwent/Cocker Catchment, its geomorphology and how climate change will affect them all in the future. The question was, how may we live with our rivers in the future? Artistically, I wanted to develop a Socratic dialogue as a creative process; challenge the meaning and relevance of heritage; and develop a fable that might act as a therapeutic metaphor. The commissioners wanted a permanent artwork at the Public Confluence Area, but I was determined not to create another memorial and when asked; 'What is the artwork', I would reply respectfully, that; 'The question is not what is the artwork, but how does the art work?' In other words, the artwork needed to emerge from listening and learning, rather than be a predetermined design. Ultimately, I hoped (and still do) that the different communities in the town would become self-determined in their futures planning and ecologically resilient. The latter is predicated on the realisation that the rivers will flood again as intense rainfall events increase with climate change. Understanding that 'heritage' is what contemporary culture makes with history, the project created 'heritage futures'.

## Partners/Collaboration

Riversmeet Community Cooperative commissioned me to contribute to the successful HLF bid and then as lead artist ('Creative Practitioner'). Cathy Newbery of Riversmeet was the Project Manager and she has many years of Public Art experience, going back to the Irwell Sculpture Trail (1995). Project Steering Group, comprised of Allerdale Borough Council's Town Centers Manager and Landscape Architect, County and Borough Councilors, Kirkgate Arts Centre Programme Manager, Cockermouth Civic Trust and the Heritage Archive Group, Jennings Brewery and a local developer. Furness Morris (Ulverston), talked me through the movements of 'do-se-do'. Cornhow Farm (Lorton Valley), supplied the installation rocks. Lawson's Haulage and Crane Services (Cockermouth) collected the rocks and installed them on site. Signal Films and Media (Barrow-in-Furness), made the project film.

EVAN West, created Meanders Cockermouth arts trail and curated me to produce two poetic installations in The New Bookshop. Gilli Goodfellow, Kirkgate Arts Centre, co-directed the 2017 Lantern Parade with me. Di Larfynn led the lantern making workshops and made the 'Cockerfish' lantern that came back in 2019 by popular demand.

Jeff Wallcock and Tish Thornton directed the Cockermouth Youth Theatre shadow play for the Lantern Parade finale. Kathryn Curr led the junior schools workshops. Pip Hall, lettercarver, and her Cockermouthian assistant Ernie Thwaites carved the poems onto the rocks at Jennings Brewery Yard. Every Wednesday for six weeks, Pip was included in the Brewery Tour.

## Participation

A range of people participated including: Cumbria Action for Sustainability (CAfS) who provided catchment-wide information about community responses to the floods, URBED who led multi-disciplinary flood recovery workshops for Allerdale Borough Council, Chartered Institution for Water and Environmental Management (CIWEM), Rivers and Coastal Network, Cockermouth Geological Society, futuresedge, who provided lots of policy information and environmental reports, and many more local and regional organisations, groups and people.



*VIEWPOINT, David Haley, Taken from Signal Film & Media*

## Audience

The diverse communities of Cockermouth, across ages and locations, cultures and social groups, disciplines and sectors.

View the project film.<sup>1</sup>

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<sup>1</sup> [signalfilmmedia.com/viewpoint/](http://signalfilmmedia.com/viewpoint/)

## Access

A stall at Cockermouth Country Show provide an initial talking shop about the rivers for children and parents, largely from the farming community. The Heritage Day storytelling event gave local storytellers the opportunity to develop the new fable of the 'Cockerfish'.

Meeting, talking and listening with youth groups, seniors groups and individuals to gain insights into the impacts of the floods and future prospects on different age groups. Lantern making workshops engaged children and parents from town center and housing estate communities. Two junior schools arts-based workshops enabled children from across the town to consider their futures with the rivers.

The Project Exhibition at Kirkgate Arts Centre showed work the schools workshops and shadow puppets from the Lantern Parade, alongside large photographic prints with project poems. Children, parents, the Town Mayor and County Councillors visited, and much conversation was had about the 'real causes' of the floods.

The EVAN West, Meanders Cockermouth arts trail gained it's name from the VIEWPOINT project and provided opportunities for poetic installations in the New Bookshop, 2018 and 2019. Near the VIEWPOINT, this venue has a café that is visited by many townsfolk and tourists. Initiating the screening of the film 'Demain' (Tomorrow), revived Riversmeet's presence in the town and started a regular programme of Green Screenings at Kirkgate Arts Centre.

## Skills

Listening, seeing and learning. Serendipitously, I visited two exhibitions in 2017: Giacometti (Tate Modern) and learned to maintain focus, while acknowledging peripheral vision and from Hokusai (British Museum) I learned that the pine tree in one of his paintings brought context to Mount Fuji. These lessons I shared with others.

I was determined not to include Wordsworth in the project, but a sculpture by Conrad Atkinson at Florence Mine Arts Centre included a quote from Wordsworth's poem, 'Resolution and Independence'. Playing with the quote, I critiqued the contemporary socio-ecological context and it permitted the rivers to speak.

A book of pressed flowers (1890) in the Cockermouth Heritage Archive, prompted the 'Pressing Concerns' inquiry into local wildflowers and visits by a small community group to the National Wildflower Centre and Department of Botany at the World Museum, Liverpool to learn about the culture of wildflower archives.

CIWEM River and Coastal Group invited me to present the VIEWPOINT project at one of their meetings. They then sent me a full geomorphology report about the Derwent Catchment. This contributed greatly to a full picture and understanding of the catchment and the complexity of its geology. A Cockermouth Geological Society member showed me how river cobbles were used in the town's pre-Victorian vernacular architecture. He gave me further insights into the paleontology of the region's strata.

An archeologist explained the importance of the confluence to Roman faith and commerce, and how the landscape had been a delta system of islands. He, also provided a very moving personal story



## Outcomes

The main outcome was the dialogical process itself. The Riversmeet Green Film Screenings at Kirkgate Arts Centre, have a growing audience. The VIEWPOINT sculpture/poem installation generates conversation for locals and visitors as they reflect on the poems, sit and play on the rocks, and watch the rivers. The rocks were all 'repurposed', with previous histories from the river catchment.

Within four months the rocks are weathering well with lichen and moss and ABC are developing a seasonal wildflower planting regime. Footfall has increased, partly due to a new signpost, pointing to 'VIEWPOINT' and thereby renaming the site. The rivers are now celebrated and respected more as townsfolk are better informed. An affirmation for locals, the VIEWPOINT Film provided a good medium to connect Cockermouth's story with ecological artists and environmental practitioners, internationally.

I learned to listen more deeply and gained a lot of research regarding geomorphology, archeology, Feng Shui, disaster management, foresight planning, and Natural Flood Defense Systems. And I gained more confidence in writing and presenting poetry visually.

The film of the project continues to tell the story: VIEWPOINT project 2016-2019  
[signalfilmandmedia.com/viewpoint/](http://signalfilmandmedia.com/viewpoint/)

## Evaluation

The project was regularly evaluated through quarterly meetings with the Steering Group. Also, the process of writing book chapters and making presentations provided points for critical reflection throughout the project. Cathy Newbery (Project Manager) and I are now in the process of writing an evaluation for HLF.

## Additional Information

The VIEWPOINT site installation was delayed by one year. Despite two separate visits to consult with the Environment Agency's (AE) Flood Defense Team and being assured on both occasions that the installation posed no threat and did not require a license, we were, however, required to apply for a license in order to gain planning permission. The AE Licensing Department declined the license on spurious, in vitro, scientific grounds. Consequently, Allerdale Borough Council paid for a certified hydrological engineer's report that concluded neither flood risk, nor environmental damage would be caused. This process was very protracted, but finally the EA passed responsibility back to the project to make the decision. Planning Permission had already been gained, in principle and no license was, therefore, necessary. While work in the public realm often meets bureaucratic obstacles, the point here was that the project inadvertently revealed institutional systematic issues, regarding flood risk management, that it attempted to address.



## THE ART OF MILK



*Dairy, Gemma Burditt*



*Holes 01, Gemma Burditt*



*Invite, Gemma Burditt*

### Project Summary

The Art of Milk was made in collaboration with Berwick Visual Arts and the Centre for Rural Economy in a six month artist in residence scheme. The project examined the history of dairy farming in Northumberland interviewing local farmers about how their businesses had evolved over time, responding to market values often moving from small family vocational farms to large scale businesses.

### Aims and Objectives

The project responded to the theme of “scale” which was the topic given by BVA and CRE. I had been interested in previous work about exploring the commodification of natural resources and about how individuals navigate their own choices in a wider economic or political context. I felt the story of dairy farming was about both of these things. It seems absurd that the price of milk is so low when you think of the process and what is involved in its production and I wanted to understand how this had happened. In the 20th century we came from a period of extreme food shortage after the second world war which has shaped our agricultural policy,

to a time of abundance with small family farms upscaling to an industrial scale to survive.

### Partners/Collaboration

I worked with Berwick Visual Arts who worked as a mentor for the project offering support, accommodation and hosting talks about the project with a final exhibition being put on at the Gymnasium gallery in Berwick Upon Tweed. I also worked with Centre for Rural Economy who provided academic support, access to academics and who also hosted talks and discussions about the project.

### Participation

I worked with local dairy farmers interviewing them about their experiences, extracts of which were used alongside the installation to give the piece a sense of history and authenticity.

### Audience

I always aim to make my work as accessible as possible to try and encourage a wide range of audiences to engage with the subjects I am exploring.

### Access

We ran a range of talks about the project in both Berwick and Newcastle University. The talks in Berwick were for local residents and school and the talks in Newcastle were to appeal to more of the academic and artistic community.

### Skills

Well I hope it provoked audiences to think about how food is produced and the different factors which contribute to its creation.

### Evaluation

Evaluation was mainly done in the form of discussions.



*Milklake 02, Gemma Burditt*

### Outcomes

The main outcome of the project was to create a large scale moving image landscape which responded to rural issues and help audience understand some of the issues behind food production. I wanted audiences to see that most industrial scale farms had grown from small family businesses and had often been forced to do so by the pressure put upon them to create cheap food. How we create food is a key issue in the future of Britain now that we are due to leave the CAP and the government is currently calling for farmers to be rewarded for more environmentally aware approaches but whether their track will change under the financial pressures caused by Brexit is yet to be seen and the subject of my current project.

Working as part of a residency was a unique and special experience as it is very rare to have such a bulk of time to really focus on a project. I loved working with the farmers and hearing their experiences and trying to relate this to a wider audience. The main legacy is trying a similar approach on a new project about more sustainable farming.

## MUSEUMS OF THE FUTURE NOW (MOTFN)



*Museum of Future Food,  
Share products barley*



*Museum of FutureNow with Creative  
Organisation, The Stove Network*



*Museum of Future Food*

### Project Summary

The Museums of the FutureNow is an evolving series of speculative artworks and participatory workshops designed to explore the web of ecological, cultural, technological and political factors that combine to create complex challenges for society and environment both now and in the future. The Museum of Climate Change is one of the Museums that is run under the MotFN heading [www.museumsofthefuturenow.org](http://www.museumsofthefuturenow.org). The Museums of the FutureNow is conceived and curated by artists Robbie Coleman and Jo Hodges ([colemanhodges.com](http://colemanhodges.com)) and Professor Mike Bonaventura.

### Aims and Objectives

From the seers of ancient cultures to the science fiction writers of today, humans have envisioned the future. Our world, our technology, the story of who we are is shaped by visionary future thinking. As artists, we feel that social imagination can be harnessed to help understand personal and collective agency, reconsider dominant narratives, understand contemporary concerns within the wider context that all of us make the

future.

The Museums of the FutureNow's participatory process contains both research and innovative public enquiry and exists at the intersection of futures research and storytelling.

Developed originally during a Creative Futures project that was concerned with the complexities of food production[1], presented at the Scottish parliament in 2014, The Museums are evolving a process to engage people in social imaginings, enabling an exploration of the web of factors that create complex challenges for society and environment. By providing an object from a museum situated in the future, a place, a time and a driver and asking participants to generate the provenance and social significance of the object, The Museums develop ideas about possible futures and enables the sharing of those futures through storytelling. Instead of dismissing possible futures because of their improbability, the creation of scenarios allows alternative perspectives to emerge.

This work appropriates the classic forms, iconographies and language of the museum, however this is not to present a fixed version of history but to show that the future (and the past) is fluid. There are an infinite number of possible futures that coexist in the conditions of today and we need to speculate to release them. The useum is a shared cultural language with which we are capturing and framing possible futures. We use The Museum as a way of investing a cultural authority and authenticity in the work. In a way, the project is a participatory performance of 'museum'.

All the scenarios/ stories generated via participatory Museums will eventually be encapsulated into a stand alone installation; The Museums of the FutureNow, an exhibition of the social imagination. Although the project creates fictions, it has many moving parts and is designed to work with real world issues. We have worked with a wide range of participants, from scientists to young people. The speculative data set created, represents the other side of this circular project, a research programme examining the hidden psychologies of our social world. If The Museum process itself explores and represents the social imagination, then the research mines the social subconscious.



*Museum of Climate Futures Aberdeen*

### Partners/Collaboration

We have worked with a number of partners/ collaborators to run the Museum of Climate Futures:

#1 : ArtCOP, The Stove. Dumfries. Dec 2015

#2 : Green Tease, Creative Carbon Scotland. City Art Gallery. Edinburgh, May 2016

#3 : Realising Potentials : Art based Sustainability Science Symposium. Barcelona, Nov 2016

#4 : Adaptation Scotland, Aberdeen, April 2017

#5: ASCUS Lab's Greenhouse Gas Exchange Event. Edinburgh, Nov 2017

#6 : Flood Risk Management Conference, Glasgow Feb 2018

The partner organises venue, promotion and bring participants into the process to focus on a specific topic.

Other versions of The Museum have created scenarios based around food, public art, planning and organisational development.

### Participation

The Museums of the FutureNow is wholly participatory. It is a 2 hour workshop activity for audiences of 15 – 20 working together in groups of 3 or 4 people.

### Audience

The participants are varied as can be seen from the above list of workshops ranging from flood management specialists to interested members of the public.



## Access

The Museum is portable and can be run in any space. Currently The Museum does not promote itself but responds to requests for it to engage with specific audiences or issues.

## Skills

Understanding how different parts of complex systems interact, understanding factors that create social, ecological, political, economic change, developing imagination and storytelling skills, communication skills, etc. The emerging patterns can then be used to focus on specific strategies or actions to translate the ideas developed in the stories into practice.

## Outcomes

The project is ongoing. Each time we run a Museum we see a deep level of engagement with the process and the scenarios that are developed have been complex and revealing. Our aim is to annotate all the scenarios and search for common themes, anxieties and insights. We hope to log all the scenarios on our website in the future.

The playful nature of The Museums undermine power structures, enabling participants with different skills, knowledge and backgrounds to work collaboratively on problem characterization and possible solutions: planners working with residents; policy-makers

working with citizens; artists working with scientists.

In particular The Museums respond to the UNECE Convention on Access to Information, Public Participation in Decision-Making and Access to Justice in Environmental Matters (the Aarhus Convention) working as a vehicle for procedural climate justice, enabling scientists to work with policy-makers and the public on an equal footing.

## Evaluation

At the end of each Museum, the curators ask participants if they feel that the Museum is a useful way of thinking about the future. Commissioners/partners follow up The Museum with their own evaluation systems.

## Additional Information

The Museums of the FutureNow stems from our interest as artists in using speculative futures and design fiction as

creative tools. We use these forms of research to reveal new metaphors, processes and strategies to explore the world. The MotFN acts as a laboratory for ideas and concepts We see this work as contributing to a developing practice area where the emphasis is on the processes of engagement with people rather than on art as a product and where environmental, social and cultural change are explored through art.

Our ambition for the project is to act as a unique social device for taking three-dimensional snapshots across society, a machine for blue-sky thinking and an innovative new optical device that can compose a compound view of the future and map out the desires, anxieties and dreams of society.



*Museum of Future Keelung, Taiwan 2019*



## SWARM – A CREATION OF MANY HANDS



*Swarm Installation, Laney Birkhead*

### Project Summary

In 2014 I had been a beekeeper for over five years, and had become very concerned about the increasing levels of bee decline. I decided to give some serious time and energy to creating an environmental project as a creative response to something I both care about and that I am involved with. I visualised a project, which could combine some sort of memorable creative activity with raising awareness about loss of biodiversity, the outcome of which would be educating and engaging participants and visitors in the issue, and encouraging them into taking personal action to help our pollinators.

The project that developed from the seeds of this idea grew to become a much larger collaboration than I could have ever imagined. 'Swarm' is now in its sixth year, and is still an ongoing and important part of my artistic practice. The project consists of several parts: An Interactive 3D Print Installation with a documentary film; A Pledge Quilt consisting of hundreds of promises to help our bees; An Artists Collective who make bee-inspired art and craft work; a programme of bee-themed Artists Workshops; A series of educational talks about the Project, Beekeeping, Insect Decline and Climate Change; and several Swarm Exhibitions which include all the above.

### Aims and Objectives

The aims and objectives of the project developed over time and shifted in each stage. The overall aim was to investigate and justify a need for an art project around the theme of Honeybees and the loss of diversity.

During the outline planning and testing of the project brief the main aim was to design a unique environmental collaborative print project, involving a large amount of people, which raises public awareness of bee decline, and includes an educational aspect of learning how to help the bees.

The project brief's main aim was then to produce and prepare for exhibition, a large original Swarm print of 50,000 honeybees, which will hang inside a 3D structure representing part of a hive; a Pledge Quilt containing hundreds of written promises made at workshops and events, and a documentary film which shows the process and reasons behind the project.

## Partners / Collaboration

Collaborative Organisation for Swarm Workshops

In order to organise the 47 Swarm Workshops, I had to work alongside lots of people and venues. Some workshops were booked as individual events by someone who had heard about, or had been involved with the project. I was also approached by a few organisations who wanted Swarm to be part of their event/exhibition, so it became a rolling programme of collaboration.

### Sewing Bees Collaboration

I recruited a group of 10 assistants to act as sewing bees, from the artists assistants group and the local Women's Institute (WI) group, as a result of being approached by a WI member at the Knaresborough Castle Swarm Workshop.

### The Artists' Collective

This group turned into the most important supportive group on the project, with many now very good friends. To date there has been a total of 17 Swarm Artists, who have exhibited with the Swarm project, this group collaborated on all aspects from the start.

There have been lots of partners / collaborative relationships so far, some short and productive, others longer and more developmental to the overall project. These include: Knaresborough Library, Inspired by Gallery, North York Moore



*Swarm Installation at Skelton Grange Environment Centre, Laney Birkhead*

Centre, and Danby, - Sunny Bank Mills Gallery, Farsley, West Yorkshire, - Skelton Grange Environmental Centre, Leeds, Grassington Festival, The Devonshire Institute, Grassington.

### Participation

I recruited a small group of 8 volunteers, from Harrogate and Ripon Beekeeping Association; Friends and Local Artists, who attended two workshops days held at my home and studio. The workshops were designed to test out suitable methods and materials for the project brief and provide feedback.

After the success of the pilot group I went on to recruit a team of 95 artists assistants to help and support me running the printmaking workshops. These volunteers all had training before hand. Initially the pilot group was the first to become involved, and then as the project developed I

advertised for more assistants as and when I needed them.

At several workshops and exhibitions I organised beekeepers to talk to participants and visitors about bees, beekeeping and bee decline, hand out educational leaflets from the British Beekeeping Association, and explain what everyone can do to help our bees.

The breadth of participants to the workshops was very wide ranging, they covered all ages, from 18 months old – 89 years old, all genres and all abilities.

### Audience

The audience for Swarm has also been very wide ranging, I had always wanted the project to also become liberated from the more restrictive traditional areas of display such as galleries, museums, cinemas, theatres, exhibition halls, art fairs etc, mainly

take action to help our bees. So having opportunities to run the workshops and exhibitions in the range of indoor and outdoor locations that I have done has been fantastic for attracting new visitors to the art project.

### Access

At the beginning I wanted to reach and engage with as many people as I could, and this aim was always at the forefront of any plans and organizing the project.

As part of the Swarm Installation made for Skelton Grange, I designed a Postal Pack, which was sent out to past and present volunteers and groups, now some distance from the centre that couldn't attend the workshops, so that they could contribute to the making of the installation by returning handmade insects to be included in the installation. Many of these participants went on to attend the exhibition.

### Skills

The research I had to do on bee problems and climate change was life changing and increased my knowledge dramatically, but I felt very confident to answer most questions from the public at exhibitions and events.

I discovered that the collaborative nature of the project increased creativity and

out-of-the-box thinking, which lead to greater innovation and increased flexibility with the project brief, and an all round openness for increased learning possibilities.

I have really benefited from working on a project outside my comfort zone, which forced me to rely on other people with more expertise than myself. I have learned new skills in copyright law, project writing, sewing and stitching, metal construction, filmmaking, curation and applying for funding.

### Participants and Audience

Both workshop participants and the exhibitions audience learned about the problems facing our bees, took part in making a personal pledge to help our bees, which they could take action on and showed increased awareness about bee decline and the importance of bees in our environment as a result of seeing the project.

### Outcomes

#### **The Swarm Installation Print and Frame**

A unique representation of 50,000 honeybees to highlight bee decline and heighten public awareness of the problem.

#### **The Pledge Quilt**

Swarm aimed to develop a lasting relationship with the

project, by leaving an idea and concept that far outlives the action of taking part. Many people have taken personal and group action as a result of being involved in a Swarm workshop or attending one of the exhibitions and making a promise to help our bees.

### **The Swarm Documentary Film**

A film made by Paul Harris documenting the printmaking progress and highlighting the aims of the project and what we can do to help, helped the audience understand and appreciate what the project was about at the exhibitions and lead to numerous interesting discussions.<sup>1</sup>

### **Swarm Project Book**

A hardbound A2 book, which catalogues every single person who took part in printing bees how, many they printed, where and when. This was a focal point for visitors coming to the exhibitions who have printed bees, as they wanted to look up their contribution and then find their bees in the installation.

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1 View the Swarm Documentary film [vimeo.com/175245230](https://vimeo.com/175245230)

## Evaluation

The visual impact of the Swarm Installation has engaged people with the effects of bee decline and the loss of biodiversity, leaving a memorable impression and helping persuade many people to follow through with their pledges to help our bees.

So I feel this project still has life in it, and so I am planning further developments. I would like to improve the overall look of the installation, by attaching the Pledge Quilt to one end of the Installation, and extending the metal frame outwards, so that there is an additional hanging rail for the Quilt to thread onto. This would create a visual wall of pledges for visitors to see and read, as they walk through each section and avoid the difficulties I have had in trying to hang the large Pledge artwork at venues.



Alice Fox

## PLOT 105



*Plot 105 52 weeks, Alice Fox*



*Plot 105 Objects, Alice Fox*

### Project Summary

During the last two years I have been using my allotment plot as a source of materials for my work, exploring the potential of what grows there, planted and wild, as well as other materials found on the plot. My plot is run as a normal allotment, therefore the crops grown are mostly for food. Plants are being used for natural dyeing and botanical contact printing as they are available or being harvested anyway. Plants are also being used to make ink at appropriate harvesting times. Plant fibres are being explored for their potential for cordage making. These are mostly what is growing on the plot by way of weeds and food crops but also include flax planted specifically for processing into linen fibre. Other materials in the sheds are being explored for their potential in terms of making: paper, cloth, plastics, wood, ceramic. Some materials lend themselves to my textile-based skillset and some are less familiar. Each material poses a new set of technical challenges. By working with similar materials in sequence there is an accumulation of experience which means that informed judgements can be made about how to work with each

fibre, which ones are worth carrying on with and which not. Alongside the physical actions of making there is an influence of the wider personal experiences of the location where it was made: sensory stimulation, reflection and personal experience all become tied up in the making process so that the material is somehow imbued with those aspects.

### Aims and Objectives

With a background in physical geography, nature conservation and with a life-long passion for the natural world, sustainability is at the heart of my art practice. The desire to take an ethical approach has driven a shift within my practice from using conventional art and textile materials into exploring found objects, gathered materials and natural processes. Having previously undertaken a series of landscape-based projects, including formal residences and self-directed projects that focus on materials from different locations, the instigation of creative engagement with an allotment plot potentially allowed for deep engagement with one location. In taking over the management of a site, even on a small scale, there



is control over how and when work can be carried out, as well as considerable freedom over what materials can be utilised and how.

Working within the parameters of the rules of the site but being autonomous within those, I can develop a long-term relationship with the site, its conditions and possibilities. I am taking a 'bricolage' approach to making, by using what is at hand on the plot and exploring the materiality and potential of those materials within the context of my own making skills. The decision to work primarily (or ideally only) with materials available on the plot is driven partly by the desire to work as sustainably as possible and to use the scope of the site to explore the possibilities of self-sufficiency in terms of materials.

### Partners/Collaboration

This was a self-directed project that formed the basis of my practice-based research for an MA in Creative Practice. Having begun this plot-based working under the auspices of MA research, and having established routines that combine growing food, spending time outside and gathering materials to work with, I hope to continue working creatively with the site longer term.



*Allotment inks, Alice Fox*

### Participation

There were no specific participatory activities but this work feeds into the technique-based workshops that I teach.

### Audience

The MA assessment was the main driver and there was an exhibition at the end of this held in the gallery at Leeds Arts University. Throughout the project I have shared my progress via social media. I am aiming towards a publication and solo exhibition at some point in the future with this body of work.

### Access

Sharing process and progress on social media has been the main way of engaging with audiences throughout the project, Instagram in particular. I have also been invited to write about some of the processes I am using, for example a chapter in a forthcoming book. I have also been interviewed for online publication during the project.

### Skills

Learning some basketry techniques and developing my skills in managing and processing plant fibres has been key to working with new materials: when to harvest, how to process different fibres, storing successfully and then physically working with the different materials. This project has helped to broaden the possibilities of what I can work with.

### Outcomes

I passed my MA and the post-graduate exhibition was successful with good feedback on my work and how it had been presented.

I also produced work that was included in other selected exhibitions during the last year.

Sharing processes and progress on social media led to conversations and links with others working in similar ways and invitations to be featured in online and print publications. I was invited to take part in a panel discussion at Camberwell School of Art (UAL) on sustainability in art practice.

I have a grounding of knowledge upon which to continue to build my practice and a drive to keep working with foraged and grown materials. Considering sustainability and sourcing of materials at all points helped to really focus in on what I use and where it comes from.

## CANNON HALL WELLBEING PROJECT



Cannon Hall, Rachel Howfield Massey



Map, Rachel Howfield Massey

### Project Summary

Cannon Hall Wellbeing was an action research project to explore the wellbeing benefits of using creative approaches to connect with nature in the park. The project was based on the premise that connecting with nature is beneficial for health and wellbeing and encourages pro-nature behaviours. This is supported by a wealth of research emerging from universities in the UK and beyond.

Barnsley Museums commissioned me to lead workshops with members of local communities to gain a deeper understanding of how they felt about different areas of Cannon Hall Park, what they noticed, what was important to them and what was overlooked. I was then invited to develop an activity or resource for visitors to improve their sense of nature connection and wellbeing.

### Aims and Objectives

Barnsley Museums commissioned the project to improve their understanding of the wellbeing benefits of the parkland to understand the different ways visitors related to the concept of the park offering wellbeing benefits. I introduced the Five Pathways to Nature Connection (University of Derby, Nature Connectedness Research Group) as a framework for a creative approach:

**1.Contact** Explore, take a closer look and get in touch with the natural world. Engage with nature through the senses for pleasure e.g. listening to birdsong, smelling wild flowers, watching the sunset.

**2.Beauty** Take time to appreciate the beauty of Mother Nature. Engage with the aesthetic qualities e.g. appreciating natural scenery or connecting through the arts.

**3.Meaning** Consider what nature means to you.

Using natural symbolism (e.g. language and metaphors) to represent an idea, thinking about the meaning and signs of nature, e.g. the first swallow of summer.

**4.Emotion** Find happiness and wonder. Find an emotional bond with, and love, for nature e.g. talking about, and reflecting on your feelings about nature

**5.Compassion** Think about what you could do for nature. Extending the self to include nature, leading to a moral and ethical concern e.g. making ethical product choices, concerned with animal welfare.

This provided a useful reference point for discussing the impacts of the activities with the participants. They were interested to learn more about the evidence for the benefits of nature connectedness and in some cases it gave them extra resolve to make time for nature in their everyday lives.

## Partners/ Collaboration

Barnsley Museums commissioned the project and worked with existing partners in local communities to recruit participants of different ages and demographics.

## Participation

I led a number of sessions with different groups. The activities were designed to explore three different types of engagement: the wellbeing benefits of social interaction, being active and mindful approaches. They were also informed by research about the benefits of play for improved wellbeing. The group walked together and took turns to select a card at random inviting them to take part in a different activity, including, drawing, writing, sensory games, conversational prompts.

## Audience

The action research targeted a cross section of the community and the final commissioned nature connection game was designed to have the widest appeal possible.

## Access

The direction, pace and distance of the walks were chosen by the group as we walked, accommodating the different needs and preferences of the group. The final piece was designed in such a way that it could be used for a walk of any distance at all and the activities were open ended.



Cannon Hall, Rachel Howfield Massey

## Outcomes

The participants expressed really positive changes in their relationship to nature. During the second session the group described how they had felt the benefit at the end of the first session. One woman described how she left with a strong resolve to go home and plant some plants in the garden. Her plans were interrupted by her daughter but she did manage to do her planting and it has give her more determination to 'make the family fit in with my plans sometimes'.

**'...yes, recognising it as a valuable activity. You think doing nothing is a waste of time. It's actually really positive and important. Recharging and re-centre-ing'**

The group talked a lot about feelings of guilt for taking time out and how the evidence and research they had learned in the first session helped them justify taking time to connect with nature.

One woman said 'I'm making time with my little grand-daughter to look at things because I remember your connecting to nature advice.'

There was some conversation about whether it is misleading to talk about 'doing nothing'. It might look like doing nothing, but it is quite active - noticing details, appreciating beauty, noticing feelings.

In terms of my own practice, this project gave me opportunity to really test lots of different creative ways of facilitating nature connection. We generated lots of creative writing and drawing and it felt really collaborative. It was great to see the same people over a period of time and hear about how they were relating to nature differently and repeating some of the activities.

I'm especially pleased that it led to the commissioning of the nature wellbeing game, which was really well received. It's great to think that's the legacy to the project and now anyone can pick one up from the museum and use it as a new way to explore the park.

### Evaluation

I kept a journal, recording my planning, research and notes after sessions. The sessions always involved some time indoors with refreshments and a gently facilitated conversation, reflecting on their experiences during the sessions. Participants wrote responses on post it notes and added them to printed photographs of the different areas of the park or an A2 map. I wrote a final report with recommendations for new nature connection resources.

**'It helped me stop feeling guilty for doing nothing. I just thought, no, I'm going to stay here and watch this bee in the foxgloves for longer. It's doing me good.'**

**'I've learned it's very simple. It's just being outside.' Simple but important to notice. I don't get outside enough.'**



## FABRIC OF PLACE



*Socks for Sue, Pippa Brindley*



*Workshop, Fabric of Place*



*Coastal coat with fish and fishing line,  
Joanne B Kaar*

### Project Summary

Fabric of Place was a Slow Art artist in residence project, devised and produced by Chrysalis Arts as part of an evolving programme focusing on art, sustainability and place. The project explored new ways of working with artists and audiences in an isolated rural area. It was based in Swaledale, North Yorkshire, particularly the village of Reeth and its surroundings, but encompassed a wider area of the upper Dales.

The project represented an ambitious attempt to explore the impact of a slower, more extended approach to art-making, public engagement and skills development within the framework of four artists' residencies and a subsequent touring exhibition over a two-year period.

Four residency artists were chosen, Joanne B Kaar, Serena Partridge, Ed Kluz and Graham Taylor.

They were each required to create their own work in response to the project's theme of 'Outside In', reflecting the landscape, people, heritage and culture of the area, and also to work with different community groups including families, children, young people, schools, adults and older people.

### Aims and Objectives

A key priority for Chrysalis Arts was to involve artists whose practice reflects original approaches to the creation of place-based work, bringing fresh ideas to exploring the unique Dales environment.

Through this process, a further aim was to create the opportunity for local artists, as well as diverse audiences, to learn new skills, gain new insights and therefore contribute to an ongoing legacy.

The chosen artists worked with themes and stories drawn directly from the immediate environment

### Partners

The four residencies, each focused on their own creative responses to the project theme.

Joanne B Kaar researched the lichen, combining scientific observation and learning with the creative process ; Serena Partridge and a group of young people she worked with, used ultraviolet thread to create embroidery pieces which were exhibited in a tent in an installation inspired by the dark skies of Swaledale; Ed Kluz drew upon his interest in folklore to gather the stories

with the printed cloth used to upholster a traditional lambing chair. Potter Graham Taylor developed a relationship with Swaledale and Arkengarthdale Archaeological Group and ran historical pottery workshops.

Fabric of Place was funded by multiple organisations and therefore had objectives from each. In particular, the Yorkshire Dales National Park Authority (YDNPA) was focused on the environmental aspect of the project.

The YDNPA Sustainable Development Fund was focused on promoting landscape and culture heritage through exhibitions and work. They also had a focus on developing new skills to contribute to community sustainability.

### Participation

By working with community groups like the Adult Makers Group we recruited, Reeth and Gunnerside Primary School, Hamilton and Richmondshire Carers' Centre and local residents, we were able to reach a wide group of people.

Fabric of Place had 324 participants, 138 of which were young people, 121 were over 60 and 65 were adults and parents. This wide range of ages is thanks to the Slow Art approach to the project, as it enabled the time to build relationships across the community.



*Potted History Workshop, Fabric of Place*

### Audience

By holding the exhibition in local museums, centres and libraries, a wide range of people were able to see the work.

**“Very interesting interpretation, quite moving, love the tent and the lambing chair.”**

Audience member, Dales Countryside Museum

**“For such a small area this exhibition is remarkable, fascinating and inspired. So glad I got to see this, in this setting!”**

Audience member, Keld Resource Centre

### Access

The exhibition toured to three rural locations in North Yorkshire; Dales Countryside Museum, Keld Resource Centre and Catterick Library. Three quite different venues, with different audiences meant the exhibition was seen by a range of people, visitors and residents.

Each venue hosted a 'Meet the Makers' session, at which participants from the Adult Makers Group volunteered to answer questions about the project and exhibition. Overall 5494 people visited the exhibition across the three venues and 77% rated it 'Excellent' on feedback forms.

## Skills

Each of the artists helped to build the skills of our audiences in different ways.

In particular, Kaar facilitated intensive workshops with a group of local makers and artists (amateur and professional) and with Years 5 & 6 of Reeth and Gunnerside Primary School. . All participants and Kaar studied lichens within their local environment and made items and garments for the exhibition, based on the stories that unfolded.

Partridge's initial research led her to be inspired by both the National Park's, 'Dark Skies' initiative and by interesting characters from Swaledale's history. She combined these elements and developed an installation that presented the past, present and future people of the area. Partridge worked with three groups of young people to develop the 'present' and 'future' threads of the work and to collectively decide which 'past' characters should be depicted in the art work. The artist created an 'outdoor' scene, inspired by the love of the outdoors the young people portrayed.

The artists also had the opportunities to expand their skillset and learn new ways of working. Partridge and Kluz both talked throughout the project and afterwards about how Fabric of Place gave them the opportunity to work in a different way. Both, at times, referred to themselves as 'facilitators' as well as 'artists', as they worked with the community to create a high-quality artistic outcome that incorporated both the artist's and community's work or ideas. This was a new challenge for both these artists, maintaining their own artistic excellence while ensuring ownership remained with the community.

## Outcomes

An ongoing objective for Chrysalis Arts is to challenge preconceptions of rurally based arts practice. It was therefore key that the project worked with artists whose practice used different approaches to making place-based work and that the residencies would upskill local artists and the community so that they would continue to reflect on their local environment with fresh ideas.

As a multi-faceted project, Fabric of Place produced a dynamic range of outcomes which continue to contribute to the ongoing legacy of the project:

- Three artists, who throughout the project developed their practice and gained learning about facilitating work that is engaged with a disparate community.
  - Joanne B Kaar continues to exhibit her work created during the project
  - Serena Partridge gained a residency in Newfoundland and continues her work depicting children's drawing through embroidery, inspired by the work from Fabric of Place.
  - Ed Kluz is developing his practice to engage more with the community and is applying for residencies, which he would not have done before his involvement in Fabric of Place.
- Local artists and makers have developed new skills in exploring their environment and work in new ways and have continued to seek out opportunities to use these skills.
- Stories from an older generation, at risk of being lost have been recorded and are available for other people to draw upon. An excellent artistic example, Ed Kluz's Lambing Chair, has been given to the local library to use in their newly developed storytelling programme and recent partnership with the local school.
- Dales Countyside Museum have included items from the local makers in their permanent textiles collection relating to local history.

## Evaluation

Chrysalis Arts evaluated both the artist's experience, the participants and the audiences.

An evaluator collected feedback from the residency artists through telephone interviews, emailed questions and informal conversations.

Overall, all artists fed back that Fabric of Place had been a positive, yet challenging experience.

The extended timeframe was not only beneficial in developing working relationships with the groups, which was its initial purpose (for example SWAAG, the sheltered accommodation and the young carers) but also gave the artists the opportunity to develop their own practice. Kaar fed back that the time-scale allowed her to, "push herself through different challenges to get the final piece just right." And Partridge noted that it gave, 'the opportunity to reconsider, adapt and make changes to the project along the way.'

From an audience perspective, evaluative feedback was collected throughout the process via observation, informal conversations, and post workshop questions.



## CRAFTING CHANGE



*Debris Chair, Carmen Machado*



*Solidwool, Photo Jim Marsden*



*CUPS, Joe Hartley*

### Project Summary

Crafting Change, curated with Grace Whowell, was the 7th exhibition in the Art Unpacked series of touring exhibitions from Chrysalis Arts. The exhibition explored how a diverse group of contemporary makers approached issues and definitions of sustainability in their developing practice. Aligned with our Greening Arts Practice programme, we also developed a Crafting Change seminar to support artists to consider and make changes in their own practice, which took place at Selby Abbey in May 19, exploring.

### Aims & Objectives

Crafting Change aimed to highlight how artists are thinking about environment and climate crisis in their work, and to prompt discussion of these issues among wider audiences, collectors and commissioners and other artists.

### Partners

We worked with North Yorkshire library service, individual libraries and venues throughout the project, enabling the exhibition to tour to four libraries and galleries across North Yorkshire and Lancashire. We worked with Selby Abbey

staff and the Selby District arts officer to deliver the Crafting Change Seminar at Selby Abbey in May 2019. Working with partners is an intrinsic part of our working practice, particularly in enabling audiences to access exhibitions and activities.

### Participation

Alongside the exhibition, we delivered workshops with artists, including those showing their work in the exhibition. For example, Joe Hartley uses a zero waste approach to ceramics, using positive/ negative shapes to develop complementary functional vessels, and extrusions to create structural elements.

In the workshop he helped participants to create unique extruded clay shapes. The process was absorbing and great fun, but also provided a space for Joe and participants to talk about his work and other work in the exhibition (which was in the same space as the workshop). The works were photographed and put on social media, but the sculptural extrusions were returned to the reuse bag at the close of the session to be reused in Joe's work.



While the exhibition was in place at Selby Library, we delivered the Crafting Change seminar at Selby Abbey. The event was aimed at professional artists and makers, collectors and commissioners who were interested in exploring how environmental concerns impacted on the development and making of artworks. The speakers included the curator (Grace Whowell), artists from the exhibition (Lorna Singleton, Ute Decker) and those involved in making, campaigning and advocacy (Greg Valerio- Fair Trade gold; Charlie Ross – Offset Warehouse, sustainable textiles) and Claire Wellesley-Smith (Slow Art, working with communities and natural dyes). The event was an opportunity for participants to hear about inspiring practice and how this could be relevant to their own approaches, and to connect with each other.

### Audience

The Art Unpacked project as a whole aimed to reach audiences who would not normally go to art galleries or who would not normally seek out contemporary craft. The Crafting Change exhibition aimed to introduce ideas around the environmental impact of making, to these audiences, while the Crafting Change seminar explored these issues in more depth with a peer audience of artists and makers.



*Lorna Singleton making a Willow Basket, Photo Tom Atkinson*



Greg Valerio, Crafting Change Seminar

### Access

By working with libraries and two venues co-located with other services (Town Hall and Tourist Information Centres) the project took ideas about sustainability to places which were familiar and comfortable to audiences. The workshop activity took place at times accessible to family participants and used easily accessible processes as a way of discussing big ideas in a friendly and approachable way.

### Skills

The exhibition and events developed some very practical skills and knowledge (as with Joe's workshop described above) but for all those involved, it aimed to lift the lid on both current practices (some of the very damaging human and environmental costs of gold mining for example) and some of the ways in which artists are thinking about how they can make both large and small changes in their work.

### Outcomes

Working with the venues we did enabled a large number and very wide range of audiences to connect with the exhibitions. The project highlighted Chrysalis Arts' continuing commitment to green arts practice, but also brought this to a wider prominence among audiences. In terms of legacy, the exhibition and seminar demonstrated a demand for information about and guidance towards making changes in practice.

'Thank you for your work representing arts and crafts businesses and current issues!'

'Very thought provoking. Great to have these debates and people going to Selby for this – we don't get much in this area.'

'Inspiring day – feeling very uplifted.'

### Evaluation

As with all Chrysalis Arts projects, we collected evaluation data through feedback forms and qualitative, anecdotal processes.

### Additional Information

The exhibition and seminar demonstrated how Chrysalis Arts is developing projects that both reflect on and inspire change in behaviours as a response to climate crisis.

Sustainability is a word that is used often, but it's often hard to know exactly it means. In this guide, we're trying to be as specific as we can in our language. To help make it easier to navigate, it may be worth taking a few moments to look through our glossary of terms.

# Terms & Vocabulary

## Adaptive Capacity

The capacity of a system to adapt if the environment where the system exists is changing. Our environment is changing, and it's important that we know our own capacity for change. For your own work, if the system you are working in does not have the capacity to change, you may need to look at alternatives going forward.

## Green Arts

A Green Arts Practice is a practice that is purposefully shifting to be more environmentally responsible. Whether it's through educating audiences on environmental issues, or physically creating less waste, it's a practice which is actively pursuing reducing environmental impacts.

## Climate Crisis

It's important to use the correct language to address what is happening globally. We're transitioning from using Climate Change and Climate Crisis or Emergency. Climate change sounds natural and non-threatening. What we're discussing here is a crisis and our possible response to that emergency.

## Climate Mitigation

Efforts to reduce or prevent the emissions of greenhouse gases.

## Climate Adaptation

The climate is changing, and that can't be completely halted. However, we can learn to adapt our lives and practices to a warming planet. Adaptation also refers to a means of surviving and even finding opportunities in potential disaster.

## Environmental Impact

Everything we do has an impact on our environment. To lessen our environmental impact, is to purposefully work to leave less negative impacts on our environment. This can be done in many ways, but looking at the carbon footprint we leave is one of the most important.

## Carbon Footprint

Your carbon footprint is the sum of all emissions of CO<sub>2</sub> (carbon dioxide), which were induced by your activities in a given time frame. Usually a carbon footprint is calculated for the time period of a year.

## Site-Specific

The term site-specific refers

to a work of art designed specifically for a particular location and that has an interrelationship with the locations.

## Environmentally Responsible

Acting in a way that protects the environment.

## Eco-Anxiety

A deep hopelessness and anxiety around environmental changes.

## Environmental Justice

Equitable distribution of environmental risks and benefits; fair and meaningful participation in environmental decision-making; recognition of community ways of life, local knowledge, and cultural difference; and the capability of communities and individuals to function and flourish in society. This, also refers to the rights of all life to flourish (including trees and rivers) and to reparations for damage caused.

## Slow Art

Art that is in harmony with the key principles of sustainability. It nurtures and celebrates

diversity, distinct audiences, and taking time in the creative process of looking and creating. Slow Art projects might include embedded artist in residence or other creative projects that take place over an extended period, allowing space for them to evolve more organically and achieve a stronger legacy; artistic practice that incorporates looking and reflection as an integral component eg walking practice or Slow Art events as part of exhibitions; artistic practice in which artists grow or produce their own natural materials as an essential part of the creative process.

### Environmental Art

Environmental art is an umbrella term for art that includes art in the environment, landart, biological art, and ecological arts. While environmental art addresses 'natural', rural and urban environments, ecological arts may also address the interdependent social, cultural, economic and political issues.

### Fairtrade

Fair Trade organisations have a clear commitment to Fair Trade as the principal core of their mission. They, backed by consumers, are engaged actively in supporting producers, awareness raising and in campaigning for changes in the rules and practice of conventional international

trade. You should, however, be aware that there are criticisms of the Fair Trade Accreditation.

### Environmental Issue

Although issues are not necessarily problems, the term is widely used to denote the harmful effects of human activity on the biophysical environment.



To help get you thinking, we have broken down some of the most important environmental issues of today. All of these issues are somewhat intertwined. You may decide to tackle one of these in your practice, or a few.

# Environmental Issues

## Fresh Water

Since 1900, we've destroyed two-thirds of all natural wetlands, while dams and infrastructure developments have fragmented our river systems. In less than half a century, numbers of freshwater animals have fallen by more than three-quarters. Today, nearly two billion people live in areas at risk from severe water scarcity, while two-thirds of the world's population face water shortages for at least one month each year.

## Overpopulation

The Earth can only support around 11 billion people at maximum capacity. Those of us that live in high-income nations, have a much higher environmental impact. The Earth's current population is around 7.53 billion.

## Biodiversity Loss

A symptom of extinction, loss of biodiversity leads to environmental simplification and degradation.

## Pollutants

Worldwide, bad outdoor air caused an estimated 4.2 million premature deaths in 2016,

about 90 percent of them in low- and middle-income countries, according to the World Health Organization.

## Plastic Pollution

Plastic pollution is the accumulation of plastic objects and particles (e.g.: plastic bottles and much more) in the Earth's environment that adversely affects wildlife, wildlife habitat, and humans.

'Plastic sticks around in the environment for ages, threatening wildlife and spreading toxins. Plastic also contributes to global warming. Almost all plastics are made from chemicals that come from the production of planet-warming fuels (gas, oil and even coal).'

## Overfishing

When we catch fish faster than stocks can replenish, this is overfishing. Overfishing is one of the 'significant drivers of declines in ocean wildlife populations.'

## Species Extinction

### Sixth Mass Extinction

According to the Global Assessment Report on

Biodiversity and Ecosystem Services, one million species may be pushed to extinction due to human activity. Scientists say that the second largest and most rapid extinction on Earth is currently underway. Planet earth has been through 5 mass extinctions so far, and it's believed we are on the precipice of the sixth. Unlike the other periods of mass extinction, this one is caused by human activity.

## Over-consumption

The excessive consumption of resources,. Consuming so much that it is unsustainable. That can over-consumption of fossil fuels, red meat or toxic material items.

## Over-Population

While this is a deeply personal choice, scientists have listed having one less child as one of the most impactful things a person can do.

## Deforestation

Farming, grazing of livestock, mining, and drilling combined account for more than half of all deforestation. On top of all deforestation. On top of forests being an integral way to reduce CO2 in the atmosphere,



much of the world's plant and animal life live in forests. Large forests, like the South American rainforest also influence water cycles.

## Agriculture and Agroindustry

Farming plays a large role in the climate crisis by producing two greenhouse gases Methane CH<sub>4</sub> and Nitrous Oxid N<sub>2</sub>O. The Climate Crisis and agriculture both affect each other.

Monocultural crop production are causing desertification in much of Europe and the UK due to soil erosion and excessive use of synthetic fertilizers. Excessive animal husbandry is the main cause of methane emissions. As a whole, the loss of habitat caused by over expansion of farming and upscaling of land use is a major contributor to species extinction.

much of the world's plant and animal life live in forests. Large forests, like the South American rainforest also influence water cycles.

## Divestment

Environment, Green and Ecology are related, but distinctly different concepts. It's good to be accurate and say what you mean when you use words.

# Resources & Networks

## Online Resources

### Green Crafts Initiative

[creativecarbonscotland.com/  
project/the-green-crafts-  
initiative/](http://creativecarbonscotland.com/project/the-green-crafts-initiative/)

### Alliance of Artists & Communities

[artistcommunities.org/arts-  
ecology-tools-resources](http://artistcommunities.org/arts-ecology-tools-resources)

### Filth, Radio 4

[bbc.co.uk/programmes/  
m000dpjh](http://bbc.co.uk/programmes/m000dpjh)

### Laboratory for Insurrectionary Imagination

[labofii.net/](http://labofii.net/)

### Meirle Laderman Ukeles

[en.wikipedia.org/wiki/Mierle\\_  
Laderman\\_Ukeles](http://en.wikipedia.org/wiki/Mierle_Laderman_Ukeles)

### Platform London

[platformlondon.org/](http://platformlondon.org/)

### PASA by Ian Gasse, Christine Keogh and Kate Maddison

[pasaguidelines.org](http://pasaguidelines.org)

## Networks & Organisations

### Extinction Rebellion

[rebellion.earth](http://rebellion.earth)

You can find a local group  
where you can get involved.

### art.earth

[artdotearth.org](http://artdotearth.org)

### Artists & Climate Change

[artistsandclimatechange.com](http://artistsandclimatechange.com)

### Centre for Alternative Technologies

[cat.org.uk](http://cat.org.uk)

### Julie's Bicycle

[juliesbicycle.com](http://juliesbicycle.com)

### Creative Carbon

[creativecarbonscotland.com](http://creativecarbonscotland.com)

### Chartered Institution for Water and Environmental Management: Art and Environment Network

[ciwem.org/networks/arts-and-  
the-environment](http://ciwem.org/networks/arts-and-the-environment)

### Ecoart Network

[ecoartweb.wixsite.com/  
ecoartnetwork](http://ecoartweb.wixsite.com/ecoartnetwork)

### Centre for Alternative Technology (CAT)

[cat.org.uk](http://cat.org.uk)

### Greening Arts Practice Group by Chrysalis Arts Development

[chrysalisarts.com/gap](http://chrysalisarts.com/gap)

## Artists

### Helen Mayer & Newton Harrison

[theharrisonstudio.net/](http://theharrisonstudio.net/)

### Julia Parks

[vimeo.com/264600969](https://vimeo.com/264600969)

## Books

Along Ecological Lines:  
Contemporary Art and Climate  
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# Appendix

This section features documents and tools that will help you work through this Greening Arts Practice Guide.

## DOCUMENTS

Slow Art Trail Brief	Pg 64
Greening a Project Brief	Pg 67

A brief for The Slow Art Trail, a Chrysalis Arts project which took place in 2008, is included here.

# Slow Art Trail Brief

The Slow Art Trail is a large-scale, environmental public art project to be developed between February and October 2008 by Chrysalis Arts and a team of other established artists. It will take place in the Craven district of North Yorkshire and part of the Yorkshire Dales National Park. The idea is to explore the concept and practicalities of sustainable art and, through this experimental project, to inform Chrysalis Art's future practice and that of other artists and practitioners.

The project will be achieved through a series of public art installations, with an installation to be undertaken by Chrysalis, augmented by five complementary installations/ commissions for other artists. It will also provide a series of training and mentoring opportunities for a small number of new and emerging North Yorkshire artists. In addition, links will be built with local communities, local businesses, and local schools and colleges and there will be a programme of community workshops.

The installations will be located at a series of sites forming a Trail, which will be linked by footpaths and/or sustainable forms of transport to enable visitors to travel around them and discover and explore the themes reflected in them. They will be created using a range of techniques and materials following the guidelines of sustainability, low embodied energy, and recycled and recyclable materials.

Proposals are being invited from established artists, who will work to the overall sustainability agenda to create a series of commissioned artworks to make up the **Slow Art Trail**.

While the individuality of each artist, their unique approach and the integrity of the work will be a priority, cross over and cross fertilisation will be encouraged where possible. We envisage the project being undertaken in a spirit of team working and co-operation with Chrysalis and with the other artists/practitioners involved.

We are hoping that each artist will bring a unique quality to the project team. We are not expecting each of the artists involved to undertake exactly the same amount of work or for each commission to be exactly the same scale. We want to encourage a team approach and a range of artworks that complement each other.

The works will highlight current unsustainable trends such as resource scarcity, pollution and climate change and the effects of these trends on places, landscape, agriculture, and human perceptions. The art will make comments on these changes, and effects. It is hoped that the installations will provide opportunities for inter-action with the public at certain times and engage with visitors about the themes they explore.

We will also encourage the use of alternative forms of transport, such as bicycles, horses and carts,



boats and walking, and intend to have a small 'art tours' bus running and operating in line with and as part of the project. The main aim is to encourage visitors to experience the journey and the art at a slow leisurely pace, making minimum environmental impact.

We aim to link the Slow Art Trail installations to current events and initiatives within the region and to make synergies between them.

### **Slow Art Trail Route**

The route will encompass Skipton and an area to the south of the National Park. It will be defined in the course of the project development by the artists' proposals, the individual access and viewing needs of each artwork, and by the availability of appropriate forms of sustainable transport. Discussions with National Park staff have highlighted the potential for several different routes which will be finalised in consultation with the selected artists.

### **Slow Art Trail Proposal and Sustainability Criteria**

Chrysalis is working with consultants Gaia Research to assist the company in understanding how artistic practice fits the wider context of sustainable and environmentally responsible work practice and it is hoped that the Slow Art Trail project will help pioneer criteria for assessing the benefits and impact of a sustainable art project.

These criteria could include attention to scarcity of resources, avoidance of pollution, waste avoidance, toxicity avoidance, health, biodiversity and human well being. Social function, local distinctiveness, cultural heritage and community creativity & involvement will also be considerations. Special consideration should be given to work installed at the Strid Wood site which is a designated area of ancient woodland.

A method statement and risk assessment will need to be submitted to Bolton Abbey Estate and Yorkshire Dales National Park Authority for approval prior to installation.

The artworks should be designed to be temporary and having an appropriate life span. Maintenance and recyclability of component parts should be considered. The intention is that each piece should be designed to be removable and either be moved to become part of another installation or return to earth. There is scope for artwork to be mobile, and follow the trail, or be a static feature.

### **SAT Timetable**

Circulate Slow Art Trail Brief - Thursday 17th January 2008

Deadline for submission of outline proposal idea Monday 4th February 2008

Informal discussion of proposals idea 6th or 7th February 2008

Appointment of artists 8th February 2008

Artists will be expected to attend a minimum of 3 meetings during the course of the planning stages to discuss how their proposals are developing and the overall development of the project.

The project will culminate in September 2008 and be decommissioned in October 2008. As well as being promoted independently, the publicity for the event will also be linked to other initiatives which are promoted nationally e.g. The North Yorkshire Open Studios and Action for Market Towns annual conference which is being held in Skipton on the weekend of 1st and 2nd October 2008.

## **SAT Budget**

As a guide there is a budget of £4 - 6 K allocated for each artwork to include fees and materials although proposals for smaller or larger sums will be considered. Collaborative bids between artists can also be made although the number of artworks proposed will need to be the same.

There are additional budgets including funding for community workshops (optional), equipment, artists' time over the event weekend, decommissioning etc.

## **Selection Process**

Expressions of interest have already been invited from a long list of artists. Artists who have stated their interest in participating are now invited to:

- Submit an outline proposal including concept, any initial design ideas, proposed materials, an indication of any site features/requirements and outline costing. Please indicate whether there is scope within your proposal for community participation &/or whether you are interested in the assistance of a student or less experienced artist? The submission should be a minimum 1 side of A4 but more information/ illustration would be welcome. Include any relevant support material and an up to date short bibliography/CV. Either email or post the proposal, if you chose an electronic format, please check with us that we can open your submission (Chrysalis mainly use Mac's OS 9 and 10)

and

- Attend an informal meeting with the Directors of Chrysalis Arts to discuss their proposal on either Wednesday 6th or Thursday 7th February 2008.

**Please mark/title your submissions SLOW ART TRAIL APPLICATION and send or email to;**

**Chrysalis Arts Ltd, The Art Depot, Asquith Industrial Estate, Eshton Road, Gargrave, North Yorkshire, BD23 3SE, Tel; 01756 749222 Fax; 01756 749934  
Email; [chrysalis@artdepot.org.uk](mailto:chrysalis@artdepot.org.uk)**

## **Please Note**

This project led to the publication by Chrysalis Arts of PASA, the first set of Public Art and Sustainability Guidelines for artists and commissioners. The PASA guidelines were published in 2010 but are still available as a reference tool via the website.<sup>1</sup>

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1 [pasaguidelines.org](http://pasaguidelines.org)

When looking at a prospective brief, there are questions you can consider to think about how you can align that brief with your own values.

# Greening a Project Brief

## Invitation For Proposals

The Friends of X Gardens are inviting proposals from artists for exhibitions, events and activities to form part of a celebratory event which marks the 100th anniversary of the Gardens. There are opportunities to present work in both indoor and outdoor spaces. These include:

- The Pavilion which includes a large indoor space that could be used for exhibitions, installations and activities
- A courtyard outside the pavilion that could be used for installations of various kinds
- A series of walks through the woodland that could be used as the basis for arts trails

We are seeking a range of proposals that can help mark the celebrations, attract and involve visitors and contribute to their knowledge about different aspects of the buildings and grounds eg wildlife, plant life, environmental features. These could include: exhibitions, sculptural installations, celebratory installations, projects, workshops and other community activities.

## Budget

There is a total budget of £20,000 available to fund a variety of projects. We do not anticipate allocating more than £5000 to any one project.

## Green Check

Use the short example brief above to test out the questions here.

- Starting with a general good practice question, are the outcomes for the project clear? Focus on these rather than outputs (What the project is intended to achieve, rather than what the project will look like)
- Linked to this, is there any expectation from the commissioners that the work produced will be permanent? If so, consider how this can be challenged through exploring what the project outcomes are intended to be.
- How could environmentally sound processes be an intrinsic part of how the project is delivered? e.g. what planning meetings need to take place face to face and what could be done digitally?
- When meeting face to face, are meetings accessible by public transport? (in terms of where and when)
- What will the impact be of delivering the project? eg what materials will be used and how will they be sourced?
- Is participant and audience activity accessible by public transport?
- How will participants / audiences engage with ideas around environment, through the content of the work and how it is delivered?

- What will you, as the artist, audiences/ participants and commissioners learn as a result of being involved in the project?
- What are the legacy plans for the project? as well as thinking about how you document non-permanent outputs, consider areas such as: how will left over materials from activities be reused? Can the work produced be reused or recycled in any form? Whose responsibility is this, if not the artist's at the immediate conclusion of the project?

The process of thinking about and greening a brief may help you in your conversations with commissioners and defining your approach to the work.

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‘Art is, then, a genuinely human medium for revolutionary change in the sense of completing the transformation from a sick world to a healthy one. In my opinion only art is capable of doing it.’

Joseph Beuys

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[chrysalisarts.com](http://chrysalisarts.com)  
[info@chrysalisarts.com](mailto:info@chrysalisarts.com)

Chrysalis Arts Development Ltd  
The Art Depot  
Eshton Road  
Gargrave  
BD23 3SE

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