



Bow Cross Artist Residency 2010-11

A Case Study

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Artist Residency
2010-11
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Introduction

In 2011 Acme Studios received support from the Swan Foundation to develop a twelve-month artist residency opportunity at Bow Cross, E3 in the London Borough of Tower Hamlets. Bow Cross is a major development by Swan Housing Group consisting of 232 new homes for affordable rent, shared ownership and private sale. The residency model adopted for Bow Cross is the result of a strong relationship begun in 2005 when Acme and Swan Housing Group first collaborated to construct a pioneering mixed-use development combining affordable housing with artists' studios at Atelier Court in Leven Road, Poplar E14.

This case study was undertaken by Holly Tebbutt in order to share the findings with immediate stakeholders and others undertaking similar programmes. Holly undertook a study of our Southwark Studio Residency in 2007. The sharing of information and publication of best practice guides is an important part of our work as an organisation where research, advice and advocacy are central to what we do.

Acknowledgements

Simon Terrill, Bow Cross Residency Artist; Pamela Brown, Perryn Jasper and the Trustees of Swan Foundation; Alethea Dougall, Abdullah Hossain, Abul Hasnath and Jake Brodetsky, Swan Housing; Tressa Bates and all of the Bow Cross residents; William Raban and Holly Tebbutt.

Residency Overview

The year-long Bow Cross Residency began in December 2010. Acme was invited to apply to the Swan Foundation for a grant of £30,000 to develop a project focussed on Bow Cross. The grant supported a bursary of £10,000, paid in quarterly instalments, a project budget of £10,000 and an additional contingency allowance of £5,000. The balance contributed to Acme's administrative support of the project and costs associated with the recruitment of the artist.

Dates: December 2010 - December 2011

Funding partner: Swan Foundation

Budget: £30,000

Advertising: The residency was widely promoted via East London arts and community organisations

Artist: Simon Terrill

Stakeholders: Acme Studios, Countryside Properties and Swan Foundation

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Setting Residency Aims

Swan Foundation was new to the artist-in-residence model within a regeneration context. Newly established in 2011, it had been set up to foster activities which promote good neighbourhood relations and the development of skills and knowledge for residents: for example through communal cookery classes and IT workshops. The residency by Simon Terrill (the selected artist) was the Foundation's first venture into the realms of commissioning an art project.

In order to support Swan Foundation's ambition to:

*"...develop a vibrant, mixed community, to encourage members of the public who would not normally take part in arts activities to enjoy a creative process, and learn new skills through that process and for people to engage with cultural difference through encouraging dialogue about art among various groups and communities."*¹

Swan Foundation and Acme set the following aims for the residency artist at Bow Cross:

- Create high quality publicly accessible work using any medium, technology or form of engagement.
- Provide creative leadership and have creative control over the final outcomes.

A genuine interest in the area, as well as knowledge of and commitment to it were judged important to the success of the residency by all partners. So, the opportunity was restricted to any professional artist living or working in Tower Hamlets:

"...whose work is in the widest possible sense, reflective of or located in the area in which they live and work, and who has a strong professional track record of developing work which engages with local people."²

During the planning stage some fairly typical issues arose around both the kind of artist and the art which might result from the residency. Questions about what an artist would do to directly address some of the social challenges within the context and the extent to which they could be expected to take responsibility, single-handedly, for solving these challenges, were also aired.

Acme's response was, where possible, to provide practical examples of the artistic outcomes in other residency contexts and to ensure that expectations were discussed in detail by the partners at each stage of the residency. This process was continuous through the development of objectives, selection and via the steering group meetings as well as informal dialogue.

Initially, Swan Foundation anticipated a fairly instrumental role for the residency. However, Acme offered a contrasting view based on its own experience of running residency programmes. It suggested that the best quality outcomes for communities and for the artist are achieved through setting clear objectives and creating a careful selection process which makes artists fully aware of this. This is predicated on an expectation that the selected artist should then be trusted to respond creatively to those objectives in whatever manner they choose. To its credit, Swan Foundation embraced this view, as Pamela Brown, Director of the Foundation explains:

"The Foundation's expectations were to recruit someone who would spend time on site getting to know the residents and seeking to involve them with arts practice in an innovative way – rather than simply creating a mural painting opportunity for an artist for example.... The hope was that this residency would also offer the artist appointed an opportunity to get to know a rich part of East London."

1. Bow Cross Residency Information and Application Guidelines July 2010 (p2-3)

2. Ibid.

Managing the Residency

Responsibility for managing the residency rested with Acme who led on PR, marketing, short-listing and selection with a panel which included Tressa Bates, a resident from Bow Cross, Brian Gregory, a Trustee from the Foundation, Pamela Brown, local artist-filmmaker William Raban and Jonathan Harvey, Chief Executive of Acme Studios.

Acme's Residency and Projects Manager, Julia Lancaster, also chaired a bi-monthly steering committee meeting bringing the partners and artist together to discuss the social and cultural context, to ensure that resources and technical requirements could be met 'on the ground' in Bow Cross, and to provide a clear communication framework and overview for all parties. Her role also included facilitating introductions to the Residents' Involvement & Community Development Team and the Residents' Committee for the artist, clarifying and confirming budget commitments and planning activity schedules to dovetail with the needs of contractors on site.

Simon found the regular steering group meetings for residency partners extremely helpful. For him the group functioned both as a practical

forum – for example to secure agreement about equipment, necessary permissions to use public space for filming, a source of valuable advice on interaction with residents and a critical sounding board in relation to the development of ideas about the final form the work might take.

This consistent management support was also essential given the complex nature of the development process in train at Bow Cross. As Pamela Brown explained;

“The residents committee is very active but there is mixed tenure on the estate which includes social housing, shared ownership and privately owned property which makes for a complex interaction between different interest groups living there. Early partnership with the Residents' Involvement Team is particularly critical in this environment as they are able to ensure that the right local people are round the table from the outset..... Simon developed a number of relationships with key individuals on the estate and the public photo-shoot has clearly engaged a broad cross section of people and been well prepared and managed effectively.”

Julia Lancaster's experience of attending both a residents' meeting with Simon Terrill and meeting the Residents' Involvement Team confirmed just how challenging the residency context was. It was clear from the start that a great deal of effort and attention was being directed towards addressing repair and maintenance issues which were arising for residents affected by the building site and this was their priority in dialogue with Swan Housing.

A further complication was the fact that the residency was in progress during the period of rioting in summer 2011. This strongly affected perceptions of individual identity and questions about how people might be represented if photographed among some residents. In the volatile aftermath of the post-riot period in early autumn many residents were understandably anxious to ensure that neither they nor their children were negatively stereotyped through Simon's work.



The former Crossways Estate now known as Bow Cross, 1971. Photo kindly loaned by Sylvia Clark

Delivering the Residency

The Artist's View

Simon Terrill arrived in London from Melbourne Australia in 2009. He found studio space and accommodation in the Balfron Tower, part of a high-rise housing estate scheduled for renovation which was not far from Bow Cross and had recently been purchased by Poplar HARCA (Housing and Regeneration Community Association) from the Local Authority. Many of the tenants were long-term residents and had expected to be re-housed temporarily for one to two years during the renovation process but subsequently found they would not be able to return to the estate. In the interim where flats remained empty Poplar HARCA asked Bow Arts Trust to manage the buildings on a short-life tenancy basis.

Simon's knowledge of this context informed his own interest in the process occurring at Bow Cross. He recalls cycling through that neighbourhood shortly after moving to the area when construction work had just begun and two years later saw the residency opportunity advertised.

He felt it offered a unique possibility and a very clear invitation to engage with people and place at an intimate scale which matched his aspirations to develop his own practice. He initially proposed a series of staged photographs which would explore the idea of eight to ten "Hot Spots" in and around Bow Cross chosen by residents invited to a series of workshops to develop ideas of place and association attached to the estate. He wanted to build upon ideas which he had begun to test through a participatory programme recently completed in Melbourne with people who faced a major development in a dockside area.

In his application for the residency he describes what drives his on-going "Crowd Theory" series...

"This performative photography allows participants to literally inhabit their own idea of place. The process is one of selecting a location, making an invitation to people who have an affiliation with that place, setting up an on-site situation and then allowing the spontaneous properties of those involved to emerge."

Crowd Theory - Southbank, 2007, 1.8m x 2.45m, type C print, produced in association with Footscray Arts Centre and City of Melbourne





For Simon, the Bow Cross residency appealed because it offered an open-ended development opportunity to the chosen artist, entrusting them to create ideas for people living in the area to engage with the process and practice of making art. This leaves artists free to decide how they want to address their subject matter and, as a consequence, to invite people to reconsider what they expected of art and artists, offering alternative and renewed possibilities for constructing meaning and offering interpretation – in this case to the delicate process of place-making.

This depends, in no small measure, on building a common perception of physical and social characteristics which taken together come to define a place and, in a nascent environment like Bow Cross, it is a process which takes time to evolve.

Architecturally, Bow Cross is a long streetscape – Rainhill Way – which has just one entrance and exit point and no established external public space for meeting and greeting. A community space is available, but this is a formal bookable public room accessible via a reception area rather than on a neutral drop-in basis.

Simon Terrill appreciated the fragility of the context and the sensitivity of a micro-environment of a brand new-mixed use development to which the majority of residents had no prior link. Between them they represent a multitude of ethnic and religious affiliations as well as ages and stages of life, where neighbours are a completely unknown quantity. In this newly constructed space a feeling of recognition simply cannot be manufactured overnight.

While he was ambitious for his own practice, he also felt that the resolution of his work could not be

Simon Terrill, *Bow Cross*, September 2011.
Documentation photograph: Ollie Harrop

at the expense of the people he came to meet and to know during the year he spent in the area. The sensitivity of this context, far from being limiting, ultimately became a strength in the form the work took as he learned through many conversations, with people living on the estate and with key contacts in the Residents' Involvement Team, where residents' real preoccupations lay, but this was by no means a straightforward journey.

Who's Who?

Simon initially found it quite challenging to develop contacts to spread the word informally about the residency and complement information appearing in the residents' newsletter published by Swan Housing. With invaluable assistance from Tressa Bates, he started a number of leaflet drops inviting individuals to drop-in sessions with refreshments in the community hall, where he explained his role, how he had been chosen, what he had in mind as a project and why he was interested in Bow Cross. He dropped in on group activities (e.g. the over 60s club) and offered participatory opportunities – inviting young people in the area to photography sessions.

Bow Cross has a very culturally-diverse population – a small minority of whom have lived there since the 1970s but the majority are very new to the area. A recurrent concern among residents was the real nature of the artist's relationship with Swan which – despite Simon's credentials and the management by Acme of communication about the residency – remained in question throughout the year. How

the invitation to participate was constructed and who it came from right at the outset affected the rate at which he could establish trust and the intervention of the Residents' Involvement Team was helpful in this respect. As Abdullah Hossain (Residents' Involvement Officer) comments:

“It made a crucial difference – introducing Simon to some key individuals across the estate, briefing him on the context and the preoccupations of new residents who are based at Bow Cross and confirming to residents that Simon’s status was independent.”

Abdullah and his colleagues also connected Simon with local groups such as the football club and in turn passed feedback from residents on to Simon. Through these processes Simon gradually built an enthusiastic group of residents who advocated at grassroots level and acted as champions for the residency drawing in others less familiar with the project. Tressa Bates comments:

Simon Terrill, *Bow Cross*, September 2011.
Documentation photograph: Ollie Harrop

“The residency was promoted really well. Simon visited the estate during both daytime and evenings to meet as many people as possible and to explain he had been invited to work within the Bow Cross setting with residents to make a work of art...He made a wide range of contacts which were followed up with a series of events in and around the community room at which there were always refreshments offered to create a welcoming and relaxed environment.

We learned a great deal through sharing knowledge about the history of Bow Cross. Simon had researched the area and some of the original residents of the estate when it was built 30 years ago shared information about the site’s former use as a goods yard and a major railway cutting.

This has helped us to piece together a sense of the identity of Bow Cross prior to this current massive round of construction. My expectations about the work were



quite limited at the beginning; I anticipated that Simon would produce a few still photographs of the estate or portraits of a few individuals handpicked from the community. I was surprised – in a good way – by what he produced.”

Making Space

About three months into the residency Simon still felt that he needed to develop a more direct opportunity for two-way conversations about his residency and to do so in unmediated public space where encounters with an even broader cross section of people could take place. So, he chose the street.

He erected pop-up marquees in Rainhill Way on six different occasions and created a meeting place where none had existed before. He made more contact and the possibilities for the residency began to crystallize as local confidence in him developed further. His participation in activities like the annual Fun Day, as well as organising slide viewings and other events for local people also built awareness of the photo-shoot opportunity in the autumn.

As Tressa Bates says:

“At each stage Simon asked us for feedback and he really built confidence among the community that his was an open invitation to take part creatively. He created a context within which it was not just his project but our project – he shared power. I had a role (not a major one) as one of a number of community champions located by Simon who spread the word. It ran like Chinese whispers and as the events rolled out more people got involved.

Activities he offered us were both reflective and active – like the brainstorming sessions with post-it notes in which he invited ideas and through which photographs and other documents were shared which people living in the estate brought to show. His quality of openness engendered trust and confidence in the possibilities for the commission to genuinely involve input from us as a

community; he looked at the estate and the opportunity from every angle. While some people may have felt slightly confused about what he was doing during the early stages – he was exploring possibilities – that’s what artists do isn’t it – they came nevertheless and enjoyed the main event of the shoot very much.”

As so many people had moved in to the site recently, their primary focus was on settling in and establishing an interior life was paramount. Simon had initially explored the idea of producing a series of intimate portraits in domestic settings reflecting this process but it quickly became clear that people were extremely reluctant to be photographed individually and the same reason was always given – “we don’t know who our neighbours are”. Safety in numbers came for this reason to determine the possibilities for production and resulted in a film shoot in which the ‘cast’ were all the people living in Bow Cross and the set was their street on one chosen day in late September. Simon described this with great simplicity as:

“Making an empty vessel available into which the local politics can be poured.”

Claiming Space

The result is a body of work which reflects the positive anticipation created through a day-long informal public event during which local people came and went or watched from their balconies, which had a relaxed street party feel with free food and music and which led up to a professionally directed and lit photo-shoot in Bow Cross at sunset. The images speak of confidence – as individuals living in the area are made visible to one another – and capture the sense of occasion and celebration surrounding the shoot.

Over one hundred people turned out for the shoot which, for perhaps the first time, allowed people to acknowledge as a group who lives at Bow Cross – a major achievement given how recently most people have arrived. It gave established residents a chance to recognise new people and everybody the chance to celebrate something together through the festive atmosphere, to enjoy a sense of occasion created by the filming and a permanent legacy in the images created.



Simon Terrill, *Coming/Going*, DLR walkway hoarding design, March 2011. Photo: Acme

Tressa Bates was there throughout. Her view of the experience is a very positive one:

“He achieved so much – he brought us together on the day of the shoot and the impact of that is in my view still being felt; it’s a ‘work in progress’. We are only half way through the build and photography has now become a really valuable part of capturing that experience we are having of new elements emerging in the estate. On the day of the shoot everyone I spoke to was impressed by how many people turned up. Simon made so much effort to make it a real occasion – laying on a DJ and food; the atmosphere was very positive. I had a sense of completeness – the only other event we have in Bow Cross which does the same thing is the annual Fun Day. Simon came to that and photographed our Bow’s Got Talent

showcase put together by young people on the estate, which was really exciting and he brought that feeling and spirit out of us again during the shoot.”

Crowd Theory in Practice

Simon produced video, photographs and documentary stills from the shoot. Several images have been selected for permanent exhibition in the community centre and one as part of design installed on a major billboard site at Bow Cross. The documentary stills have been published in a limited edition book which also includes historical photographs shared by some of the original residents from the area.

The feedback he has received from people who came to the pre-Christmas exhibition in Bow Cross community space and have also seen the book is thoughtful, appreciative and warm. As Abdullah Hossain observed, the demographic profile of the estate is changing rapidly and the hope is that the work generated through the residency will have meaning equally for newcomers to the estate as well as those who have lived here for a long time.

The Legacy

For Bow Cross and Swan

Through Simon Terrill's contribution to a year in the life of Bow Cross, Swan Foundation and its parent body Swan Housing Group were able to acquire an insight into the role that artists can play in development and regeneration processes, when they are offered a clear and realistic framework within which to research and develop work, particularly when that work emerges out of a dialogue with, and experience of, both the people and the place.

As Pamela Brown remarks:

“The residency has stimulated thinking about how to integrate creative activity particularly aimed at young people with corporate partnerships which are in development in East London during the Olympic period. In future Swan would aim to extend the range of delivery partners involved in cultural residency models – taking a cue from

Simon Terrill, *Bow Cross*, September 2011.
Documentation photograph: Ollie Harrop

the Galleria residency in Peckham which also involved the London Borough of Southwark and the South London Gallery as delivery partners with Acme; and also seek to involve local schools and colleges.”

Although Swan Foundation raised a question as to whether an even greater degree of resident engagement would have been achieved had communications about the residency been managed wholly in-house, experience on the ground suggests that the opposite is likely to have occurred. Acme's leadership did provide at least some degree of neutrality for the artist, without which his progress may have been further impeded.

For example, even on the day of the photo-shoot, when considerable confidence had been built among residents about Simon's activities and his independent status, sound equipment which carried the Swan Housing logo which had been masked to maintain confidence in his independent role, still ended up with the tape being ripped off. This was synonymous with a recurrent suspicion that the artist was in reality an employee of Swan Housing. It is a real achievement, against such a background, to have attracted the number of people who ultimately became involved.



Swan Housing does see its support for, and engagement with, the arts as a 'unique selling point', distinguishing it from other equivalent housing providers. In terms of learning, the Foundation considers that its role in ensuring that Residents' Involvement Team staff are involved in projects at the earliest possible stage could be strengthened in future. A lasting benefit of the residency however has been the contact established with East London artists which provides a platform for exploring future possibilities with arts partners.

In practical terms residents who did engage with the open events clearly enjoyed the experience. The Foundation had anticipated that the residency at Bow Cross would encourage more direct participatory activity and perhaps inspire young people to take up photography. In practice, although workshop options were offered by Simon, they were not taken up formally. However, Tressa Bates had this to say about Simon's impact on the development of skills and knowledge:

“In terms of people learning and accepting the presence of Simon I know a number of younger people have had conversations with him about photography; they learned about technical processes through witnessing him at work but they also learned about our history here.”

In fact, it was established residents who became closely involved with the project, sharing anecdotes and documentation about the past history of the estate contributing to a sense of local distinctiveness which over time will help to shape the identity of Bow Cross. This material remains available as a positive resource for people as they settle in the neighbourhood, and alongside Simon's work founds an archive for the future.

During the residency, the construction of an access route linking Bow Cross to the local DLR station provided an opportunity for Swan to invite Simon to create a design for a hoarding alongside the footpath. Simon was quick to respond and to include this new work as an integrated part of his residency. Unveiled in March 2012 the work will remain on site for at least a year.

For Acme

For Acme, the residency was an extraordinary opportunity to develop a deeper insight into the contribution an artist can make to the process of place-making underway in Bow Cross. The medium-term impact of Simon's work will depend on how the hoarding is received (which at the time of writing was yet to be unveiled) and how easily his photographs, book and video work can be seen and enjoyed by the people of Bow Cross – especially those who do not regularly use the Community Centre.

The Swan Foundation project differed from previous Acme residencies in similar contexts, such as the Galleria in the London Borough of Southwark, as on this occasion there were only two partners. Acme's aim in all future residencies is to secure a broader network of contacts and resources for the resident artist by placing them at the centre of a multi-partner project when ever appropriate and possible. By doing so it believes it is able to provide access to an even greater range of practical, technical, and critical opportunities, which in turn allows the artist further scope to nuance their response to the residency opportunity.

Acme has been able to directly apply the learning from this residency in its next major development project – Matchmakers Wharf (built on the site of the Lesney Matchbox Toys Factory in Homerton, Hackney), where it now has a multi-partnership residency model in place which will include the support of the local authority and another cultural organisation.

From Acme's perspective the residency has also reinforced the value of allowing professional artists the scope to explore their brief, unfettered – providing the right framework has been put in place at the outset. Jonathan Harvey, Acme's Chief Executive, remarks:

“Over the years we have invested heavily in developing clear processes of selection, consultation, and participation which underpin every residency process by explaining each partner's objectives clearly but which invite the artist to interpret and respond as they see fit.

We know that this methodology creates a context within which artist and residents alike can engage in a meaningful



Simon Terrill, *Bow Cross*, September 2011.
Documentation photograph: Ollie Harrop

dialogue and exchange which allows extraordinary and unforeseen forms of creative possibility and expression to emerge – providing the right conditions have been created.

Once again, our experience at Bow Cross suggests it really does pay to trust the artist.”

For Simon Terrill

For Simon Terrill, each component of the work is as important as any other and each has a different quality which informs his decisions about the manner in which it is presented. A still photograph offers a very different experience to the viewer than the movement and texture of the video. Overall, the aspiration of Simon’s project could be seen to promote, through physical proximity, dialogue not argument.

Thinking ahead to public presentation beyond Bow Cross, Simon anticipates that a new exhibition context for the work will allow it a space to

‘breathe’, conceptually, as it is un-tethered from the politics of the environment within which it was formed.

In the end, the real value for Simon was the opportunity for prolonged engagement with the people of Bow Cross and as trust built, the licence to take risks in a very ‘risk averse’ environment. This raised the bar infinitely higher in terms of the lengths he went to in order to engage, and enriched the body of work produced immeasurably. The residency allowed him to revisit the politics of representation and the question of identity – both lie at the heart of the experience of people involved in this residency – in a manner far removed from that of a fleeting encounter.

Final Words

But it is to Tressa Bates that the final word must go on the lasting impact of Simon Terrill’s residency:

“Looking at the images he produced, I felt that each person in the still shots has such a distinct, unique quality. I really felt that Rainhill Way which previously felt

anonymous, now, as a result of the film has a completely different and distinctive identity and quality about it to me.

The slide night was very moving – when we looked at all the work it struck me how accepting residents are of each other – there are some people who have lived here for 30 years and who were present at the foundation ceremony for the original estate; right down to the newest and youngest people in the neighbourhood.

Each person he shot seems to have a clear role and place here – they look like they belong. The colour in the work reflects what it actually felt like – it almost seems another country, it's so warm but the warmth reflects the experience we were having.

His presence has given people the opportunity to look over the horizon to find out about things they weren't aware of before and to think about art from a new perspective because he invited us to be part of it. The whole experience has changed our perceptions of each other in the area; I think the book will really give an even bigger sense of our identity and that of the neighbourhood; it brings together some of the historical photographs for example in the community centre with our current experience so we are making history now with this project – logging our presence here for the future and honouring what's been before.

It has given me a sense of the opportunity for our community to have more of these things. I think it will be a terrible shame if we don't follow up on this experience. He gave 100% to our community and my view is that you get back according to what you give and that's why it's been such a success.

Our community has the chance to build on this with Swan and through the community development officers.

We need to look at this through the Residents' Committee meetings; it's already happening as our young people formed themselves into a youth panel, set up some youth ambassadors to work out what could be done and managed to establish a youth club here (it opened on 20 December 2011). We need to do more of this kind of activity. That's the real legacy – to recognise what it could help us to do next."

Conclusion

Individuals have different kinds of needs and building social cohesion is a complex job which cannot possibly be achieved just through the intervention of one artist's residency.

Many people living at Bow Cross have had major issues to resolve in finding housing and not surprisingly their first priority has been settling into their new accommodation – the private and interior world is their focus, not the public realm.

Issues of security, trust and reluctance to participate will still arise on occasion in an environment where many people have not yet had sufficient time to become familiar with who their neighbours are.

Physical regeneration to improve an area and neighbourhood building are assumed to go hand in hand but the former does not automatically guarantee the latter will happen without many small interventions to foster knowledge, trust, and, most crucially patience. Individuals living at Bow Cross have been involved with the development of the site, in some cases, since 2004 when the Residents' Committee played a role in the creation of the master plan for the site – contributing to both the housing and public realm design process. Put simply it takes time and consistent effort. Eight years on the journey continues and Simon Terrill's creative intervention represents another 'first' for Bow Cross.

About Acme Studios

Acme Studios is a London-based housing charity which provides studio space, accommodation, residencies and awards for artists. Through this provision it continues to make a vital contribution to the development of art and artist's careers.

Acme manages 13 buildings providing affordable, long-term and high-quality studios (483 units) and work/live space (20 units). Acme has established a track-record of working with a wide range of partners; with local government, arts funding bodies, art colleges, property owners and national government departments. The organisation has remained at the forefront of artists' housing and studio provision, pioneering new models of development which secure long-term, affordable studios and mutual benefits for the partners involved. It has established new-build studios through ground-breaking schemes with commercial developers such as Barratt Homes at the Galleria, SE15 and Telford Homes Plc at Matchmakers Wharf, E9 and housing associations such as Swan Housing Group at Leven Road, E14 and Catalyst Housing group at Harrow Road, NW10. A further three studio projects are currently under development which will expand this secure portfolio to 600 units across 16 sites by the end of 2013.

From November 2012 Acme Studios celebrates its 40th anniversary. Established as a housing association in 1972 by a group of recent graduates, led by Jonathan Harvey and David Panton, the organisation has become the UK's leading developer of artists' studios.

www.acme.org.uk

Residency, Awards & Community Programme

Acme adds to its core service of studio provision by awarding selected UK-based artists with studio residencies, bursaries, professional mentoring and exhibiting opportunities. These programmes are some of the most directly supportive for artists anywhere in the UK and a number involve much-valued support from partner organisations. At any one time over 20 artists benefit from this support. They include:

Adrian Carruthers Award providing a graduate from the Slade School of Fine Art with a rent-free studio for one year plus a bursary of £6,000

Bow Cross Residency providing a bursary of £10,000 plus a project budget of £15,000

Camberwell Studio Award providing a graduate from Camberwell College of Arts with a rent-free studio for one year plus a bursary of £2,500.

Chadwell Award providing a graduate from a selected college with a rent-free studio for one year together with a bursary of £5,000

Chelsea Studio Award providing a graduate from Chelsea College of Art and Design with a rent-free studio for one year plus a bursary of £2,500

Fire Station work/live programme providing 12 artists with space to work and live for a five-year period, one with the additional benefit of a bursary to support a deaf or disabled artist.

Hackney Studio Residency providing a rent-free studio for eighteen months plus a bursary of £10,000

Jessica Wilkes Residency providing an artist in an Acme studio with a bursary of £10,000

Southwark Studio Residency providing a rent-free studio for eighteen months plus a bursary of £10,000

Tower Hamlets Studio Residency providing a rent-free studio for two years plus a bursary of £10,000

Each award or residency has an associated mentoring programme, managed by Acme, to support the recipient artist with access to a pool of other professional artists, curators and expertise to enable them to develop their practice in ways most appropriate to them.

www.acme.org.uk/residencies

Simon Terrill

Simon Terrill's work is a photographic engagement with groups and crowds that has involved large-scale orchestrated gatherings of communities in specific sites and also images of groups of people captured in motion, unaware of the camera's presence. The focus on the crowd is centred around an idea of a contrasting and oscillating space between the personal and the public, the individual and the collective and the impact of these fluid definitions on architecture, portraiture and the photograph.

Recent exhibitions include *Balfron Project II, 2* Willow Road, National Trust Erno Goldfinger House, Hampstead; *Negotiating this world: Contemporary Australian Art*, National Gallery of Victoria; *Rencontres d'Arles Book Awards Exhibition*, Parc des Ateliers, Arles. He has been the recipient of a number of awards, including grants and residencies from Arts Council England (2010), the Australia Council for the Arts (2009, 2002 and 1998), Acme Studios' Bow Cross Residency (2010) and the Anne and Gordon Samstag International Visual Arts Scholarship (2007). His works are held in public and private collections in the UK and Australia. A monograph of his work titled 'Proscenium' was published in 2011 by M.33 books.

Holly Tebbutt

Holly Tebbutt brings over twenty years' experience working with arts and cultural organisations, covering a spectrum from the needs of individual artists to strategic development within national museums.

After graduating from the RCA in 1990 she ran a design development programme in the Southern Arts region delivering commissions, collections and exhibition development, residencies and participatory programmes with museum, contemporary arts and education partners.

During the 1990s in her capacity as Head of Visual Arts for London Arts, Arts Council England, she worked closely with every major visual arts gallery and agency in the region and developed expertise in and a detailed understanding of the business models and strategic development issues facing visual arts organisations. While at London Arts she also achieved a strategic framework to secure permanent, affordable studios and set up a comprehensive central artists' advisory service for London, led on the Elford Review and Spaces & Places and developed the first digital media strategy for the region. In 2002 she organised and chaired a national policy forum to determine structural and funding arrangements for artist's film, video and digital media in response to the creation of Film London and UKFC.

In 2002 she moved to Goldsmiths College where she was appointed Head of BA Textiles with a cross departmental brief to improve quality standards, introduce professional practice and prepare for the introduction of modular pathways in art and design across all undergraduate programmes.

Since 2004 she has worked independently as an arts consultant specialising in visual arts. Recently, through her consultancy work, she has undertaken research into key sector trends in the arts, conducted business planning exercises at a range of scales and delivered merger modelling. She is currently Deputy Director of Autograph-ABP, an Associate of MMM's latest cycle of work re.volution (<http://revolution.missionmodelsmoney.org.uk>) and a Trustee of londonprintstudio which provides specialist print making facilities for fine artists and runs a global-local graphic communication and education programme.

