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**Art UK Sculpture – connecting communities with their sculptural heritage**  
KATEY: Hello. Hopefully you can all see and hear me. Hi, good morning. My name is Katey Goodwin. I am Deputy Director of Art UK. I'm delighted to welcome you to the first session of this two‑day conference, celebrating sculpture and the end of our sculpture project. A couple of things to note before I start. The session is being recorded, so if you have to leave, you can catch up with it in the future and we will be adding them to YouTube at a later date. We will let you know when that is live. It might take a week or so. MyClearText are providing live captioning on behalf of Stagetext. If you want to enable the captioning, there's a button at the bottom of the screen, with a CC on it, that you can click to get the captioning up whilst I'm talking. So hopefully you know who we are. But if not, Art UK is a cultural education charity and our mission is to make art in the UK's public organisations accessible to everyone. We do this by digitising art works and making them available for free on our shared digital platform, Art UK. Sharing insights into artists and the UK's art collections. We used to be known as the Public Catalogue Foundation, so some of you will know us from the major oil paintings project we undertook from 2003‑12 where we catalogued all of the oil paintings in public ownership in the UK. You can see over 215,000 oil paintings on our website from over 3,000 collections, as well as an increasing number of works on paper. There's around 14,000 drawings and water colours and over 2,000 prints in Art UK and we have recently started adding photographs, a couple of hundred of those. The work of 50,000 of artists is represented on our Art UK. Thanks to the Art UK Sculpture project we have thousands of sculptures on our website. As we come to the end of the project, the main focus of this session is to take you through what our project achieved, how we did it and why. Over the course of the two‑day conference, some of my Art UK colleagues and our project partners will also be speaking and making presentations on specific aspects of the project, including digitisation, working with our volunteer team, Art Detectives, sculpture discoveries and our learning and engagement programme. I'm going to touch on all those areas too to give a broader overview, but with my colleagues are going to go into more depth over the next couple of days.

At this point I'm going to share my screen. Hopefully you can see my Power Point presentation. So the project itself, the delivery phase started in 2017 and it's just finishing now. So it's just under four years we have been working on this project. Our major funder was the National Lottery Heritage Fund who as you can see gave us the vast majority of our funding for the project. We did have quite a lot of other funders as well who provided about £1 million between them. I'm not going to read them out, but they are all on the screen because I wanted to make sure that everybody was represented here and to say an enormous thank you to all of the project funders, because we couldn't have done any of the work without them. Why did we do this project? We completed our ten‑year project to digitise the nation's oil paintings in 2012. We wanted to turn our attention to another art form. After some consideration we decided to focus on sculpture as it seemed like an area that hadn't been fully explored and we wanted to be able to build on the work of other projects, such as mapping sculpture and the public sculpture cataloguing undertaken by the Public Monuments and Sculpture Association. Until we started this project no‑one can take a comprehensive look at sculpture and collections across the UK and in our public spaces in quite the same way that we were doing as part of this project. So there's four objectives as you can see here. These were stated in our activity plan at the start of the project. So to look at sculpture itself, improve access to sculpture through digitisation and do a number of learning and engagement activities to increase participation and skills through volunteering and training and also to help collections strengthen them by them having a better understanding of the sculpture that they own. We didn't do it on our own. It wasn't just Art UK. Art UK was the lead organisation, but we worked with a number of specialist organisations who brought their own expertise to the project. So as you can see on the list, Public Monuments and Sculpture Association, BBC, Royal Photographic Society, Culture Street, Factum Foundation, Royal Society of Sculptors and VocalEyes. We are going to be having presentations from the Royal Photographic Society, Culture Street, Royal Society of sculptors and VocalEyes. We also have a sculpture steering panel, who helped to develop the project sculpture remit and more of that in a minute and we are extremely grateful for the advice and support of all the partners and the steering panel members. Because again, we couldn't have done it without them. We are a small organisation, so we drew on a lot of expertise to help us throughout the project. Before I say more about what we did, I want to emphasise that the project isn't just about recording and photographing sculptures and it might sound a bit cheesy, but it really is about people. The project and its funding gave us the opportunity to work with thousands of people across the UK. We were able to employ 57 project staff over the course of the project in the digitisation team in editorial content copyright and operations and in our learning and engagement team. The staff were based across the UK from northern Scotland to England, Wales and Northern Ireland. We took our time to recruit and train the right people for the roles. We were privileged to work with dedicated and enthusiastic teams. Across the UK we had 40 professional photographers working with the digitisation team to photograph sculptures in collections. And over 500 volunteers have been helping us to research and photograph public sculpture. Other contributors have been staff and volunteers from the collections, who have kindly provided access to their sculpture for photography and many also received training from us as part of the project's professional development. And also people of all ages and backgrounds took part in sculpture related events, learning new skills discovering the sculpture around them and just enjoying themselves as well. These images you can see here are just a snapshot of the people who have been involved in person in the project and that's well over 29,000 people, and that number doesn't include people who have engaged with the sculpture project and with the sculpture itself online, that's just people who took part in person, so nearly 30,000 people. So there's two main strands to the project. Digitisation and learning. I'm going to talk about digitisation first. We had to have a remit to what we were going to include in the project and our sculpture steering panel helped to create the list of what we were and weren't going to include. Because obviously we had finite time, finite resources and finite funding. So we weren't able to include absolutely everything. But what we did include was the public organisations and charitable trusts we worked with as Art UK, there are some private collections in there increasing number of those. They are located across the UK but also in the Isle of Man and Channel Islands. Sculpture can come from anywhere in the world, but we did decide to put a date limit just to be realistic on what we could achieve over three‑and‑a‑half years or so. So with this project we were looking at the last thousand years but that doesn't mean we can't include earlier items later on. So what we didn't include is listed here and we had to ensure the project was manageable and cost effective. Just because we didn't include some of these objects in the project, it doesn't mean that we can't include them later on. The catalogue on Art UK is always evolving but we had to draw the line somewhere, as I am sure you can understand. From remit around public sculpture, we took our lead from our partners Public Monuments and Sculpture Association and working with the remit that they were already working within. So their definition here landscape or urban features that are sculptural or and commemorative or both. The sculpture can come from anywhere in the world, not specifically looking at types of sculpture just made in the UK. They can come from anywhere. The date that they have used is mainly from the Stuart period onwards but do include medieval. We are going back into that medieval period as well. And they had specific object types that they record, including not just things like statues, figures but also reliefs and architectural features, clock towers and things like that. Occasionally you will come across something on Art UK and think why a gate is there on here, but there is a reason why it is included and it's a sculpture or monument of some kind. I meant to mention churches, we have included some churches which weren't traditionally the type of location in the past as Art UK, apart from a few collections we worked with such as St Paul's Cathedral, but we have explored more working with churches and including sculpture from within the project, so, for example, we set up a project with churches conservation trust to record sculptures in their churches. That's worked very well, so this is something we would want to develop more in the future and those church sculptures will be added to the site soon. Some of them are probably already on there. So we organised the digitisation of sculpture in collections by splitting the UK into 25 regions, each managed by a coordinator and the coordinators were managed by two digitisation managers Hazel and Alison. We did our best to get everyone together in person. With staff being dispersed across the UK. Including this meeting you can see here in the photo, which is where we got together in Stirling, it was good to get people together in person as well as have communication virtually as well. Each coordinator worked with photographers based in their part of the country. And the team of photographers was managed by Colin and Jessie who will be talking in the next conference session. It took a few months from the start of the project to recruit and train the new staff, that were able to start the sculpture photography in April 2018. Between that date and the last of the photography of the sculpture collections in September 2020, our team spent 965 days photographing sculpture working with 824 collections, reducing 96,000 images of over 16,000 sculptures. So 53,000 sculptures and collections were recorded overall. We didn't have the resources to photograph every single sculpture we recorded for the project, but the numbers of images on the site have been greatly increased by borrowing and licensing images directly from the collections. The image you can see here was taken at the collection in London, that shows us the set up for photographing sculpture in a temporary studio with a grey background. We had a set of procedures and best practice for the photographers, which they had to follow. As we wanted the images Art UK took to be high quality images especially as these are then passed on to the collection and the collection gets the copyright to these images that we take, so they can use them again for their own records or publicity later on. And Jessie and Colin will be talking more about photography this morning, but I want to show you a couple of other examples from some of the shoots we set up. You can see from this photo, this was a temporary set up with table, lights, the background, for moveable objects. That could be moved and then turned around. A couple of other examples, another one, on the left the temporary set up, this one at Inverness Museum. You can see there they had to make do with a space with some hay bales next to them. We were always having to find different spaces depending what the organisations had available for us to set up. On the right this is from Maggie's in Aberdeen, so this is photographing sculpture that is in situ, we are not going to be taking that down from the wall to photograph it, so the photographer is moving himself around to get some multiple shots of that. Again on the left, this National Trust property in Suffolk, this is our photographer photographing a sculpture, you can see he's got one light, and he's using some reflectors on the left to reflect the light back on to the piece and then he's moving around the object. Obviously, we're not going to be moving that in any way we work with the objects themselves, the best way to photograph them. Sometimes our photographers are outside, in this particular case it was the Poetry Path in Perthshire and again moving round the sculptures to take the photograph. Our dedicated team had a wide brief, everything from liaising directly with directors, receiving and checking data from the collections and organising and attending photography sessions, so lots of tape measures and notebooks needed to measure up and take notes during those photography sessions. Our approach for the digitisation of public sculpture was slightly different to digitising sculpture in collections. We set up a large volunteering programme which has been managed by Anthony and Tracy who are speaking at the next session of this conference. Between them they recruited and trained 500 volunteers, who researched and photographed thousands of sculptures and they have contributed 4,700 days of their time so far, which is amazing achievement. It's probably more than that to be honest. The gentleman you can see in this photograph, Peter, who is in this photo photographing in a church in Lincolnshire as part of our work with the Conservation Trust. We were able to go through the Royal Photographic Society to find people who might be interested in taking part in the project. A couple of other photos of volunteers on the left, this was in Woking with a volunteer photographer at a training session, having a go at photographing a sculpture by Sean Henry in the town. On the right is Jane Roblin one of our volunteer photographers who did a lot of work in Milton Keynes for us. Once a sculpture image and data has been prepared by the digitisation teams there starts another part of the process involving some different specialist staff. So the records and images are transferred to Art UK's database and checked by our editorial team. The copyright holders are traced and contacted by our copyright and licensing team. These are important tasks that have been completed before the art works can be published on to the Art UK website. We had to do a lot of work at the start of the project behind the scenes to develop or database and the website to be able to accommodate sculpture because the first time we were going to be adding multiple images, and of course there are three dimensions to be recorded instead of just two dimensions which we had for paintings. A lot of those changes had to be made. We started adding sculpture to the Art UK site in January 2019. You can now see over 41,000 sculpture records online, of which over 25,000 have images. We have more still to add. We haven't added the British Museum's yet, there are quite a few thousands to add, we are working on their data at the moment.

So I'm just going to show you a few examples of types of sculpture that we've included in the project and the way that we took the images. So where we could, where we could move an object or you could get around it, as you've seen from some of those other set-ups we have from the earlier slides, we would take multiple images of the sculptures, so you would be able to see all around them. We also asked our photographers, if they could, to take some detailed shots, depending on the type of the object, and what they thought would make a nice detail for that particular work. So for this one, for example, the photographer has taken a really nice close-up view with the figure in focus. I think that looks really good. Then of course they were also looking at the sculptures themselves and making sure if anything got a signature or a mark, we took a photograph of that, because obviously that's going to be useful for the people if they're doing research. A couple of other examples here, so this particular piece from the Barber Institute of Fine Arts in Birmingham, St Catherine of Alexandria, this is a piece from Germany, once part of a much larger altar piece, so in this particular case, being able to get those multiple shots and being able to see the back and seeing this probably would have been part of a larger piece is going to be of interest to people who might be specifically researching that type of work. And again the photographer did a couple of very nice close-ups of that - of the face and the hand, which again, just breaks up how it looks on the screen on the website - it looks really good. There are lots of figurative sculptures as you can probably imagine, that have been recorded, including lots of busts. This particular one is Bust of a Bearded Mayor, sadly we don't know the name of the bearded mayor, and it is by an unknown artist. It is on painted terracotta and it is held at Plymouth's Galleries and I like the close-up the photographer has done on the face of this particular piece, it just looks really nice, and it is the sort of work that we might want to look at for Art Detective at a later date, if we don't know who he is or who made this piece, there might be more to find out about this person. And of course contemporary works are included as well because we go right up to the present day with the works that we record, so, for example, Brown and Black Dog with Blue Collar by Philip Cox, made in 1990 from papier-mâché and on the right a piece called Earth, at Wolverhampton Art Gallery, made in 2010, so included that because I thought the back of that was rather splendid and with that particular piece we photographed it in the gallery, rather than moving it somewhere else, which was the easier thing to do. Other types of work as well, obviously with works coming from all over the world, and some are in different states, this particular one is called Standing Praying Winged Figure from folk stone, made of alabaster. Again, there might be more that people can find out about that with more work with Art Detective and then on the right a much larger piece, this is Musician Playing the Pipe, a table from the early 14th century. Just a couple of examples, then, of works taken by our volunteer photographs of public sculpture, so on the left is a work called Kiss Wall by Bruce Williams and this is in Brighton taken by our volunteer Lawrence Suss and on the right is a work called Mercurial by Alexander Stoddard taken by another prolific volunteer photographer called Gordon Baird, so really good, and a couple of other examples, so on the left is Petra the Blue Peter dog, this is in the Blue Peter Garden, which is now in Manchester, taken by Fiona Matthewson now in Salford and Contrapuntal Forms by Barbara Hepworth, in Harlow, in Essex, taken by Tracy Jenkins who was a volunteer and who is now our public sculpture officer and has taken many, many photographs in that part of the country. So I just want to say quickly something about 3D imaging. This was one casualty of the pandemic and lockdown in 2020, that we weren't able to do as much 3D imaging as we had planned for the project. We didn't have the time or resources, obviously, to do 3D imaging for every sculpture, as our focus was on the good-quality multiple 2D images but our photography managers and one of our photographers received training from project partners Fact & Foundation in 3D imaging and Jesse, one of our photography managers, was able to use these skills to create 3D images of a group of sculptures from the William Lamb studio in Montrose in Scotland and we will be adding those to our collection shortly so these are just a couple of screen shots that Jesse has been doing on those and obviously we would want to do more of these in the future but we were meant to go out last year and do some 3D imaging around the country in galleries and on public sculptures but sadly that wasn't possible. Of course, Art UK isn't just a catalogue - we're creating lots of stories, around sculptures, around artists, around collections. We include features by art historians, curators, writers, researchers, and so some we write ourselves and some we commission people to write, like the one we've got here, of the people who have got specialist knowledge of that particular area. There's lots of different types of articles, so there's sort of list articles, where you might see eleven public sculptures to see in Brighton and things like that, or it might be about a specific part of sculpture. We also have curations on the website. So this is where you can create your own curation of different artworks and there's quite a lot of these that include sculpture, and we're starting to add trails, as well - sculpture trails. There's just a couple of those on the site at the moment but do explore the Curations part of the website and do have a go yourself at creating your own curation. We also use sculpture to - as an influence for a new range that we've got on at our UK shops, so I'm going to do a shameless plug here for the Art UK shop! This particular rain is called the Pep Loss jewellery collection which we designed exclusively for our collection by jewellery designer Lynn MacLachlan and this is inspired by classical and neo-classical sculpture, so do have a look at the shop, there might be some interesting things on there. So that was the most rapid trip through our digitisation ever because I've still got to talk about learning! So alongside our digitisation programme our learning and engagement team set up a very ambitious programme of activities and events and we work closely with our project partners to deliver other parts of the learning programme, specifically VocalEyes, Culture Street and the Royal Society of Sculptors, so there is a whole afternoon of the conference tomorrow devoted to learning which includes presentations from our learning team and from our partners so I'm just going to highlight a few aspects of the programme now. Again, as you can see from the numbers, we had nearly 23,000 people take part in person across all these different strands of the learning programme over the last few years. The image on this slide is from one of the workshops run by VocalEyes in 2018 for blind and partially sighted people and I've got another slide on that in a minute, so I will tell you a bit about some of the different aspects of it. So Masterpieces in Schools, this is one of our learning strands. A programme which saw sculpture taken into schools for a day and they were loaned either from a local collection, or directly from a member of the Royal Society of Sculptors, we first ran this as a programme in 2015 with oil paintings and that was very successful, so we had a go doing it with sculpture. It is incredibly hard work and we had hoped to run 75 Masterpieces in Schools days by the end of the project but our last events in 2020 had to be cancelled when schools were closed. Some were run virtually, so we were still able to work with the schools, but in a different way, and some became resources on our website called Masterpieces At Home, or they were adapted, so people could use the ideas at home during lockdown. So just a couple of examples of some of those. So this particular one was in Glasgow. This is where sculptor Kate Robinson restaged several sculptures in a school that she had made for a performance at The Tramway in Glasgow and she worked with higher students of art and design and drama at St Andrew's and St Bride's secondary school in Glasgow and she explored the sculpture with the students and it was staged with audio and original production to create an immersive atmosphere and the students heard from Kate about her involvement in the production and were encouraged to consider how drama and art can intersect. So students then produced original works on the floor of the studio inspired by Kate's work in using prisms, light sources and coloured sand. So in this particular case, not all of the Masterpieces in Schools were directly attached to art and design classes - they were often other parts of the national curriculum, because obviously sculpture can be used for lots of different things, not just for studying art and design, so in this particular case using drama as the basis and as you can see, it looks like they were enjoying themselves. Then a couple of other examples of Masterpieces in Schools. So on the left is from one of our first loans in 2018 from Leeds Art Gallery to a local primary school, where they took a bronze portrait bust of the artist Horace Brodsky into the school for the day and each class took part in a large-scale drawing workshop with the artist Nicola Pembleton and they were able to ask the staff from the art gallery lots of questions as well. And on the right we have an event run with Stephen Broadbent who is a member of the Royal Society of Sculptors, where he showed the children how to make mould making and they got a chance to create their own plaster object from the moulds they were making out of clay. So that is the image on the right you can see. Then the other big strand of - from the learning programme was called Sculpture Around You and these were events which were developed to work with community groups and the public and we ran over 60 events and, like Masterpieces in Schools, the target was 75 but some had to be cancelled last year because of lockdown, and these were bespoke events - these were, again, all 60 were different things working with different groups across the country. So, for example, in the photograph here we have some members of a local community photography group in Dundee who worked with the University of Dundee and an artist called David Audney to take photographs of public sculpture across the city and then their images were included in a project within the town called Sharing Not Hoarding and their images are now also online and so out of that Sculpture Around You event we got the images they had taken, so for example there is the March of Penguins on the left in Dundee, which is very popular, they get dressed up at different times of the year and they've got their own unofficial Facebook page, and then there's Desperate Dan and Minnie the Minx in Dundee, again, and then a couple of other examples, on the left that is an image from a project we did with young people from Walt ham forest young carers, they went to Gilwell Park, the home of the Scout Heritage collection and that was to give them respite and enjoyment for the young people and they learnt new skills in animation as well, they documented and drew sculptures around Gilwell Park and then learned to animate them afterwards and then on the right is one of our activities run by project partners VocalEyes where partially-sighted artist Sally Booth led a workshop for people at Reading Museum who were recruited through Reading Association for the Blind and VocalEyes did a number of workshops for us over the project and Anna from VocalEyes is talking tomorrow afternoon. We also did a lot of work with our project partners Culture Street, who have been creating a series of short films - revue films with local schools and also sculpt retail technique films with professional artists and also a film competition called the 4Minute Film Challenge which encouraged children and young people to make their own films about sculpture and Keith from Culture Street, again, he is talking to the conference tomorrow afternoon, so he will be able to tell you a little bit more about that, but just a couple of examples of those. In this particular photo that is when we worked at Dulwich House Museum in London with a local school group and these were from some of the culture practice films that Culture Street have made, so Alina Cassel the artist who carves clay that was in her studio and stone carve er and Keith on the right making a film of her and how she works. And a couple of photos from when they made the review films with the schools, so filming at Harlow Art Trust, with a Henry Moore sculpture, and a family group in that collection and on the right is when they were filming at Merton College Oxford and they were talking about a sculpture that is in the chapel at the college. So with the in-person sculpture learning programme now ended, there are still ways for teachers to use Art UK for lesson planning and inspiration and there's a new area of our website which an increasing number of useful resources linked to the national curriculum, including the sculpture films made by Culture Street and the audio descriptions that VocalEyes have made have been added as well and they will be of interest to people of all ages, so do explore that area of the site. So just some examples there of some of the lesson plans that are available at the moment. And then on top of all of this, the digitisation and the learning, we also provided a series of training and professional development opportunities during the project, including training sessions for staff and volunteers from the organisations that took part in the project and they had practical training in digitisation and looking after sculpture in their collections. We had some photography students shadow professional photographers to learn more about how they work, and we had museum professionals from Greece come over to learn about Masterpieces in Schools and take what they had learned back to Greece and they are developing their own versions of the programme there. So just to show you a couple of images of that. So on the left that's from our digitisation training sessions run by Jessie and Colin, our photography managers, that from the Harris Museum in Preston, that was the first one they did, and on the right that was our Maidstone Museum where our trainer, Claire Mitchell was running a training session on caring for sculpture. And some images taken by the photography students when they were shadowing our photographers, so they were able to learn how the photographers set up the different shoots, where they put their lights, their reflectors, and how they did it in a variety of different settings. And this is our Greek knowledge exchange members who came over to the UK in two groups, so they did different sessions, they went to Masterpieces in Schools and they also did some seminars and we also took them out on some trips as well so as you can see here they got a chance to go around the sculpture in the City exhibition in London and enjoyed themselves there. So what happens now the project has ended? Well, of course, it doesn't actually end, we continue to add sculptures to Art UK, as well as manage and update the existing records and images. We continue to write stories about the artworks and create new resources for our learning pages, and our Art Detectives continue to look at sculptures. Our recordings have been curtailed by COVID-19 so we still have a few months of work to do there, and we are planning how the data can be interrogated to facilitate future research such as drawing conclusions on the range of sculptures around us across the UK. So as we reach the end of the project, and of my presentation, I want to say thank you to lots of people. We're very grateful to the project partners, funders, and the sculpture steering package panel for all.

I want to say thank you to lots of people, we are grateful to the project partners, funders and sculpture steering panel for help in setting up and running the project. We couldn't have got to this point without the support of the UK's public organisations that have given us access to their sculptures and contributed to our learning programme. Thanks to all the artists who have taken part in engagement activities and last but not least indebted to our project staff, volunteers who worked away in many parts of the country and who made this project such a success. And there's going to be lots more fascinating presentations to come in the conference, so please do join us for those. I'm going to stop sharing my screen. I haven't got a chair, so I'm going to have to do this myself, we only have a few minutes for questions. I have the Q and I and I'm going to see, yes, is Art UK still adding sculptures to the project? Yes, we are, we have still got some more to add, although there's 41,000 there at the moment there will still be more to come. Yes, very recent public sculptures were included, yes, installed in 2020, if they have just been installed outside we have done our best to catch up. We are adding them as they are installed or soon after. Lots of questions. Does the search function new names, if you put a name in of artist or sitter, then yes, that would come up. Can collections who weren't involved in the initial project get involved now? I would say get in touch if you are from a collection, obviously we went back to every collection that we worked with on your paintings and some of them, most of them were able to get involved. Some didn't have sculptures and weren't involved in the sculpture project. If you are, just get in touch, send us an e‑mail. I'm going to answer a couple more. How do I set up having work in school once COVID is over? Well, sadly, the more formal part where we are taking sculptures into schools has ended, but again, do get in touch and we can talk about it if there's any specific you wanted to do. Have you worked across cities like Brighton? Yes, we have. We have worked across Brighton and lots of other cities, so you will be able to find those on the site. I'm going to do one more. Learning resources look incredible and as I understand it learning resources from partner collections are being added to the learning pages, too. Would Art UK like to hear from partner collections who would like to share their learning resources? Yes, again, do get in touch. It's not that long since the learning pages were launched, it's quite early days, so there's more being added all the time. That is an ambition we want to add the information from, links from other collections. Okay, I'm going to stop talking, because I have talked for slightly, a couple of minutes longer than I said I was going to. So it's been fantastic to talk to you first thing. Again, I want to say a big welcome to the conference and I hope you can join us for the other sessions. They are being recorded so we will let you know when those recordings are available, so if you aren't able to attend certain sessions that you really want to attend, then you can catch up with them later on. So the time is now 10.15, and our next session starts in half an hour, 10.45, so that's when our digitisation team are going to be talking about how they tackle doing that in a lot more detail. So grab yourselves a snack, put the kettle on and we will see you in about half an hour. Thanks very much. Bye.