Unlocking Our Sound Heritage - Artist in Residence Brief

# Introduction

## About the Project

Unlocking Our Sound Heritage (UOSH) is a National Lottery Heritage Funded collaborative project, led by the British Library, in conjunction with 10 hub partners across the UK. The National Library of Scotland is the Scottish partner for the project.

 The project started in 2018 and will run until 2021

 It will digitise, catalogue and assess rights for around 10,000 sound recordings from

organisations across Scotland.

 There will also be a programme of engagement and learning activities.

## Background

The purpose of UOSH is to address the threat facing the UK’s sound heritage. Sounds held on physical formats risk being lost as the carriers degrade over time and the equipment to play them is no longer produced. Older carriers like lacquer discs as well as more recent formats like CDs, tapes and minidiscs are at risk. There is a limited time to digitally preserve the material and a need to expand the infrastructure and necessary skills (research during the development of UOSH indicated that only 30% of those surveyed were confident of their capacity to care for the audio collections they were responsible for). The Project will expand the heritage sector’s capacity to preserve and use sound material as well as increasing public access to and enjoyment of audio archives.

## About the Artist in Residency

The National Library of Scotland have developed an artist-in-residence programme where different artists will be invited to explore the collections and their context to inspire new works and interpretations, and to compose new pieces. This could be any type of artist who will be invited to research the sound archives and open-up the collections to new audiences. Part of the artist’s outcomes will be to work with different community partner(s), in Scotland, so that they are involved as part of the journey in exploring and selecting items from the collections and contributing to outcomes. For this residency, a collection of lectures on botany and ecology given by Professor James Holms Dickson to Glasgow University Plant Ecology students will be the source material (for more detail, see ‘Source Material’).

The programme will aim:

• To inspire new works and interpretations, and compose new pieces

• For the artist to engage community partner(s) and special interest groups with their artistic practice and take part in a range of creative workshops using the archival audio

• To work with community partner(s) and special interest groups to select and interpret recordings

# Brief

We are therefore inviting experienced artists to devise, deliver and evaluate workshops aimed at engaging with community partner(s) and special interest groups, to inspire new works and interpretations and to feature some of the resulting new pieces and outcomes online and if possible, at public events in 2020 and 2021, with the aim of promoting the sound collections.

The aim of the workshops will be to engage the general public with the sound collections and to inspire their use in new creative works.

There is no restriction on media or approach, but it must be appropriate to the age and ability of the participants and risk assessed to be safe to use This is a collaborative project that must clearly reflect the involvement and influence of the participants and the community partner(s), so that it is valued and its outcomes both locally and nationally recognised.

As more recordings are digitised and more information discovered, we would anticipate that as the project develops the topics of focus might change, so there is an expectation that the artists involved can respond flexibly and positively to any new material.

## Outcomes

This commission is intended to support the project’s outcomes as agreed with the National Lottery Heritage Fund (NLHF) by facilitating:

* Groups of people to be encouraged to listen to archival sound recordings as a muse for creative expression and reinterpretation
* The artist-in-residence to benefit from working with archival sound and working with community to explore their creative practice
* Participants to enjoy the experience of engaging with sound archive recordings.

## Source Material

The recordings to be used as source material by the artist will come from a collection of the papers of Professor James Holms Dickson covering lectures he gave on botany and ecology to Plant Ecology students at the University of Glasgow. Lecture topics include conservation, arctic alpine plants, cyclical changes in vegetation, oak trees and heather, and fire.

Short excerpts are available on the Scotland’s Sounds website, click[**here**](https://scotlands-sounds.nls.uk/index.php/our-sounds-from-uosh/)

## Knowledge & Experience – Essential Criteria

Applicants will be measured against the following criteria:

* Professional experience in the delivery and evaluation of collaborative/participatory arts projects in any setting
* Understand the different communication preferences that potential participants may have experienced and appropriately demonstrate how they will fully engage all participants and ensure their voices /opinions are heard and represented.
* Have a good knowledge and understanding of equal opportunities, confidentiality, safeguarding and the statutory regulations and own personal professional responsibilities when working with vulnerable groups in the community.
* Be able to supply at least 2 professional references who can be contacted.
* Hold a current Disclosure Scotland or PVG certificate (as appropriate to the workshop participants.
* Can demonstrate a high level of skills in working with the chosen artistic medium.

The following are desirable:

* Experience in undertaking and delivering previous artist-in-residence projects
* A degree level qualification or equivalent in a creative field or a substantial portfolio of previous work.

## Delivery Timescale

We are commissioning an artist to deliver on the following schedule:

* Commencing from 15th October 2020
* Final presentation of new work by 15th March 2021

This will comprise 3 participatory workshops with members of the public via the community partner(s) and 1 celebratory event showcasing the participant’s creation(s).

## Monitoring and evaluation

The artist will be required to report to the Project Manager on agreed milestones and provide information and documentation for reports and presentations. The artist will be expected to evaluate against our project outcomes (above).

## Facilities

The artist will be expected to engage members of the public via community partner(s) of their own choosing and who will have access to appropriate facilities e.g. community organisations, local authorities, organisations representing a particular demographic.

## Costing

The overall budget for this project is non-negotiable and set at £4,800 which includes:

* The artist’s fee
* Collaboration with a partner organisation (to be sourced by the artist)
* Delivery of a celebratory event
* Materials and resources for 3 workshops
* Travel costs for the artist

(Any travel costs incurred by participants attending the workshop will be met, up to £10 per day, and claimed directly from the Project Manager).

## Insurance

The applicant will be required to provide evidence to demonstrate that the necessary insurances are in place, including public liability insurance of at least £2million, to cover any possible accident, loss or damage during the residency, as well as evidence of the appropriate Disclosure Scotland/PVG certificate as required.

## Copyright and Intellectual Property

The copyright and any intellectual property in the created works and/or documents will remain vested in the artist or the person responsible for their production. The artist will be required to grant or agree to procure for the National Library of Scotland an exclusive and irrevocable royalty-free licence of the copyright in the created works and/or documents and/or photographs and/or film and/or sound for the unrestricted free use by the National Library of Scotland, the British Library and the Heritage Fund.

# To Apply

* Completion of the attached application form
* A copy of your curriculum vitae
* An example of your creative practice
* Applications to be submitted via email to [j.park@nls.uk](mailto:j.park@nls.uk)

## Closing Date

12pm on the 18th September 2020

## For enquiries

Please contact:

Jeni Park

UOSH Hub Project Manager

National Library of Scotland

Kelvin Hall, 1445 Argyle Street, Glasgow, G3 8AW

[j.park@nls.uk](mailto:j.park@nls.uk)

0141 880 2317

Artist-in-Residence Programme

# Application

Please read the terms and conditions attached before completing this form electronically and returning it by email to Jeni Park [j.park@nls.uk](mailto:j.park@nls.uk)

The deadline for applications is **12pm on the 18th September 2020**

## Your details

|  |  |
| --- | --- |
| **Name** |  |
| **Address** |  |
| **Email address** |  |
| **Contact number** |  |

## The proposal

**Which sound recordings would be available to explore?**

The digitised recordings are from 7 compact cassettes archived as audio files at the British Library.

The recordings consist of botany and ecology lectures given by Professor James Holms Dickson to the 1989 intake of Junior Honours students at the University of Glasgow, studying Plant Ecology. Lecture topics include conservation focusing on British vegetation, arctic alpine plants, cyclical changes in vegetation, the study of the history of the history of vegetation known as paleoecology, oak trees, heather and fire as an ecological factor, bracken and it prevalence in Scotland and hydrosere – the type of succession that begins under water.

The recordings will be available to consult from digitised copies once recordings have been copyright cleared.

## Workshops

The aims of the workshops are to:

* Inspire new works and interpretations or composing new pieces
* Engage community partners and special interest groups with the artist’s creative practice and to allow them to take part in a range of creative workshops using the audio as inspiration/source material
* Interpret and select recordings in conjunction with community partners and special interest groups

The artist must work collaboratively and mentor the participants from the community partner(s) to create the artistic work. The 3 workshops required can be the same format and content but take place in different locations OR they can be 3 different workshops conducted in the one place. 3 workshops should involve 30 participants in total.

**Please answer the following questions:**

1. **What community groups do you intend to work with?**

(Please identify specific groups, if you do not yet know which specific groups you will be working with; please indicate the sector/area/place/demographic that you would expect to work with)

1. **What creative practice will you be engaging in with the community?** (i.e. what is your art?)
2. **Based on the answers you gave to question 1, briefly outline the outcomes expected from;**
   * Workshop 1
   * Workshop 2
   * Workshop 3

## Costing

1. **Please breakdown how you would utilise the budget across the following areas, being as precise as possible:**

|  |  |
| --- | --- |
| **Area** | **Cost** |
| The artist’s fee |  |
| Collaboration with a partner organisation (to be sourced by the artist) e.g. room hire, catering |  |
| Delivery of a celebratory event |  |
| Materials & resources for the workshops   * Workshop 1 * Workshop 2 * Workshop 3 |  |
| Travel costs for the artist (remember to include travel to the Kelvin Hall) |  |
| **Total** | **£4,800** |

## Benefits

1. **Please answer the following questions:**
   * What benefits would this project bring to the community partner?
   * What benefits would this project bring to you and your creative practice?
   * Please describe previous public engagement events you have delivered.
   * How would you evaluate your workshops against the following categories:

1) Groups of people to be encouraged to listen to archival sound recordings as an inspiration for creative expression and reinterpretation

2) The artist-in-residence to benefit from working with archival sound and working with community to explore their creative practice

3) Participants to enjoy the experience of engaging with sound archive recordings

## Other

**Please provide contact details for 2 referees:**

**Referee 1**

|  |  |
| --- | --- |
| **Name** |  |
| **Job Role** |  |
| **Organisation** |  |
| **Address** |  |
| **Email address** |  |
| **Contact number** |  |

**Referee 2**

|  |  |
| --- | --- |
| **Name** |  |
| **Job Role** |  |
| **Organisation** |  |
| **Address** |  |
| **Email address** |  |
| **Contact number** |  |

Please send your completed questionnaire to Jeni Park at[**j.park@nls.uk**](mailto:j.park@nls.uk)by **12pm** on the **18th September 2020**