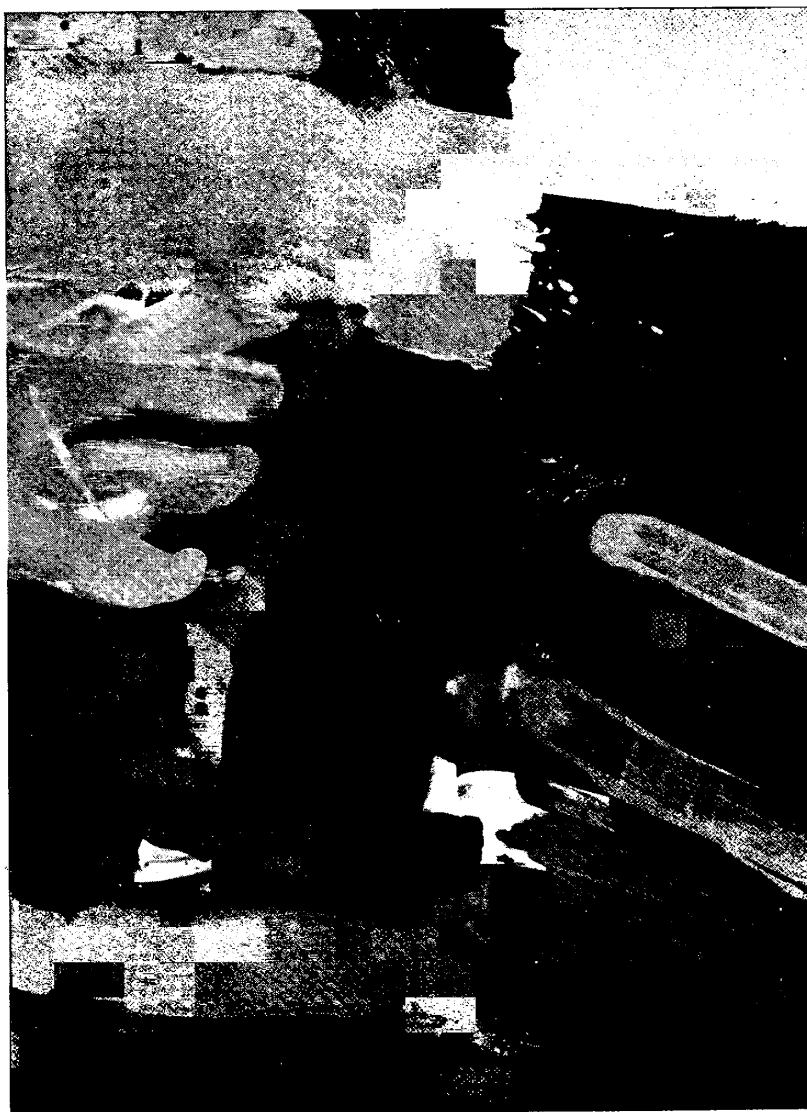


ART *in* HOSPITALS



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GUIDE • LESLEY GREENE

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A G U I D E

L E S L E Y G R E E N E

King Edward's Hospital Fund for London

Greater London Arts



**2 *Earth, Sea and Sky*
1987**

Grace Erickson's tapestry commission for the reception area of the Queen Elizabeth the Queen Mother wing of St Mary's Hospital,

Paddington, makes a welcoming entrance for patients, visitors and staff. The commission was financed by the Trustees of St Mary's, the Crafts Council, the King's Fund, and Greater London Arts.

INTRODUCTION

Since 1979 the Art in Hospitals Scheme for London has assisted more than 40 projects with an annual expenditure of over £20,000. Although only one-off projects were funded in the early years, it quickly became evident that the sheer scale of hospital building demanded an approach which would help the whole environment. A beautifully decorated entrance foyer means little to patients when the waiting room in which they might have to spend some considerable time is bleak and unwelcoming. Commissioning a marvellous and uplifting work of art is problematic when the surrounding decor is squalid.

These guidelines have been compiled in response to an assessed need from hospitals for help with commissioning art and artists. We hope that this document will be simple to use and will benefit all those hospitals which are increasingly recognising the range of qualities which artists and craftspeople can bring to the hospital environment, and are not sure how to begin. Its recommendations are based on ten years of commissioning art and craft for hospitals in London by the Art in Hospitals Scheme for London, funded by the King's Fund and Greater London Arts and managed by Public Art Development Trust.

THE NEED FOR A COMMITTEE

The formation of a representative team of committed and enthusiastic people who will coordinate policy, fundraise, select sites, choose artists and craftspeople and commission, is an essential prerequisite to a successful commissioning scheme. Consider some of the following people as members of your committee:

- a senior consultant
- a representative from the works department
- a member of the nursing profession
- a senior hospital administrator
- the hospital architect or interior designer
- a representative from a local professional arts organisation

The Art Committee is essentially a working committee, so all its members should feel enthusiastic about raising the quality of the hospital environment, even if some of the commissions prove to be controversial. It is a major function of the committee to provide effective liaison and consultation throughout the hospital. The more high powered a committee is in its representation, the more effective it will be in communicating its ideas and raising support throughout the hospital community for those ideas.

The Art Committee's first responsibility is to assess the special needs of the hospital and the kind of priorities which should be considered over the coming years. Many committees find it helpful to invite an art consultant, like Public Art Development Trust, to help them address these needs (see Appendix B). The art consultant can then produce a plan for the committee which should include an assessment of the strategic importance of various hospital sites, the impact of commissioning on patients, visitors and staff, the potential for raising funds, and recommended time tables for the plan.

A clear line of communication must be established with the hospital administrative staff dealing with the project. It is therefore recommended that one person should be responsible for all liaison with artists.

3 River Bank 1987

A contemplative painting by Jeffrey Stride in the x-ray waiting room of the Queen Elizabeth the Queen Mother wing of St Mary's Hospital, Paddington. Commission financed by the Trustees of St Mary's, the King's Fund, and Greater London Arts.

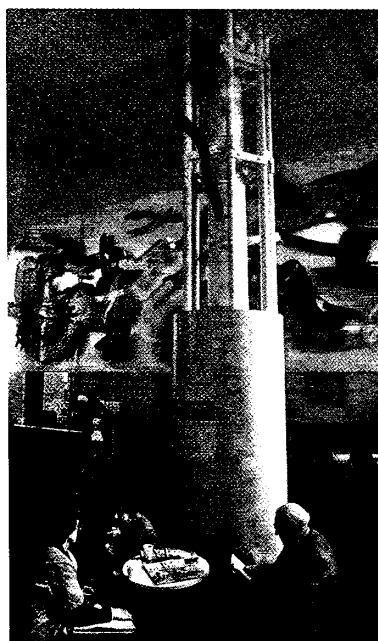




4 Faye Carey's 80 foot long mural for the entrance area of St Stephen's Hospital in Fulham was painted on four canvases in 1983. The old building has

since been demolished, but the canvases are now safely in store awaiting their specially designed home in the new St Stephen's Hospital.

5 The coloured enamel shapes of *The Four Seasons* by Graham Crowley float away from the wall surface on 4 inch removable brackets, allowing easy access to mains wiring. A clever solution to a technical problem.

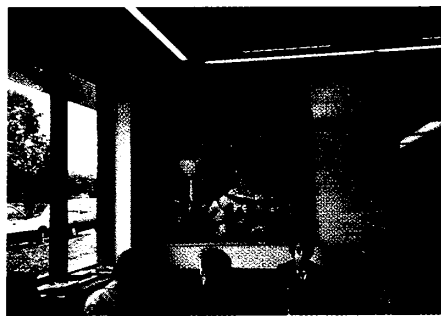


CHOOSING A SITE

There is usually no shortage of sites in hospitals, ranging from large entrance foyers to small waiting rooms. Always keep in mind the following.

- Can the work of art be moved if the site becomes vulnerable?
- Are there technical difficulties likely to create problems when installing works of art?
- Is access such a problem that the commission will have to be created on site?
- Is the site clean and presentable for the commission? It is no good installing beautiful works in grim surroundings; this invites graffiti and is asking the impossible of an artist.
- What kind of site is it? A waiting room requires detailed work which will interest the people waiting there; on the other hand, a corridor through which people and trolleys pass quickly demands a different solution.
- Be aware of the increasing pressure on hospitals to sell space to raise revenue, for example wall advertising and retail outlets in waiting areas. Advertising can conflict with works of art, so management should establish a clear code of conduct for sensitive sitings.

Think of the *whole* environment. Craftspeople especially will respond imaginatively to designing floors, seating, curtains, railings and brickwork.

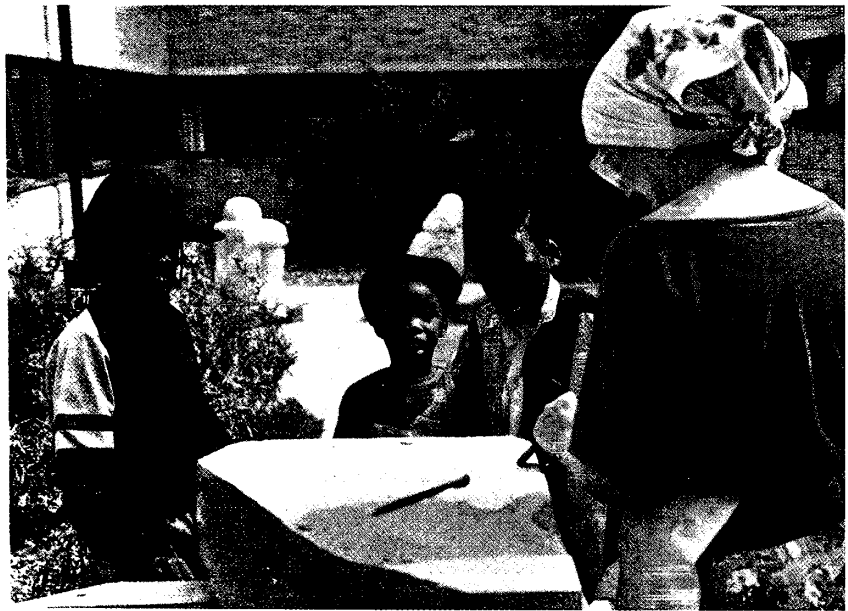


6 *Harold Havens & Fantasy Gardens 1986*
by Susan O'Driscoll

Harold Wood Hospital.
Funded by Harold
Wood Hospital League
of Friends, Greater
London Arts, and the
King's Fund.

THE COMMISSIONING PROCESS

There are a variety of different approaches to commissioning works of art and craft. It is important to consider carefully which method is right for your hospital and your community, and to set aside sufficient time to undertake the whole programme properly. Whichever method you choose will involve the careful selection of artists, whether by viewing slides or photographs of work, studio visits, or presentations by the artists themselves. It is advisable to have a reputable art consultant to guide this (see Appendix B).



The methods:

- Direct commission or purchase from an artist or craftsperson.
- Limited competition: between three and six artists/craftspeople are invited to provide designs for a specific site, for which they are paid. One design is then chosen. This is a common method of commissioning.
- Open competition which is advertised. This method is administratively complex and must be professionally organised. Sometimes unknown talent can be found by this method.

All of these methods can be used for site specific commissions and artist-in-residence schemes. When purchasing work it is advisable to buy directly from the gallery, studio or workshop.

There are two main types of commission.

- The site specific commission, when an artist or craftsperson is asked to design for a specific site and is answerable to a specific brief for that site.
- An artist-in-residence. Here an artist or craftsperson works on site in the hospital community for a period of time. The site and the commission will evolve out of the artist's responses while in-residence. In some cases an artist might also work in-residence at a local school.

7 Opposite: Paula Haughney, artist-in-residence, working on site in a Homerton Hospital courtyard in 1989. The hospital's art scheme has a strong sense of responsibility towards the local community. Funded by an Inner City Partnership grant, it is organised in collaboration with the Whitechapel Art Gallery.



8 Craig Murray-Orr developed the imagery for his sculpture for Harold Wood Hospital in 1988 while working

in-residence at a local primary school. Funded by the King's Fund and the Hospital League of Friends.



9 *From Carrot to Paulm and From Pomegranate to Pink Tree* 1986 by Vivien Blackett

London Dental Hospital Treatment Centre. A commission resulting

from a residency in Mulberry Girls School, near the hospital. Organised by Public Art Development Trust in collaboration with the Whitechapel Art Gallery.

THE ARTIST'S BRIEF

The brief is an essential part of the commissioning procedure. It should include the following:

- description of site
- history of site
- photographs, elevations, plans of the site
- description of who uses the site, with contact names
- the timetable for the commission and any deadlines (crucial if dealing with contractors on new buildings)
- the available budget
- the kind of submission required from the artist
- names of members of the art selection committee
- contact name and telephone number of the organiser for day-to-day enquiries.



10 The paintings by Felicity Allen for the main corridor at Little High Wood Hospital fulfilled an extremely difficult brief in their ability to convey meaning to mentally disturbed and disabled male adults. Painted in 1989 and funded by the King's Fund, Greater London Arts and Little High Wood Hospital.

THE BUDGET

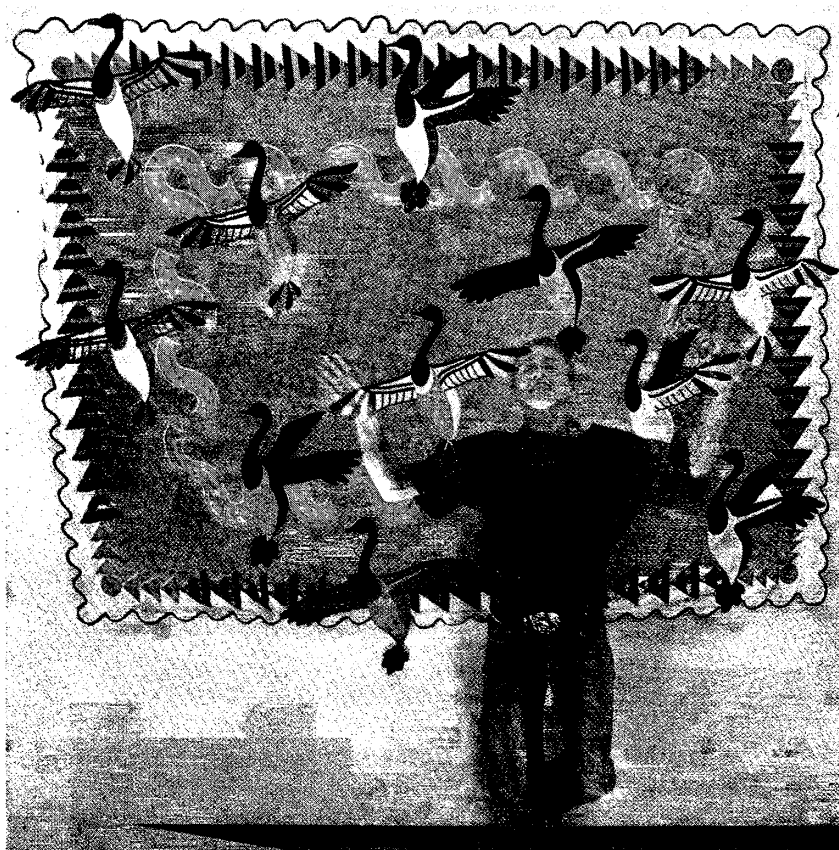
Never begin a commission without the funds to carry it out.

Check that you have budgeted for the following:

- design fees
- artist's fees
- consultant's or gallery fees
- cost of materials
- labour costs
- fabrication costs (for example, foundry)
- transport and installation costs
- insurance and public liability
- documentation (explanatory leaflets, photography and so on)
- a plaque acknowledging the artist, commissioners, sponsors
- the unveiling ceremony
- contingency (usually 10 per cent)
- long term maintenance

All artists should have a contract, spelling out the obligations on either side. Sample contracts can be obtained from the sources in Appendix B. When purchasing a work, a simple letter of agreement will be required.

The unveiling ceremony, or something similar, is an important psychological event, a symbolic 'thank you' for all those who have contributed to the commission.



11 *Birds* 1988

Quilt hanging by Jackie Murrant. Commissioned by the Homerton Hospital Art Committee.



12 Bridget Riley left a supply of special paint for the works team at St Mary's for touching up. Commissioned by St Mary's Art Committee

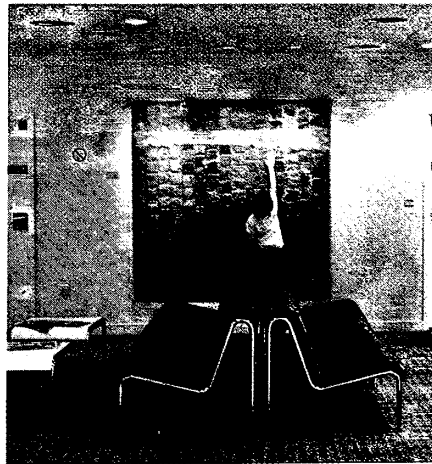
for the seventh and eighth floors of the Queen Elizabeth the Queen Mother wing, 1988.

AFTERCARE AND MAINTENANCE

Every hospital and its Art Committee should ensure that there are sufficient funds for looking after its collection. The following guidelines will help.

- Ensure from the beginning that the work is robust and easily maintained.
- See that the work is well framed and installed and professionally displayed in well-lit positions. This discourages vandalism or theft.
- Ask the artist/craftsperson to provide a detailed maintenance schedule. In some cases the contract will ask for specialist materials to be left to facilitate upkeep.
- Check all works of art and craft regularly for dirt, dust, vandalism or theft. This should form part of the job description for a member of the regular work staff.
- The hospital should maintain up-to-date check lists of all the works and where they are sited. Slides and photographs showing their condition will help inspection.
- All work should be clearly labelled.
- No work should be moved without the knowledge and permission of the Art Committee and hospital administrator in charge.

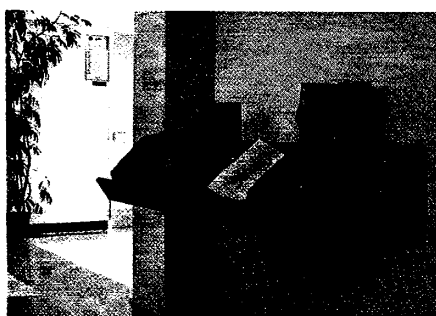
13 A child touches
*Cobbles and Yellow
Line* by the Boyle
Family at St Mary's
Hospital.



FUNDRAISING

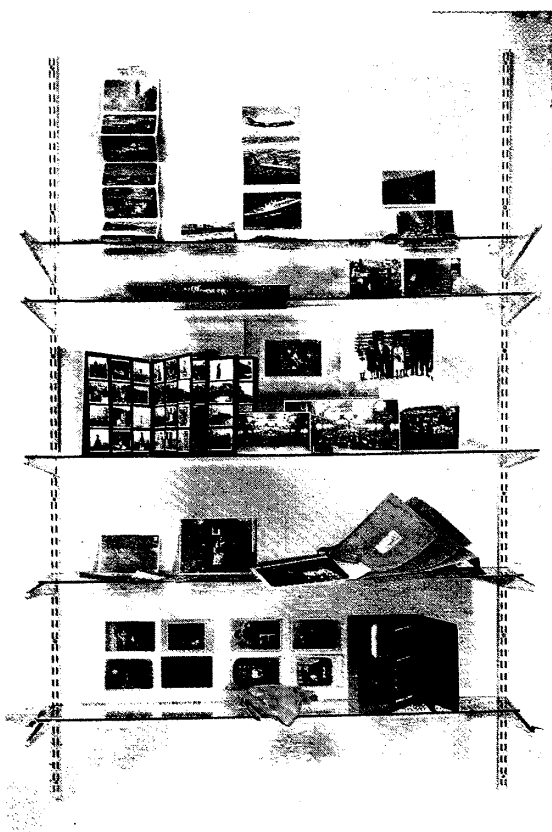
Nothing can be achieved without money, and no commission or project should be undertaken without sufficient funding. Money can be raised in the following ways.

- Grants. These are available from a variety of arts bodies (see Appendix A), the Art in Hospitals Scheme for London, some district and regional health authorities, and some local authorities' arts and amenities departments. Ask for up-to-date information before applying.
- Money from trusts, foundations and educational charities. Your own hospital may well have an endowment trust willing to assist with beautification schemes. There are a small number of educational charities which can help arts and crafts projects. Seek advice on these from the regional arts association (Appendix A) or the Directory of Grant Making Trusts.
- Private and business donations. Some companies, especially local ones, can be extremely helpful. They are often willing to donate materials.



14 *Log Books, Branch Library 1988* by Andrew Darke for the Homerton Hospital Education Centre. Sponsored by a local wood company, James Latham Limited.

- Corporate sponsorship. Because sponsorship is tax-deductible, benefits to the company are part of the sponsorship deal. Companies sponsoring arts projects will want to know how they will benefit in marketing terms and community relations. Large sums of money can be raised in this way but intense competition means that all applications have to be presented in a professional manner. Always allow plenty of time for these applications and ensure you have done your research thoroughly beforehand.



**15 Shelf/Situation/
Shrine 1985 by
Hannah Collins**

Objects selected by staff and patients from their homes. One of seven colour transparencies mounted in light boxes, each 60" x 42". Commissioned for foyer entrance, Colindale Hospital. Funded by Greater London Arts, the King's Fund and Barnet Health Authority.

- In conjunction with corporate sponsorship, the government runs a Business Sponsorship Incentive Scheme administered by the Association of Business Sponsorship for the Arts, whereby monies raised from businesses may be doubled by an award. These awards are only made to arts organisations (Public Art Development Trust or similar bodies), so the hospital has to work with such an organisation from the beginning
- The employees payroll scheme for charitable giving is now run by many hospitals. Seek detailed information about this from your local PAYE office.
- Public subscriptions are a traditional way of raising money for memorials and public statues, but are not recommended for contemporary public art. (In hospitals this method of raising money works well for new technology.) However, the profile of your art programme may well be raised through public subscription appeals.

Money for the embellishment of new buildings, or major refurbishments of old buildings, is commonly raised in Europe and the USA by the 'percentage for art' scheme, although it has yet to be widely practised in the UK. A small percentage of capital expenditure is allocated for commissioning artists and craftspeople. This ensures that their work forms an integral part of the buildings and landscape.

Finally, a way of saving money, rather than raising it. Materials that are manufactured and readily available (for instance, floor tiles, linoleum, brick and glass) are now being used imaginatively by artists and craftspeople for many successful environmental programmes. Here the committee is only responsible for the artist's fee and any special fabrication required.



**16 *The Tea Room*
1987 by Lucinda
Denning.**

One of two paintings
for the waiting room at
Bolingbroke Hospital.
Funded by Greater
London Arts, the King's
Fund and Bolingbroke
Hospital.



APPENDIX A REGIONAL ARTS ASSOCIATIONS AND

Arts Council of Great Britain
105 Piccadilly
London W1V 0AU
01-629 9495

Greater London Arts
9 White Lion Street
London N1 9PD
01 837 8808

Buckinghamshire Arts Association
55 High Street
Aylesbury
Bucks HP20 15A
0296 434 704

Lincolnshire and Humberside Arts
St Hugh's
Newport
Lincoln LN1 3DN
0522 335 55

Eastern Arts
Cherry Hinton Hall
Cherry Hinton Road
Cambridge CB1 4DW
0223 215 355

Merseyside Arts
Bluecoat Chambers
School Lane
Liverpool L1 3BX
051 709 0671

East Midlands Arts
Mountfields House
Forest Road
Loughborough
Leicestershire LE11 3HU
0509 218 292

Northern Arts
9-10 Osbourne Terrace
Newcastle upon Tyne NE2 1NZ
091 281 6334

ARTS COUNCILS

North West Arts

12 Harter Street
Manchester M1 6HY
061 228 3062

Scottish Arts Council

12 Menor Place
Edinburgh EH3 7DD
031-226 6051

South East Arts

10 Mount Ephraim
Tunbridge Wells
Kent TN4 8A5
0892 41666

Southern Arts

19 Southgate Street
Winchester
Hampshire SO23 9DQ
0962 55099

South West Arts

Bradninch Place
Gandy Street
Exeter EX4 3LS
0392 218 188

Welsh Arts Council

Museum Place
Cardiff CF1 3NX
0222 394711

West Midlands Arts

82 Granville Street
Birmingham B1 2LH
021 631 3121

Yorkshire Arts Association

Glyde House
Glydegate
Bradford BD5 0BQ
0274 723051

APPENDIX B ART CONSULTANTS

Artists Agency

1st and 2nd Floor
16 Norfolk Street
Sunderland SR1 1EA
091 510 9318

Art in Partnership

5 Northumberland St
Edinburgh EH3 6LL
031 556 0004

Arts for Health

St Augustine's School
Manchester Polytechnic
Oxford Road
Manchester M15 6BH
061 228 6171 ext 2654, or
061 236 8916

British Health Care Arts Centre

Duncan of Jordanstone
College of Art
Perth Road
Dundee DD1 4HT
0382 23261

City Gallery Arts Trust

The Great Barn
Parklands
Great Linford
Milton Keynes MK14 5DZ

Public Art Commissions Agency

45/46 Guildhall Buildings
Navigation Street
Birmingham B2 4BT
021 643 4407

Public Art Development Trust

Fifth Floor
1 Oxendon Street
London SW1Y 4AT
01 976 1132

Public Arts

24 Bond Street
Wakefield
West Yorkshire WF1 2QP
0924 367111 x 4791

Welsh Sculpture Trust

Top Floor
2 John Street
Cardiff CF5 1AE
0222 489543



17 *Five Tables in a
Courtyard Garden*
1983 by Shelagh
Wakeley

St George's Hospital,
Tooting. Commissioned
by St George's
Environment Committee
and funded by the
King's Fund and
Greater London Arts.
Donations of young
plants and seeds came
from Kew Gardens and
the Chelsea Physic
Garden.

The Art in Hospitals Scheme for London would not have been possible without the enthusiasm and support of Geoffrey Phalp CBE. He worked with me from its inception in 1979 until his sad death in 1986.

Lesley Greene PADT 1989

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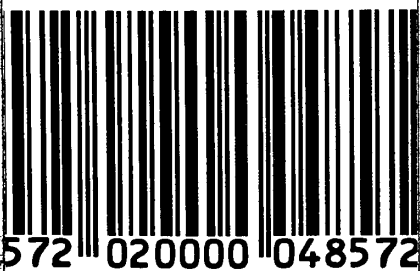
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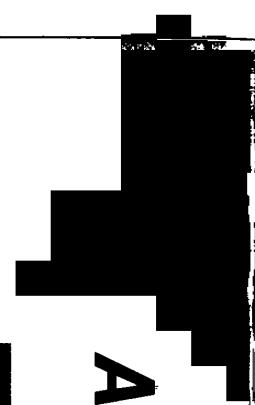
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Back cover photograph.
Waterlines by Richard Long

One of a set of six prints by
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chosen for the King's Fund
by Richard Cork for sale to
NHS hospitals.



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ALONG THE WALKING LINE

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