



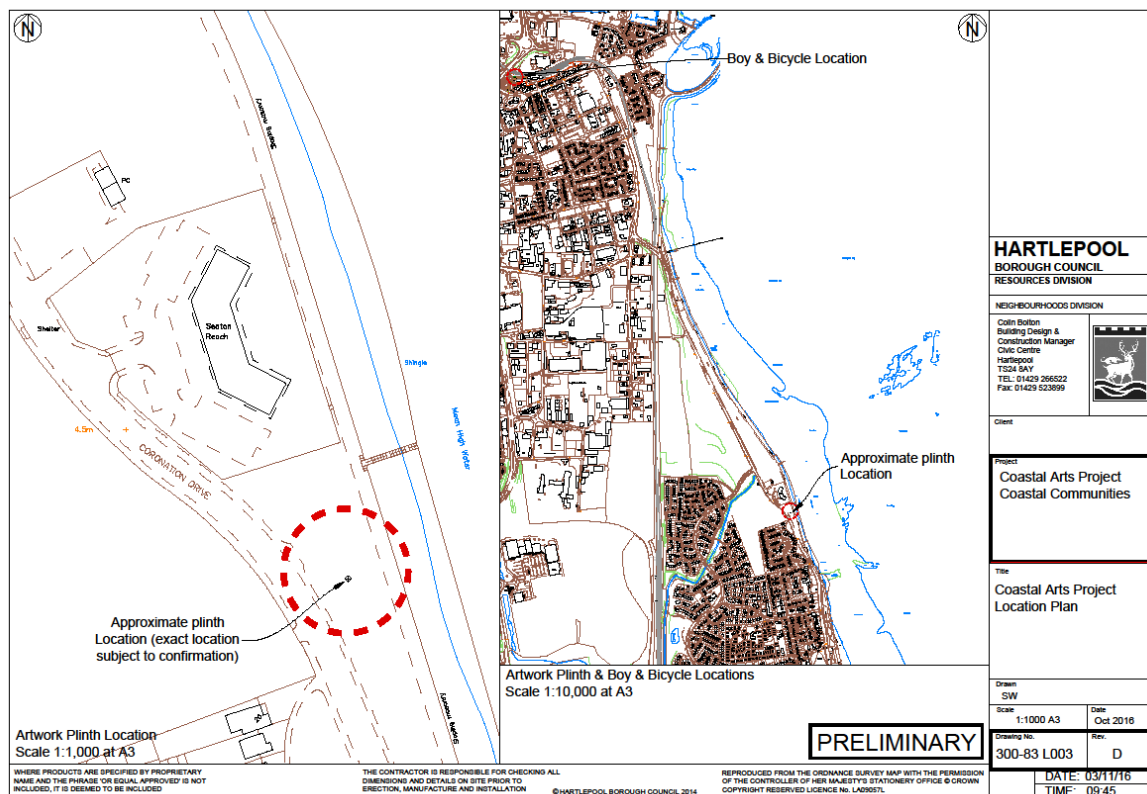
HARTLEPOOL COASTAL PLINTHS SCULPTURE PROGRAMME:
CALL TO ARTISTS FOR PROPOSALS

Deadline: Thursday 5th January 2017 12 noon

Project Summary

Hartlepool Borough Council, supported by the Coastal Communities Fund is now issuing a call to artists for sculpture proposals from which to select and commission one unique piece of work. This is a first step towards commissioning a sculpture for one planned new sculpture plinth located at Seaton Carew. This iconic new cultural trail mirrors the route taken by Ridley Scott's first film 'Boy and Bicycle' and will link Church Street Innovation Quarter with Seaton.

The Location of the Hartlepool Coastal Plinth



Boy and Bicycle (1965) by Ridley Scott.

Ridley Scott was born in South Shields in 1937. He studied at West Hartlepool College of Art from 1954 to 1958, obtaining a diploma in design. He then moved on

to the Royal College of Art in London where, as part of his final show, he made the short black and white film 'Boy and Bicycle'.

The film is significant in that it features a number of visual elements that would become motifs of Scott's work. Shot entirely in West Hartlepool and Seaton Carew the film features the cooling tower and blast furnaces of the local British Steel North Works foreshadowing images in *Alien*, *Blade Runner* and *Black Rain*. The central element of the *Boy and Bicycle* is re-used in Scott's advert for Hovis of the early 1970s. The film features Scott's younger brother Tony Scott as the boy and also featured Scott's father. A teenage boy plays truant from school, and spends the day riding around the town and the deserted beach on his bicycle, letting his mind wander as he imagines he is the only person in the world.

It is proposed that the coastal plinth will all have interactive technology to enable visitors to link to Destination Hartlepool's website that will have pertinent information regarding the plinth, tourism and cycle route information. They will also all have a mini boy and the bicycle sculpture on or near the stone plinth so that the concept is followed between Church Street and Seaton Carew with the links to the national cycle route which follows the same route.

The aim of the Hartlepool coastal plinth project is to bring a new and exciting sculpture to Hartlepool and create cultural landmarks that will attract and engage the local community and tourists.

Artists are invited to submit proposals which respond to the current and/or historical context of this iconic town and seafront promenade site. Particular attention should be focused on Hartlepool's maritime history and development.

Seaton Carew and the Church Street Innovation & Skills Quarter are key areas that are being transformed by regeneration with significant investment planned for both areas. Boosting the visitor economy in particular is a key driver in the regeneration work and linking up Seaton Carew and Church Street via public artworks is a fundamental strategy to attract people into these areas of the town.

Hartlepool Borough council is seeking funding from The Coastal Communities Fund (CCF) that is specifically designed to encourage the economic development of UK coastal communities by giving funding to create sustainable economic growth and jobs. The Council is through to Stage 2 of the Coastal Community Fund application process to deliver the Seaton Regeneration Masterplan and the coastal artwork which will transform the town with culture at its heart.

Public spaces in Hartlepool and its seafront promenades, have been the focus of leisure since the 18th century.

Hartlepool's waterfront stretches from its historic headland through the marina and Church Street areas until it reaches Seaton Carew which is a traditional Victorian seaside resort including a promenade. Regeneration of the Seaton Carew sea front called "The Front" is required to continue the economic revival of Hartlepool with a boost to the visitor economy and which will create job growth.

The regeneration of Seaton Carew will create a new focal point for visitor offer including a family visitor facilities including play equipment and water jets. The creation of high quality public spaces and play provision will broaden the visitor appeal. The development will complement the heritage and conservation area through the implementation of strong urban design principles. It will also protect and enhance the natural environment. The Council wants to improve the amenity and functionality of The Front for both the residents and visitors.

The Coastal Community Fund is seeking to potentially implement a complementary public art strategy including creating a large Boy and Bicycle artwork made from corten steel to be located on Church Street and dedicated to Ridley Scott who shot his first film in the area. Ridley attended the local art college and there has been a strongly backed campaign for recognition in such a way. This artwork is being designed by Hartlepool Borough Council itself and is not part of this commission.

The coastal plinth sculpture will use good quality public art to connect the coastal area and to create visitor attractions to boost the visitor economy. It is proposed to build 1 large stone plinths, 1.5m x 1.5m footprint and approx. 1m high, with appropriate permanent artwork on top for this purpose. This will attract visitors into the coastal areas between the marina / Church Street and Seaton Carew, therefore, sustaining and creating jobs in the local economy by linking the areas with good quality public art attractions. This element of the project is where an external artist is required to design the sculptures to sit on top of the plinth.

The Brief

The Council is seeking proposals for sculptures and one entry will be chosen to be the permanent exhibit for the Hartlepool Coastal Plinth. Artists are asked to respond to the contemporary and/or historical features of the town and seafront areas. Artists may submit more than one proposal.

Aims

The artwork proposed should:

- Be site-specific and help to reinforce a sense of place and identity ; and,
- Reflect the vision of the project, which is to attract and engage the local community and visitors in present-day sculpture provide an artistic focal point and to make a significant contribution to Hartlepool's cultural scene.

Themes and Anecdotes

The site offers a wide range of contemporary and historic associations, which could inspire sculptures for the plinth.

Here are some:

Immediate associations:

- Sea
- Promenade
- Ship building- Sir William Gray
- Hartlepool's maritime and industrial past
- Hartlepool's culturally rich future

Hartlepool was founded in the 7th century AD, around the Northumbrian monastery of Hartlepool Abbey. The village grew in the Middle Ages and its harbour served as the official port of the County Palatine of Durham. After a railway link from the north was established from the South Durham coal fields, an additional link from the south, in 1835, together with a new port, resulted in further expansion, with the new town of West Hartlepool. Industrialisation and the start of a shipbuilding industry in the later part of the 19th century caused Hartlepool to be a target for the Imperial German Navy at the beginning of the First World War. A severe decline in heavy industries and shipbuilding following the Second World War caused periods of high unemployment until the 1990s when major investment projects and the redevelopment of the docks area into a marina saw a rise in the town's prospects.

The theme of the artwork should draw inspiration from the strong connection the town has with the sea, a critical part of community life in this locality. It is no accident that West Hartlepool's town motto is "E MARE EX INDUSTRIA", which translates

from the Latin as “From the Sea, Industry”, or more loosely as “Our purpose comes from the sea”.

Examples could range back as far as the Palaeolithic, drawing on the unique survival of ancient trees below the tide-line, ‘the submerged forest’, which is regularly exposed off this coast at low tide. Neolithic and Bronze Age exploitation of seafood, Iron Age and later salt production from seawater, and the importance of boats for coastal trading and travel in both Roman and Anglo-Saxon periods could add historical depth. More recently the development of Hartlepool as a Medieval harbour and then a Victorian port is central to how modern communities came together, while themes like pilgrimage across the sea, fishing boats roaming far from shore, shipwrecks, storms, sea rescue, wooden and iron shipbuilding especially from the 18th to the 20th centuries, folklore including mermaids and songs about the sea, and the use of the seaside for Victorian and Edwardian leisure activities, could all provide stimulation for a work.

Other more subjective concepts about the Sea could also inspire work or provide opportunities to challenge preconceptions, for example (a) the contrast between differing perceptions of the land and the sea, the land for example being female, earthy, stable, and mothering, and the sea as male, water, deep, unknown, angry, dangerous, or (b) the idea of using the sea to make a journey, complimenting the land travel of ‘The Boy and Bicycle.’

Designs, however, should be contemporary and forward-looking, embracing the past while also drawing the viewer’s thoughts into consideration of a positive future. They should therefore clearly avoid simply duplicating the look and themes of Victorian and Edwardian examples of public sculpture already present in the landscape.

The North East has a range of contemporary and post war public art with many that have become cherished parts of the landscape. For example, The Angel of the North, Blacksmith’s Needly, and Man with Potential Selves. Furthermore sculptures are used throughout the region to engage visitors in the outside space of an area and relevant visitor attractions like Sunderland Harbour Sculpture walk, Riverside Sculpture Park, Northside Sculptures and Kielder Sculpture walk. The sculpture displayed on the plinths will join and extend this exiting array of publically accessible work.

Hartlepool has an impressive array of Victorian monuments, but very little public sculpture has been added in recent years. Hartlepool Borough Council aims to change this. This new project takes inspiration from the recent growth in major sculpture commissions in the UK.

In Victorian times many statues and monuments, e.g. the Sir William Gray statue in Church Square and Ralph Ward Jackson in Church Street, were funded by public subscription. Hartlepool Borough Council wants to revive this tradition by encouraging local residents, visitors and businesses to actively support the Plinth/Public art initiative, creating not only a sense of ownership and pride, but also promoting Hartlepool as a place where people want to live, work and play.

Process and Timetable

There are **two phases** to this call. There is a **short-listing** process including influence from a 2 week public consultation via the Council's website, followed by a **final selection** process, where **one work** will be selected to become the sculpture for the plinth. The final selected artist will receive a fee of up to £20,000 to produce their proposed sculpture **subject to the Stage 2 of CCF funding bid being successful**. The CCF award is expected to be known by March 2017 and all payments to artists depend on a successful application for the funding.

**Confirmed commissions for the full-scale sculptures will depend and follow when full funding has been secured.*

- Deadline for submissions – 12noon 5th January 2017
- Selection of short-list completed – Friday 6th January
- Public consultation – 9-20th January
- Selection panel for design decision – 6- 10th February 2017
- Appointment of final selected artists - w/c 13th February 2017
- Sculpture delivery – October 2017
- Marquette & preparatory sketches delivered - October 2017

To apply for this commission we require artists to submit proposals by email, as follows:

- **A brief proposal:** no more than two sides of A4 (pdf or Word file) - describing your idea for the final sculpture, how it meets the aims of the brief, the technical requirements and an outline of the total projected costs of the final sculpture (including any VAT). As outlined in the brief, this proposal needs to include details of the materials to be used and how they are suitable. *Artists may submit more than one proposal and only emailed applications will be accepted.*

- **Visual representations of the proposed work:** three to five jpg images (maximum of 3MB and minimum of 1MB each). These should include how the sculpture would appear from different angles. These may include scanned drawings and/or photos. If possible, these would be shown as mock-up displays on the plinth.
- **Artist's CV:** - no more than two sides of A4 (pdf or Word file) - including evidence of your professional standing and details of previous relevant work, including commissioned work.

Criteria for selection

Essential criteria

The initial submission needs to show evidence of:

- Clear understanding of the brief
- Creative and imaginative design
- Clearly responding to the site
- Taking account of the technical requirements
- Realistic costing
- Artistic track record/examples of excellence in previous relevant work
- Experience of undertaking commissioned work

In selecting proposals from the initial submissions the emphasis will be on the creative ideas and visualisation expressed, supported by basic technical and budget information.

Desirable Criteria

Ideally artists should have prior experience of producing large-scale work for public commission. However, we want to make it possible for emerging artists to submit proposals and will consider facilitating access to mentoring where a selected artist would be undertaking a commission on this scale for the first time.

Other considerations

We want to attract the best sculpture on offer today for the Hartlepool coastal plinth, whether from local, national or international artists. We are keen to provide opportunities for outstanding sculptors living in Hartlepool and the Tees Valley to exhibit work that can match world-class standards.

Selection and commissioning process

Short-list

All submissions will be reviewed by a selection committee on Friday 6th January. An initial short-list list of 10 proposals selected will be notified by 6pm on Friday 6th January.

The short-listed proposals will possibly be exhibited at Hartlepool Art Gallery and will also be placed on the Hartlepool Borough Council website for a period of two weeks from Monday 9th January to Friday 20th January and will be widely publicised through media partners. Hartlepool Borough Council will prepare on screen and printed material for the exhibition based on submitted material. The public will be invited to vote for their preferences, which will inform the final selection but not to determine it.

Final selection

The selection panel will choose the final proposal Monday 6 – Friday 10th February taking account of the criteria above and the feedback from the short listing panel.

Short-listed artists may be invited to present their proposals to a selection panel between Monday 6 – Friday 10th February and should be available to do so.

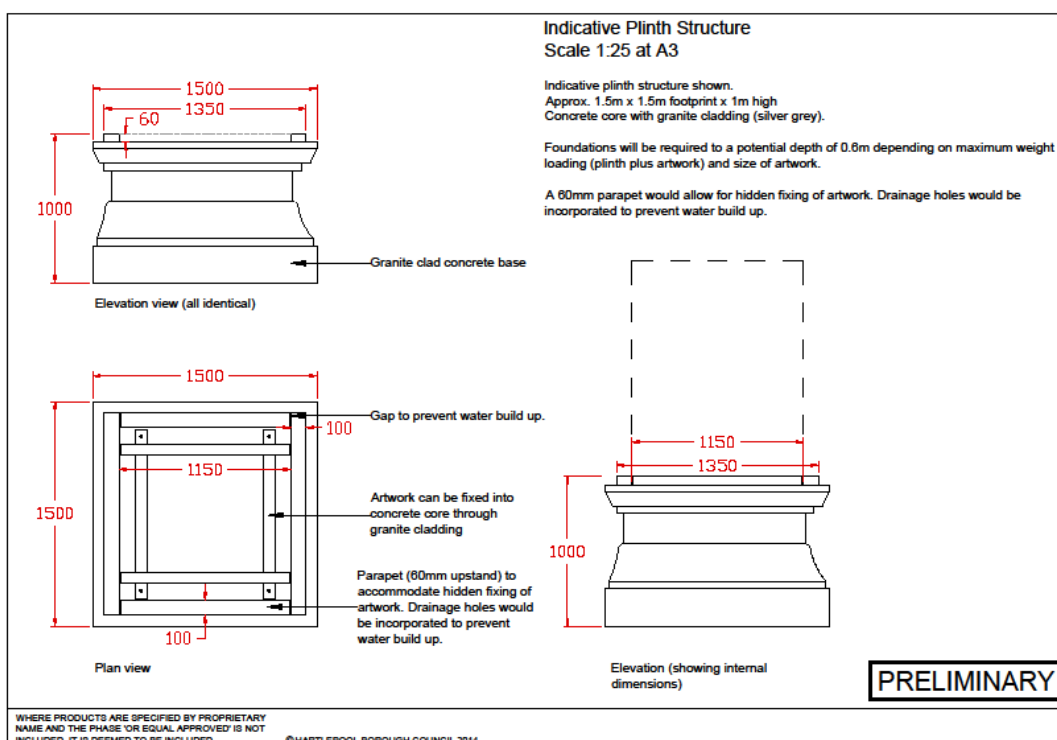
Technical Description and Requirements

The plinth will have a footprint of 1.5m x 1.5m footprint and approx. 1m high. Landscaping paving will extend to approximately 1m around the perimeter of the plinth base. The total height of the plinth and sculpture should not exceed the height of the 3m. The sculpture should therefore be maximum 2m tall, though some flexibility in height may be afforded depending on the nature of the design.

The works must be robust enough to withstand wind, rain and snow in a coastal seafront environment. The initial submission should provide details of the materials to be used and describe how they are suitable.

The material of the plinth will be granite appearance and suitable for a seafront position).

- Artists should include in their brief what material(s) proposed and a statement of how the sculpture will need to be installed, fixed and secured.
- The artworks should be durable and easy to maintain. Artists should also specify what ongoing maintenance would be required.
- The anticipated lifespan of the sculpture should extend to 50 years
- The proposed fixings should be outlined with the concept, referencing the fact that the plinth will have a concrete core.



Budget

There is a total budget of £30,000 for the project and this is broken down in to two elements:

There is a commission of £10,000 for the selected artists. This will need to cover all costs (including design and production fees, out-of-pocket expenses, and any VAT).

Our business plan allows for £20,000 for the production of the sculpture this budget would include artists' fees, materials, casting and/or construction expenses, transport, installation and any VAT.

In your initial submission we need an estimate of your projected cost for the full-scale sculpture, including installation.

The estimated cost of a proposed sculpture, as long as it does not exceed the budget ceiling, will not on its own be a criteria for selection. However, we will consider value for money in relation to the proposal and will be looking for a spread of proposals in terms of costs.

All payments are subject to the project receiving a successful awarding from the Coastal Community Fund by the end of March 2017 Payments to be made in 2017/18.

Commissions

The final selected artist will be informed w/c 9th February 2017 and commissioned to produce from April 2017 subject to the CCF funding award been confirmed.

At this point £3500 of the commission will be paid to the artist, with a further £3500 released midway through the project after a status report has been submitted and the final amount of £3000 on delivery of the sculpture.

Where possible the artist is encourage to produce a maquette of the submitted sculpture. The size of the maquette should be 30-40cm in the longest dimension. The maquette should be robust and rendered in such a way as to give an accurate representation of the full-scale sculpture. The maquette should be produced in the material proposed for the full-scale sculpture or, if this is not feasible, in other appropriate material agreed by the commissioner. The maquette would be acquisitioned in to the Museums of Hartlepool's collection along with any submitted preparatory sketches. While the artist will retain copyright to the artwork (and own any mould produced), Hartlepool Borough Council will own the maquette and

sculpture and the artist will grant HBC a licence to use the maquette and sculpture for its own purposes; the details of the licence will be agreed as part of the commissioning contract.

Practical information

Please email your proposal, images and CV to Ashley.landsbury@hartlepool.gov.uk

Deadline: 5th January 12noon

Please label documents as follows:

Surname First name Proposal

Surname First name CV

Surname First name Image no 1, 2, 3.

We will acknowledge receipt of your submission

If you have any questions regarding this brief please email

David.worthington@hartlepool.gov.uk