

Practice Portfolio:
Projects
People

About Ginkgo

Ginkgo Projects is an independent public arts consultancy based in Somerset. We offer art curation, commissioning and project management services to a wide range of clients in both the public and private sectors.

Our philosophy is driven by a desire to create unique opportunities for artists and designers. We aim to contribute fresh perspectives to built and natural environments that challenge assumptions about the spaces we inhabit.

Our clients include developers, local authorities, landscape and architectural practices, hospitals, schools and environmental and arts organisations.

We create real opportunities for clients and artists to produce innovative work appropriate to the context, whether this is a new landscape, building or public space, work that is integrated into a space or exhibition.

Recently we have been developing, designing and producing projects that are rooted in the space between culture, landscape and environment.

OVERVIEW OF SERVICES

Strategic development

- Feasibility studies and commissioning strategies
- Programme research, development and implementation
- Funding strategy / development
- Project assessment / development

Project management

- Project inception / creation
- Artist recruitment and selection
- Contract administration and management
- Budget management
- Project promotion
- Documentation
- Evaluation

Current and recent projects

South Bristol Skills Academy, Hengrove Park, Bristol

Client: City of Bristol College

An artist-architect designed greenhouse to be used by horticulture students at the College

Artist: N55

Charlton Hayes, South Gloucestershire

Client: Bovis Homes

A series of visual arts commissions based on a series of stories written in response to the local area and its history

Artist: writer Adam Marek, and visual artist to be appointed

Finzels Reach, Old Courage site, central Bristol

Client: HDG Mansur

Substantial integrated art programme for the 4 acre city centre mixed use site

Artists: OSA, Jennie Savage, researcher/historian Eugene Byrne

Lake Shore, Withywood, Bristol

Client: Urban Splash

Redevelopment of the former Imperial Tobacco buildings into a residential complex

Artist: Juliet Hansom

Civil Justice Centre, Redcliffe St, Bristol

Client: Hanover Cube LLP

Collaboration between artist and landscape architects on new piazza

Artist: Tania Kovats

Merchants' Square, Paddington, London

Art programming for major regeneration programme

Artists: Tania Kovats, Orlando Gough, Peter Mumford

New South Glasgow Hospitals

Client: Brookfield Multiplex

A therapeutic design and art commissioning programme

Artists: Jeff Robson Bell, Haa Design

Gretna Landmark, Gretna, Scotland

Client: Gretna Landmark Trust

New national landmark to mark the border between England and Scotland on the M74 and to mark Dumfries and Galloway.

Artists: Cecil Balmond and Charles Jencks

Strategic Development: Studies and Development Plans

Ginkgo undertakes feasibility studies and development plans for a wide range of projects involving artists and the built/natural environment. We often engage artists and curators as part of the study development process. This practice-based engagement ensures the development of grounded and creative solutions.

Activities include:

Feasibility studies and commissioning strategies

- Programme research, development and implementation
- Funding strategy / development
- Project assessment / development

PROJECT EXAMPLES

Finzels Reach, Bristol

Large scale mixed commercial develop regenerating a 4 acre city site close to the city centre. Our work established a creative partnership with Tania Kovats as lead artist. Ambitious commissioning programme developed establishing a cultural identity for the site.

Client: JG Bristol Ltd

Broad Quay, Bristol

City centre redevelopment of a swath of different buildings, including the former Bristol and West Tower. Through working with London based design practice Softroom we have developed a new identity for the tower, which is now the Radisson Blu boutique hotel.

Client: Rex Developments

The Creative Quarter, Bristol

Working with curators Claire Doherty and Mark Brennan we developed an art plan based on establishing an identity for this new mixed use development which aims to establish a new creative hub for Bristol

Client: Media Office Ltd.

Modern Schools, Exeter

Ginkgo developed an art procurement plan for this ambitious £80m programme of six new schools for Exeter. The programme was based on finding ways and spaces to support independent creative activity and linkage between school, community and business.

Client: Devon County Council

Redevelopment of Paddington Basin, London

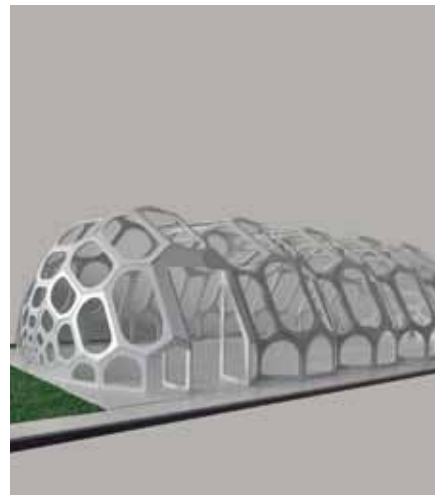
Substantial art programme development for this central London mixed use redevelopment programme

Client: European Land

A Place for Art

Art strategy development as part of the master planning for the renaissance of central Gloucester. Production in collaboration with artist Natalie Wolf

Client: Gloucester Heritage URC



South Bristol Skills Academy, Bristol

As part of the new South Bristol Skills Academy at Hengrove in South Bristol, the Spaceplates Greenhouse has been commissioned from Danish architects N55.

The project has been developed through detailed discussion with horticultural staff at the Skills Academy, who will use the greenhouse during teaching. The landscaping around the greenhouse will be developed and delivered by staff and students at the college.

The design of the greenhouse originates from the 'pure plate' structure which occurs in natural structures such as sea urchins, which are based on a hexagonal geometry. The pure plate structure is an elegant way of creating doubly-curved forms. Unlike in the lattice structures that are frequently used in much contemporary architecture, in pure plate structure the structural system and the cladding is one and the same thing. The geometrical and structural characteristics allow for extremely economical and simple building systems at any scale from small units to larger spans.

The greenhouse will be constructed using an innovative system of connections in aluminium and polycarbonate. Inside, the greenhouse will accommodate workspace, growing space and teaching space.

It is hoped that the project will be delivered by the end of 2011.

Artist: N55 in collaboration with Anne Romme
Client: City of Bristol College



Merchants' Academy, Bristol

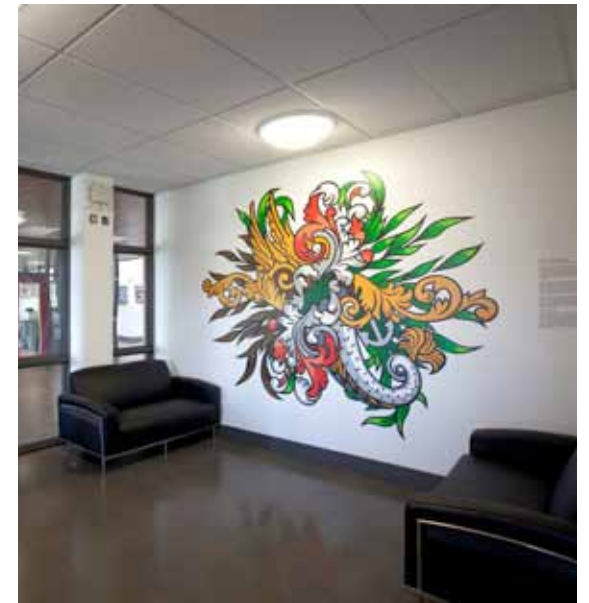
The Merchants' Academy Art Programme is an exciting and innovative series of artists' commissions and student activities within the provision of the new Academy.

A number of student projects were outlined with Young Enterprise (YE) which offered students a range of learning activities that encourage responsibility for management, sales and marketing. Older students worked on projects that brought them into contact with professionals from the Creative Industries, and younger students were involved in projects focussing on the environment of their new school. These projects compliment the integrated, permanent artist commissions within the school.

Artist Tod Hanson painted directly onto the facade and interior walls of the Academy. Hanson worked with pupils, staff and the Academy architect, Penoyre and Prasad, to develop his vibrant and distinctive designs, which incorporate elements of traditional heraldry and the crests of Bristol coats of arms and the Merchant Venturers, the Academy sponsors.

The artist consulted and worked with groups of young people during the development of these projects, giving a voice to young people throughout the implementation of the art programme. The works succeed in building awareness of the role of creativity within the school environment and contribute to the identity of the Academy.

Artist: Tod Hanson
Client: The Merchants' Academy Trust





Striding Arches

Andy Goldsworthy is one of the world's foremost artists working directly in the landscape. Striding Arches – a series of grand, self-supporting arches standing on hilltops surrounding the natural amphitheatre at Cairnhead – is the first of Goldsworthy's large-scale projects involving multiple structures to be installed in a public landscape in Scotland.

Other arches made of Dumfriesshire sandstone by Goldsworthy stand in Canada, the United States and New Zealand, echoing the travels of emigrating Scots over the last 200 years or so, and of the sandstone carried as ballast by timber ships making the return voyage to North America.

Striding Arches is a multiple installation of four 12ft sandstone Arches in Cairnhead Forest near Moniaive, Dumfries and Galloway. Three arches are sited in specifically chosen high points, including the skyline, around the natural amphitheatre of the Cairnhead Forest, and one arch strides through a renovated Bye building in the heart of the glen. The siting of the Arches helps to create a path network to encourage public access to the Cairnhead Forest and Glen and create links with the Southern Upland Way, which skirts the edge of Cairnhead Forest.

Artists Pip Hall and Alec Finlay have been involved in the project to help interpret the landscape and its history. Pip carved the names of the farming families who lived at the bye into a stone bench and the old spellings of Cairnhead into the dyke entrance to the Bye area. Alec Finlay created a poetry walk following the Dalwat water up the Cairnhead valley.

Artist(s): Andy Goldsworthy, Alec Finlay and Pip Hall
Architect/Landscape Architect: Solway Heritage
Client: DGAA for Forestry Commission Scotland and Cairnhead Community Forest Trust Ltd

Elemental Traces, Hill House

Artists Keiko Mukaide, Diana Hobson and Craig Mackay collaborated to trace the intimate and subtle aspects of evolution and the fragility of life for an exhibition at the Royal Botanic Garden Edinburgh.

Through this series of temporary site-specific installations in the Glasshouses, Keiko and Diana provided a unique and sensual experience, using glass, sound and natural light.

In the second phase of the exhibition, photographer Craig Mackay has created photographic images which focus on the fragility of life using the latest in technology and techniques.

Artists: Keiko Mukaide, Diana Hobson, Craig Mackay
Client: National Trust for Scotland





Art at the Met Office, Exeter

The Met Office's £80m new headquarters in Exeter create a working environment that encourages innovation and recognises its world-class position as a leader in the fields of meteorology, climatology and environmental science. Ginkgo curated and managed an art programme that enabled artists to explore the inter-relationships between art and science. The art programme had three components based on promoting the work of artists at different scales within the building.

The first element is a large scale commission by Alex Beleschenko, who worked with staff from the Met Office's Hadley Centre for Climate Prediction and Research to develop ideas based on chaos theory, using the Lorenz Attractor, a depiction of chaos theory upon which forecasting models have developed. The work, two 4.5m glass cylinders, enriches the central 'street' within the building complex.

The second element of the programme was a series of artist placements, where five artists/artist teams worked alongside staff exploring aspects of Met Office activities. The results are individual responses to a unique organisation and its working life.

A touring exhibition, 'Elemental Insight' formed the third platform for engagement. The work of 27 regional artists was curated by the Devon Guild of Craftsmen into a show that inhabited the Met Office over the summer of 2004.

Artist(s): Alex Beleschenko, Mariele Neudecker, Garry Fabian Miller, Lulu Quinn, Shauna McMullan, Michael Wenyon, Susan Gamble, Chris Helson, Sarah Jackets
Client: The Met Office

Star of Caledonia

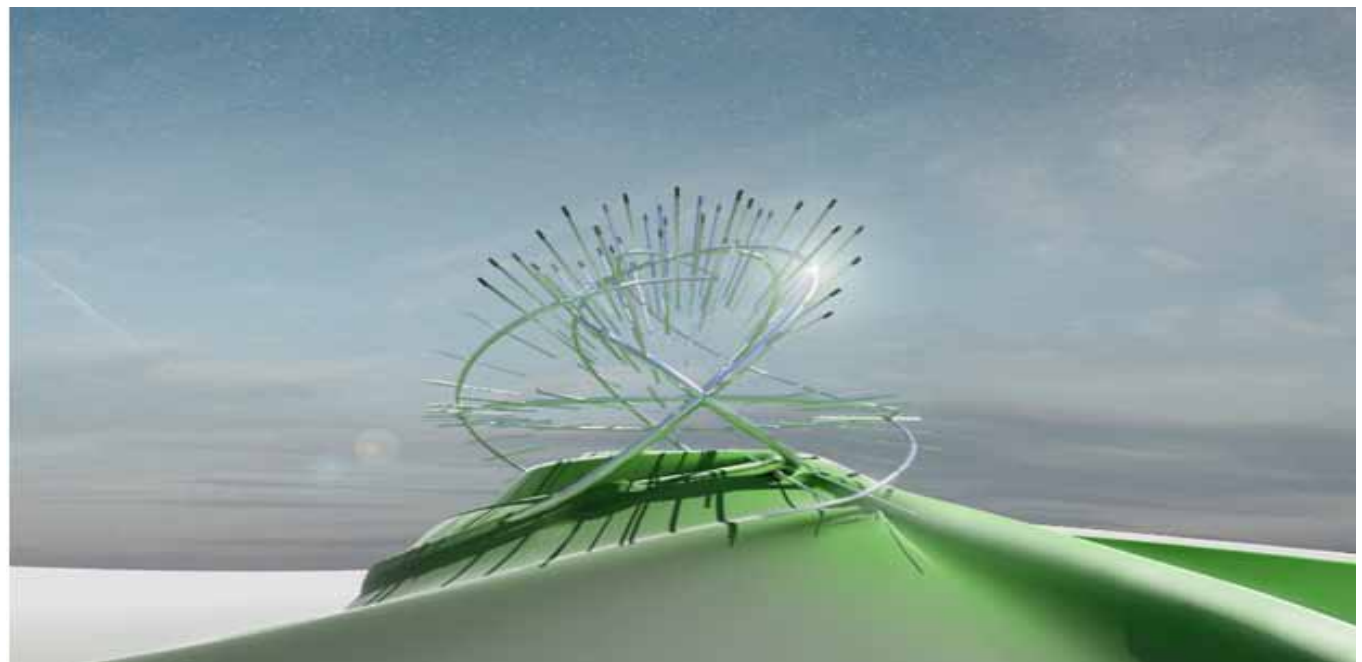
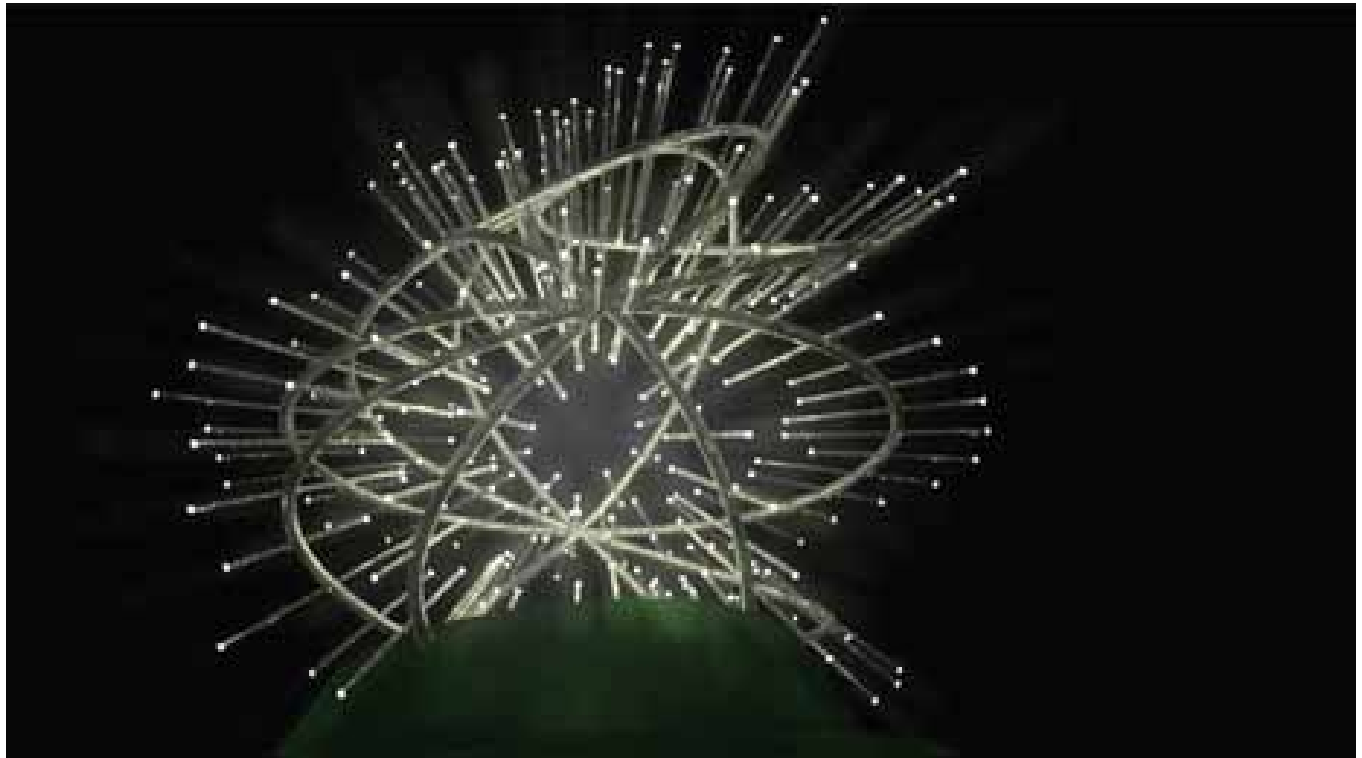
The Star of Caledonia (working title) is Cecil Balmond's response to the "the Great Unknown" the remaining elements in a new landmark to celebrate Scotland's M74 border crossing with England at Gretna Green. It is a project of form and landscape, and is the result of a fully integrated collaborative effort between Cecil Balmond and Charles Jencks.

The Star was born out of an idea by Balmond to capture the powerful energy, scientific heritage and magnetic pull of Scotland. Balmond's design pays particular homage to Scottish innovation and particularly James Clerk Maxwell, the pre-eminent Scottish physicist, and mathematician noted for his ground breaking work in electromagnetic theory. It was Maxwell who first said that light was energy and paved the way for Einstein and the other great thinkers of our modern world. Cecil Balmond explains:

Power and energy are clear and constant themes in Jencks/Balmond design. By looking at the border as a series of journey crossings, back and forth, in waves that exit and enter into Scotland, Balmond has conceptualised The Star of Caledonia by using movement and shape to create a sense of energy.

It is hoped that the work will be implemented for 2014 in time for the Commonwealth Games being held in Glasgow.

Client: The Gretna Landmark Trust
Artist: Charles Jencks / Cecil Balmond





More Than Us, Scottish Natural Heritage HQ,

A combined commission resulting in a permanent work and symposium to celebrate the new SNH Headquarters in Inverness. Matthew Dalziel + Louise Scullion have installed a construction of a five panel photographic work that explores the delicate habitat of a rare breed of day flying moth - the Slender Scotch Burnet - which exists in just a handful of small colonies on the Isle of Mull, off the west of Scotland.

A symposium 'More Than Us' explored conversations between humanity, the arts and ecology and brought together international speakers on aesthetics, philosophy and ecology to the Highlands.

Artists: Dalziel + Scullion
Client: Scottish Natural Heritage



Adamson Square, Creetown, Galloway

Creetown in Galloway suffered for many years from a lack of physical infrastructure after the A75 road bypassed it. The Adamson Square project has built on Creetown's heritage and environmental and cultural tourism potential by creating an innovative new heart for the town designed by the internationally renowned artist, Hideo Furuta.

Hideo Furuta is an artist of international standing, with many public commissions across the UK and in Japan. Creetown owed its growth to the business of granite extraction, and the local quarries were indeed what originally brought artist Hideo Furuta to the town. The local granite is intrinsic to the design of the square, and echoed in the solidity of the traditional architecture of the buildings that surround it.

The design for the new town square is a collaboration between artist, landscape architect and community and relates to the natural, cultural and built heritage of Creetown. Hideo Furuta and Nic Coombey developed workshops with the local school and discussion and exhibitions with the community. The new Adamson Square will accommodate modern uses within the grain of the historic setting. It is a brave and modern design for a small rural town with a strong sense of place.

Artist(s): Hideo Furuta
Architect/Landscape Architect: Solway Heritage
Client: Creetown Initiative





To Be Set and Sown, University of Glasgow

'To be Set and Sown in the Garden' by Christine Borland, is a major work commissioned by the University of Glasgow to celebrate the 550th anniversary of the foundation of the University. The commission was developed through close dialogue between the artist, working as a Research Fellow, in collaboration with staff across University Departments.

Borland focused on the discovery of a planting list for a Physic Garden in the University. The list was drawn up by the Rev. Mark Jameson, a student who served as Rector's Deputy in 1555, when the University was sited close to Glasgow Cathedral. It is unclear whether this garden was ever planted; the earliest physic garden in the University is not officially recorded until the 18th Century. Many of the plants thought to have been proposed for the garden are known to have ecobolic qualities.

Each bench has a head-rest. The white porcelain pillows are replicas of the wooden headrests used in anatomical dissection. The blocks are commonly used in dissection theatres as 'pillows' to support the head of the corpse being studied. Each pillow is engraved with adaptations of the original illustration of a plant illustrated in Fuchs' herbal 'The History of Plants'

Artist: Christine Borland
Client: University of Glasgow.

Royal Terrace Gardens, Torquay

Ginkgo has led a multidisciplinary design team to restore Royal Terrace Gardens, on the seafront at Torquay back to a vibrant, cultural public space.

The gardens fell into disrepair and required a sensitive approach to develop a contemporary response to restoring public access and providing a new cultural and tourist destination for Torquay that promoted the heritage, cultural associations and the wider Geopark status of Torbay.

We led a team of artists, horticulturists, designers and engineers to respond to the geology, landscape, microclimate and rich cultural associations to create a public garden that celebrates the physical, social and cultural richness that is found here.

Our approach has been to retain the original form and layout of the original gardens and to build on this to create new planting, walling, lighting, works of art and cliff face cantilevered pathway that restores access up to Rock Walk.

Artists: Juliet Haysom, Tom Price, Phil Smith,
Wolfgang Buttress
Client: Torbay Council



Finzels Reach, Bristol

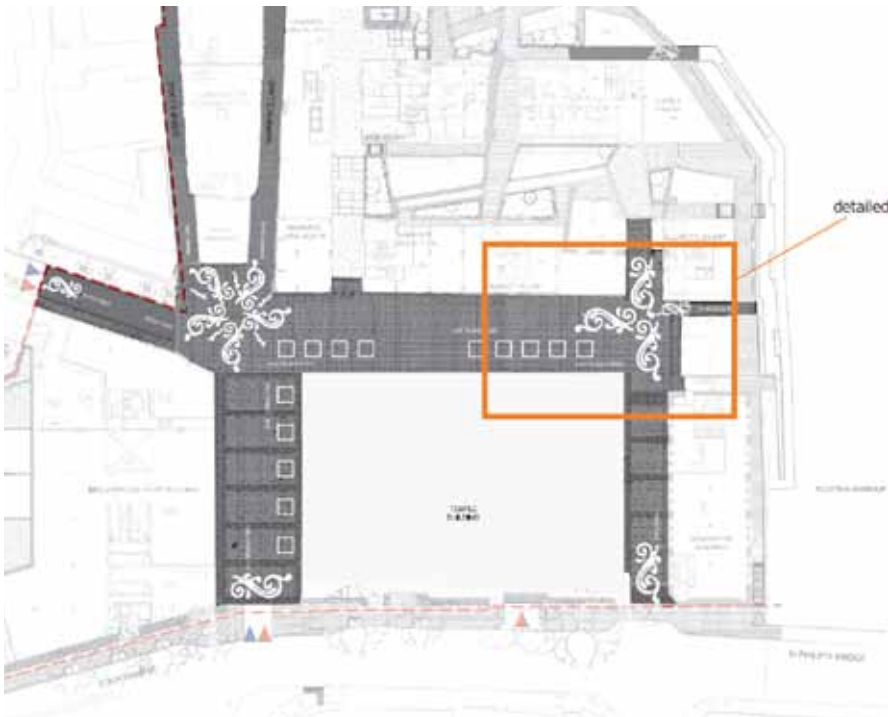
Finzels Reach is a large scale city centre mixed commercial development regenerating a four acre city site in Bristol.

This project began with art plan development in 2005 and the establishment of a creative partnership with Tania Kovats as lead artist. An ambitious commissioning programme has since been developed establishing a cultural identity for the site.

Artists are currently being commissioned for the first phase of projects at Finzels Reach. These include Office for Subversive Architecture (OSA) who are working in collaboration with Studio Myerscough to develop a creative concept for wayfinding and street furniture throughout the Finzels Reach development. Their designs are inspired by the site's historical use as a sugar refinery in the late 19th century. Their imagery is derived from the crystalline shapes and colour of sugar cubes and icing sugar patterns. This has been translated into street signage embedded into the paving, seating, street furniture and patterns on the paving which adhere to the 'sugar cubes' grid pattern.

Jennie Savage was appointed to make 'Counterslip', an artist's film aimed at capturing the site throughout its history. As part of her research Jennie spent time at the local records office and on the site, and met with the archaeologists who have been investigating the site's history. The film is a meditative piece intended to be screened to an audience on site wearing headphones, so that the audio (comprising Jennie's voice) communicates directly to the listener and viewer without the interruption of external noise.

Artist(s): Office for Subversive Architecture (OSA), Jennie Savage
Architect/Landscape Architect: Sheppard Robson and Capita Lovejoy
Client: HDG Mansur



Bower Ashton, UWE, Bristol

As part of the redevelopment of the Bower Ashton Campus by The University of the West of England artist partnership KRAS (Kate Rogers and Andrew Savage) developed a legibility framework and a series of artworks at key decision points.

UWE is completing Phase I of a 10 year masterplan, comprising of a new building (F Block), refurbishment of B Block and improvements to the campus landscaping. The legibility framework will aid orientation around the site whilst providing a mechanism for the expression of the cultural identity and values of the staff and students of BSMAD.

It was key to the design of the public art framework that it captured the creativity of the art school, that it enhanced the buildings as places to make and create and that the ideas and artwork of staff and students were at the heart of the commission.

Artist partnership KRAS were selected via a competition open to all staff and students called Think Place.

Artist(s): KRAS
Architect/Landscape Architect: Alec French Architects
Client: University of West of England





Dark Skies, Dumfries and Galloway

Ginkgo's sister company Wide Open has commissioned ecological artists, Matthew Dalziel and Louise Scullion who are developing a creative plan for the Dark Skies area in Dumfries and Galloway which will support creative skills development, tourism and sustainable community living and two international residencies with other Dark Sky areas. Current initiatives include a film 'Speaking the Land' and a series of plinths in remote places for stargazing.

Artist(s): Dalziel + Scullion,

Client: Dumfries and Galloway Arts Association

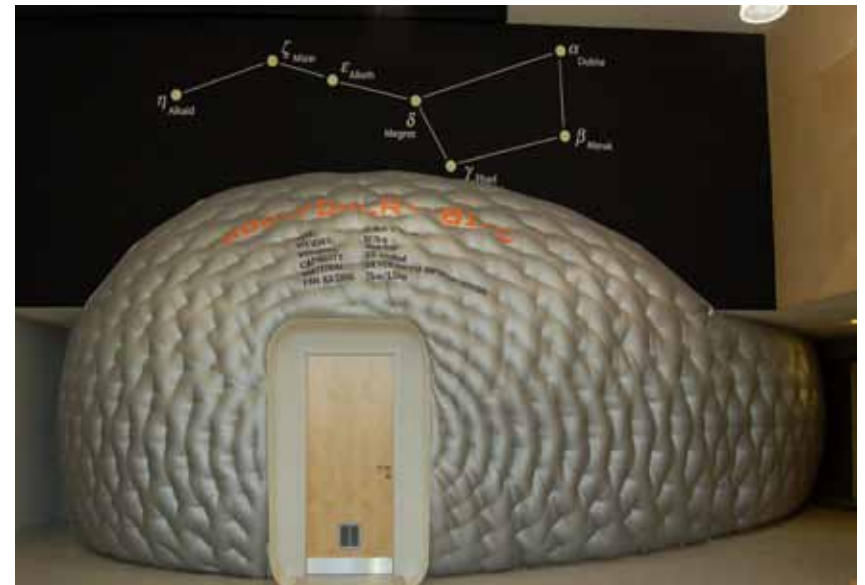
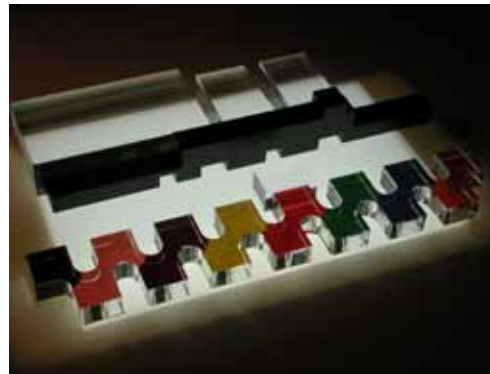


Primary Space, Dalry, Ayrshire

Primary Space is a unique project involving a close collaboration of artists, architects and North Ayrshire council in the design and realisation of a new concept in primary school building. The project started in 1998 and sees its latest outcome in the building of a new primary school for Dalry, which opened in August 2007. This is a building like no other, that embodies the concept of Imbedded Intelligence in the design and fabric of its construction. Internationally acclaimed artist Bruce McLean initiated the project and along with his son William McLean has worked closely with the architects and educational services of North Ayrshire Council to realise the project.

The project has been developed in a carefully staged process, starting with a feasibility study, leading on to a partial intervention in an already-designed new school, and culminating in the opportunity to be involved in the design from the very earliest stages.

Artist(s): Bruce McLean, Will McLean
Architect/Landscape Architect: David Watts, North Ayrshire Council Technical Services
Client: North Ayrshire Council



The Sanctuary, Edinburgh Royal Infirmary

The Sanctuary is Scotland's first specifically-designed, non denominational space, and won the Scottish Design Awards' 'Best Building for Public Use' in 2005.

The Sanctuary was one of a rolling programme of projects at the Royal Infirmary where Ginkgo worked with Infirmary staff and the Art Committee.

Through the use of public art, at the Infirmary Ginkgo aimed to:

- define areas of the hospital, thus facilitating navigation for the public around the building
- de-institutionalise the hospital environment
- create a positive environment in the hospital's public areas
- provide contemporary art, craft and design of a high quality in concept, production and presentation
- provide different visual experiences for the public, thus offering a point of easy access for experiencing contemporary work
- de-mystify the experience of visiting the hospital for patients and visitors
- provide a link between the hospital, the city and the surrounding community
- work with the city's cultural institutions.

Artist: Donald Urquhart
Client: NHS Lothian



Kimbrose Square, Gloucester

The artworks by Tom Price were commissioned as part of a substantial programme of regeneration in Gloucester. The brief was to produce contextually reflective artworks as part of a project to create a new public square at Kimbrose Way / Southgate Street in Gloucester. The new square is a key pedestrian route from the regenerated Docklands to the historic City Centre.

The art commission is in two parts: a vertical work at a focal point within the new Kimbrose Square and secondly, an art screen wall forming a backdrop to the square. The artist took inspiration from the story of St Kyneburgh. A Saxon princess, Kyneburgh fled from an arranged marriage, and ended up a baker's maid in Gloucester. She was reputedly thrown down a well and killed, but was subsequently canonized.

The form of the vertical artwork, or Kyneburgh Tower, is based around a large cylindrical tube, which refers to both the shaft of the well and the fall and rise of Kyneburgh's corporeal and spiritual bodies. Entrances in and out of the base of the cylinder reveal to the viewer two completely contrasting aspects of the same sculpture and suggest the notion of distinct inner and outer narratives. The form of the exterior is designed to engender a sense of falling. By contrast, the internal space will be a much more ethereal space with a play of light on the internal surfaces giving a sense of ascension. It also references the 'tunnel of light' effect as described by those with near-death experiences. By night the structure is lit from within, presenting a completely new perspective and experience from both inside and out.

Artist: Tom Price
Client: Gloucestershire County Council





Creative Spaces, Stirling

The marginalised area of the 'Raploch' in Stirling is being regenerated over the next ten years. As part of Ginkgo's role working for Stirling Council as Public Art Officer, we managed the implementation of a series of creative skills development projects through establishing sustained working collaborations between arts/design professionals and individuals within the Raploch community.

Working with visual art Peter McCaughey a series of collaborations were established between artists and members of the community. Five spaces within the public realm were designed and implemented.

Artist: Peter McCaughey
Client: Stirling Council



Dumfries and Galloway

Ginkgo has been working for Dumfries and Galloway Arts Association (DGAA) over the last 12 years to develop a platform of environmental art practice in this rural region. Our work has been varied but has delivered a sustained level of community engagement, capacity building and project delivery. This has led to the formation of a new social enterprise, Wide Open (South Scotland) Ltd which now continues the work after the demise of DGAA.

1. Cairnsmore, Matt Baker
2. Ma Ba, Adrian MacDowall
3. Speaking the Land, Dalziel and Scullion
4. Striding Music, Wendy Stewart
5. Time and Tide, Alex Rigg
6. Seen Staines, Gordon Young
7. Portpatrick, MUF
8. Galloway Forest Park, Matt Baker
9. Dislocation Relocation, Jan Hogarth
10. Swans Vennel, Jim Buchanan / Emma Varley
11. Whitesands, Adam Booth



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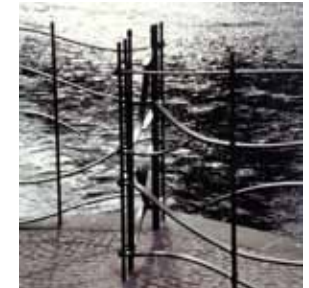
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Project Team

Staff profiles and CVs

Tom Littlewood BSC (Hons) Hort. Dip LA CMLI

Tom has an excellent current knowledge and experience of commissioning contemporary visual art, craft and design within the built environment throughout Britain for both private and public sector clients.

He is Director of the creative agency Ginkgo Projects and has a proven track record of developing opportunities for art and creativity as part of a wide portfolio of projects developed by both Ginkgo Projects Ltd. and Independent Public Arts Ltd.

Tom has a working UK wide knowledge of development practice and projects and understanding of how the work of artists is integrated into large and small-scale city and rural developments.

Key Qualifications

1985 – 1989	BSc Hons Horticulture, University of Bath
1989 – 1992	Dip LA Landscape Architecture, Birmingham Polytechnic
1994	Chartered member of the Landscape Institute

Experience

- Knowledge of contemporary visual art and craft sector throughout the UK
- Specialist knowledge current commissioning practice especially related to the current spatial planning system
- Knowledge of current debates surrounding commissioning public art.
- Specialist knowledge in the development of the visual arts in urban and rural contexts
- Experience of selection panels for creative, professional and regional development
- Knowledge of commercial visual arts sector
- Knowledge of contemporary craft and craft development
- Extensive experience of delivering innovative art projects within the built environment
- Knowledge of funding sector and experience in securing funds.

Career history

2001 - present

1996 - 2001

1994 -1996

1992 -1994

Director of Ginkgo Projects Ltd

Director of Independent Public Arts, Edinburgh

Landscape Architect, Snell

Landscape Architect, Dundee

Assistant Landscape

Architect, Walsall

Sophie Scott, MA, PG Dip

Sophie joined Ginkgo in 2003 having worked in contemporary arts education especially within the National Galleries of Scotland Education Team and at Stills photography gallery.

In addition to managing a portfolio of projects particularly within the commercial sector, she is expanding Ginkgo's strategic working practice into new areas of developing projects to bring business and cultural interests together through exhibition and arts led activities. Sophie is also Chair of Spike Island Print Studio in Bristol.

Key Qualifications

1994 - 1998 MA Art History, St Andrews University
2000 Post graduate diploma, Arts and Education, University of Glasgow

Experience

- Experience of commissioning contemporary artists, designers and makers for innovative public realm projects
- Knowledge of current commissioning practice
- Experience of delivering education work for creative institutions
- Experience of delivering successful projects in the built environment

Career history

2003 - 2011 Associate Director, Ginkgo Projects
2000 - 2003 Various freelance roles, including: Public Art Officer, Stirling Council
Education Officer, National Galleries of Scotland
Education Officer, Stills Gallery

Suzanne Heath, MA (Cantab)

Suzanne has been developing and delivering public art projects since 2005, and in that time has gained considerable knowledge and understanding of contemporary art, craft and design practice. She has a proven track record of developing creative opportunities in the public realm for both public and private sector clients.

Key Qualifications

1998 - 2001 BA (Hons) History of Art, University of Cambridge

Experience

- Knowledge of contemporary visual art and craft sector, commissioning practice and experience of securing funds
- Experience of working with community groups and contemporary artists in the public realm
- Experience of delivering innovative art projects in the built environment
- Experience of developing and managing projects in both rural and urban contexts

Career history

2010 - present Project Manager at Ginkgo Projects Ltd
2009 - 2010 Cultural Regeneration Officer, Burnley Borough Council
2006 - 2009 Public Art and Regeneration Officer, Lancaster City Council
2005 - 2006 Arts Development Officer, Allerdale Borough Council
2002 - 2005 Publicity and Marketing Officer, Lakeland Arts Trust

G I N K G O