1.0 Context and Model Landscape theme
Stourhead is one of the most influential English landscape gardens, forging connections between art, literature and architecture, and a popular visitor attraction welcoming approximately 400,000 visitors per year.

We are seeking to commission an artist, or art collective, to develop a project in response to the theme of Model Landscape to be installed in the gardens, its buildings and/or in the house from March 2019. The commission would reflect from a contemporary perspective on the ideas that inspired the making of Stourhead’s landscape garden, as well as the practical artisan craftsmanship that build the vision. We are interested for an artist/collective to explore through current art practice the part Stourhead played in the design revolutions of the eighteenth-century English garden, restructuring social hierarchies and rethinking the landscape, and the relevance of these radical Enlightenment ideas today.

Stourhead was to a great extent inspired by the seventeenth- and eighteenth-century artworks the Hoare family collected on the Grand Tour, in homage to the neoclassical idea of Genius Loci or the protective spirit of a place. As part of our Genius of the Place programme (2018-20), we are looking for a thought provoking commission which considers the legacy and contemporary relevance of Stourhead, and offers visitors including local communities and our volunteers new ways of engaging with and understanding it. Stourhead was commissioned involving the work of
the very best artists and designers of its time and we are looking for a project which reflects this level of quality, in a contemporary context.

2.0 Trust New Art background
Trust New Art is the National Trust’s programme of contemporary arts inspired by ‘Spirit of place’. Since 2009 we have developed contemporary arts projects at 100+ places, reaching audiences of over 2.2 million. Trust New Art is underpinned by shared objectives as set out in agreements between the National Trust and Arts Council England (2014-18).

The programme includes contemporary visual art, architecture, craft, performance and writing. We support artists throughout all stages of development - from residencies and first major projects for early career artists, to defining commissions for established artists. Recent and upcoming artists’ projects include those by Mat Collishaw (Lacock), Ed Crooks (Castle Drogo), Anya Gallaccio (Lindisfarne), Lubaina Himid, Lindsay Seers (Knole), Hew Locke, Mark Wallinger (Runnymede), Heather and Ivan Morrison (Berrington Hall).

At Stourhead in 2018 artist-in-residence Anouck Mercier presents fictional, ‘collaged’ landscapes composed of fragments of existing etchings and other collected images reflecting on the mysterious, the abysmal and the uncanny that often lurk behind idylls. Previous projects at Stourhead include Beauty and the Beast which included the work of fifteen artists in sites around the garden and house by Fiona Crisp, Elizabeth Frink, David Toop, Gavin Turk, and others.

All TNA projects are supported by a regional lead and by NT’s central Contemporary Arts Programme team to support project development, staff training, artist support, centralised monitoring and evaluation, partnerships and ensure artistic quality.

TNA works with NT’s Challenging Histories programme which focuses on stories that reflect national anniversaries and wider debates about how we live now to explore some of the hidden aspects of our places. In 2019, in Radical Landscapes, we will explore places in our landscape which are important symbols of moments of protest or change to people’s rights.

3.0 2019 property programme
In 2019, the property team will set out the stories of how the different aspects of Stourhead were made, exploring in depth the lives of those who built or planted each piece with their own two hands. It is our aim that this programme theme will be featured across the house, garden, estate and commercial areas.

We’ll feature characters like Henry Flitcroft, the architect behind the garden structures, Nathanial Ireson, the mason who built the original house, and Frances Faugoin, Stourhead’s Head Gardener in the 18th century.

Our aim is to answer the kind of practical questions that many visitors leave with, for example: where did the stone come from? Is the lake manmade? How old are the ancient redwoods? We want to examine the mechanics behind the aesthetic of the house and garden, revealing the extent to which Stourhead is a groundbreaking feet of engineering and design.

There will be a strong focus on the materials and processes of the artisan crafts and skills used during the 18th century, particularly those used in the making of Stourhead. We hope to work with local crafts people, such as masons and woodworkers, to give visitors a chance to experience these skills, materials and tools up close.

4.0 Historical context
‘All gardening is landscape painting - just like a landscape hung up…. You may distance things by darkening them and by narrowing the plantation more and more toward the end, in the same manner as they do in painting…’
Alexander Pope (1688-1744)

Initially horse traders and then goldsmiths, the Hoare family became successful London city bankers with a bourgeoning fortune which they spent on land, property and travel. In 1717 Henry
Hoare I bought Stourton Manor estate and demolished the old manor house, employing Scottish architect Colen Campbell to build a new villa in the Palladian style.

During the 18th century architects including Colen Campbell sought to move away from the Catholic-backed Baroque movement across Europe and re-vision their buildings using the principles of Ancient Greek and Roman architecture. They drew on Andrea Palladio’s interpretation of the Classical in the 1500s to produce the Neo-Palladian movement, and the Picturesque movement which was inspired by the landscape paintings of artists including Claude Lorrain, Nicolas Poussin and Gaspar Dughet. The Hoare family possessed paintings by all three artists.

Built between 1721 and 1725, Stourhead was one of the first grand Palladian style villas to be built in England. Henry Hoare II inherited Stourhead in the year it was finished and around 1740, on his return from a three year Grand Tour, he started creating the landscape garden working ‘con spirito’ (as the spirit moved him) in the words of his grandson. Working with a team of 50 gardeners, his chief partner, adviser and designer in the grand vision for Stourhead was architect Henry Flitcroft. Inspired by the works of art and architecture Henry had seen whilst travelling and those brought home, Stourhead’s naturalistic approach to garden design set it apart in the English landscape movement, forging connections between art, literature and architecture which ultimately created the garden we see today.

Henry insisted the plantings create a pleasing picture of beech, oak, sycamore, Spanish chestnut, ash and holm oak: ‘the greens should be ranged together in large masses as the shades are in a painting.’ Hoare and Flitcroft sought to produce an aesthetic of gardens where architecture was used to highlight nature. They began to place buildings across the landscape, to accentuate the garden’s beauty. One of the main ideals of the Picturesque and the resulting English Landscape Movement, was the placement of the viewer in a landscape and planned routes. As Warpole commented in 1762 “the whole place encompasses one of the most picturesque scenes in the world”. At least a decade before ‘Capability’ Brown took down the barriers between the grand country house and its surrounding park, Hoare and Flitcroft turned their backs on the formal, geometric layouts of previous generations, and set to work on the meadows and woodland with a painterly eye, rather than a plumb line, to transform the scene before them. With hills, water and classical architecture overlaid by a fabulous collection of trees and shrubs, Stourhead was described as ‘a living work of art’ when first opened in the 1740s. Meandering paths offer vistas through trees to classical temples and surprises at every turn. Henry II was one of a small group of early eighteenth-century ‘gentleman gardeners’ using their acres to create a personal landscape which expressed their hopes and beliefs about the world and their journey through it. His vision, recreating a classical landscape, depended on water. The centre piece of the garden at Stourhead is the lake, which dictates the path you take and the views you enjoy. The damming of the river and the creation of the lake was an ambitious undertaking. Henry II and Flitcroft planned it before work began on the garden buildings such as the Temple of Flora, Temple of Apollo, Pantheon and Grotto.

When Sir Richard Colt Hoare inherited the garden, he made changes to his Grandfathers design including removing some of the structures in the garden such as the Chinese Umbrella, Turkish Tent and a Hermitage on the path to the Temple of Apollo. From 1791 onwards he also added to the planting with many more trees such as birch, horse chestnut, tulip and ash as well as underplanting with laurel and rhododendron, which gives us the garden we know today.

5.0 Artist - skills and role
Proposals are invited from contemporary artists or art collectives whose work involves one or more of the following contemporary art practices: architecture, work for digital platforms, drawing, craft, installation, moving image, painting, performance, photography, sculpture, sound, and writing. We welcome collaborations between artists.

We are looking for artists with a track record of context-led and/or socially engaged practice, experience of working in relation to audiences or communities, and with an interest in heritage, historical and modern collections, gardens, landscape, and agriculture.
We welcome applications with a self-reflective, ideas-led approach which seek to actively involve our visitors, volunteers, or a particular community, either through the process of production of the artwork and/or its experience.

We’re keen to raise Stourhead’s profile as a setting for engaging new audiences and changing perspectives through contemporary art. We’re interested in proposals with potential for media interest.

The artist/art collective will have access to the following resources:

- Collections and photographic archive
- Documentary archives held in the Wiltshire and Swindon History Centre in Chippenham, the National Trust Collections and the V&A Museum which provide public access to them
- Oral history archive containing recordings of people living and working on the estate held by the British Library
- People working on the Estate today & support from a team of research volunteers.

6.0 Our Audiences
Stourhead attracts approximately 400,000 visitors per year, which fluctuates month to month, from a variety of audiences, which predominantly include:

Our core audience segments:

- Curious minds – collectors of information, they like to have their curiosity stimulated with information enjoying the chance to get an insiders view, discovering new facts and ideas.
- Live life to the full – Self-driven and independent visitors, they like to make their own discoveries and do their visit “their way”. They are full of energy and have a thirst for knowledge, loving to pack lots in to a day they challenge themselves physically and intellectually.
- Out and About – spontaneous social visitors, we are often the “back-drop” to their day out with friends and family. They are driven by thoughts, feelings and emotions rather than the detail and facts. They like to learn and explore through other peoples eyes and the senses.
- Explorer Families – motivated by sharing experiences and making memories together, they look for opportunities to explore and learn. Visits must fire the imagination and promote discovery, creativity and fun for all the family. The parents will want to get as much out of the visit as the children.

While we are keen that the artist’s proposal has a wide appeal, in particular to those who made not ordinarily engage with contemporary art, the artist needn’t feel that their proposal has to appeal to all of our audience segments.

7.0 Objectives and evaluation
We want to use the contemporary arts project to drive visitor numbers as a strong component of our 2019 visitor experience programme. The property team would work with the artist to create good interest around the partnership and resulting artwork.

- Weekly visitor numbers tracked through the National Trust’s statistical database and compared with trends in previous years
- Potential changes in audience type assessed through the National Trust audience insight tools

We will also be looking to improve scores for emotional engagement with Stourhead by using the project to help visitors engage with the site in a different way. Emotional engagement assessed through:

- National Trust post-visit survey
- Social media engagement
- On-site visitor evaluation (comment cards, face-to-face feedback)
8.0 Conservation sensitivity and location considerations
Proposals are invited for sites in the gardens and/or house. These will be subject to discussion and agreement with staff in relation to concerns including conservation and visitor flow.
- The Palladian Mansion, Pantheon, Temples and other buildings are Grade 1 Listed Buildings of exceptional interest.
- The garden and grounds is a Grade 1 Registered Park and Garden.
- The historic fabric including stonework and plaster is vulnerable to decay, accidental damage and wear and tear.

9.0 Project management and wider support
The project will be managed by Stourhead’s Visitor Experience Manager, Camilla Forest who will look to work directly with the artist. Consultation and support will also be sought from:
- Emily Blanshard, House and Collections Manager
- Alan Power, Head Gardener
- Anna Saxty, Retail Manager
- Charlotte Toop, Senior Marketing and Communications Officer
- The wider Visitor Experience Team and volunteers

10.0 Other considerations
- Artworks must meet appropriate standards in terms of health and safety, and public liability.
- In order to minimise the environmental impact of the project, the artist is required to consider energy efficiency, sustainable and local sourcing, re-use and recycling.
- Any interactive elements will need to be easily maintained by existing staff and volunteers.
- National Trust will be responsible for maintenance of the artwork.
- There is no in-house technical support for exhibition installation and IT, so this will need to be factored into the budget.
- The artist should be prepared to work with our Retail Manager to develop products to be sold in connection with the art project as often our visitors are keen to take a piece of their experience home with them. Details of this partnership are outlined in the clauses of the Artist Commissioning Agreement.

11.0 Fee and application timescale
The artist/art collective will be paid a **fee of up to £9,000** for the contract duration for an amount of days to be agreed mutually at contract stage. The fee is inclusive of the artist’s time, travel, subsistence, materials and production costs, delivery, installation and removal of artwork. Once the artist is appointed, research, development and production will run over six months from August to February 2019 with the commission completed and installed ready for 9th March.

<table>
<thead>
<tr>
<th>Activity</th>
<th>Dates</th>
</tr>
</thead>
<tbody>
<tr>
<td>RSVP to Open Day</td>
<td>Friday 6th July 2018 10am</td>
</tr>
<tr>
<td>Open Day, Stourhead 11-3pm</td>
<td>Monday 16th July</td>
</tr>
<tr>
<td>Deadline for Expressions of Interest</td>
<td>Monday 23rd July 5pm</td>
</tr>
<tr>
<td>Interviews at Stourhead</td>
<td>Friday 3rd August</td>
</tr>
<tr>
<td>Research, development &amp; production</td>
<td>August 2018 to February 2019</td>
</tr>
<tr>
<td>Public presentation of commission</td>
<td>From 9 March 2019  <em>(We are flexible on this launch date, though would look for installation no later than after the Easter holidays.)</em></td>
</tr>
</tbody>
</table>
12.0 Insurance Cover
The National Trust requires all artists it contracts to have a minimum Public Liability indemnity limit of £5,000,000. Hencilla Canworth offers artist insurance to members of a-n The Artist’s Information Company https://www.a-n.co.uk/about/insurance

13.0 Copyright
The work will be owned by the artist (unless otherwise agreed). Copyright is retained by the artist and the National Trust will retain licence to use images for an unlimited period. Photography and film to be arranged by the National Trust and artist as required. The artist is responsible for obtaining permission to use any copyrighted material.

14.0 Get out clause
The National Trust reserves the right to cancel the agreement (with payment for work done to date) if it doesn’t meet the agreed brief, or if, for an unexpected reason, the project has to be cancelled.

15.0 How to apply

Open Day:
We are inviting a selected number artists to attend an Open Day at Stourhead on Monday 16th July 2018 to meet the project team and find out more about Stourhead. Entry for those attending the Open Day will be free. Places are limited to 20 and will be allocated on a first come first served basis; please RSVP by 10am Thursday 6th July. If you are not free on 16th July please visit independently. RSVP to Camilla Forest camilla.forest@nationaltrust.org.uk

Expressions of Interest:
Following the Open Day, we ask for a brief Expression of Interest which should include:

- A draft proposal for the commission outlining your interest and the approach you would take (no more than 750 words, plus images if desired)
- A CV and outline of artistic practice and experience
- Examples of previous work (up to 5 JPEG images no larger than 1MB) or web links

Proposals will be assessed against the following criteria:

- Quality, reflection and distinctiveness of art practice in contemporary context
- Tangible connection to the theme of Model Landscape
- Meaningful connections to the context of Stourhead
- Extent to which the proposal will continue to move, teach and inspire beyond the immediate moment of experience
- Extent to which the proposal will challenge perceptions
- Track record of working with audiences and in heritage environments
- Track record of creating high quality commissions
- Demonstrable evidence of ability to work collaboratively with site teams and across different stakeholders
- Understanding of, and genuine engagement with, our audiences

Please submit your CV, proposal and images combined as a single PDF saved as your name with the subject line ‘Model Landscape Expression of Interest’.

Expressions of Interest should be sent by email by 10am Monday 23rd July 2018 to:
Camilla Forest, Visitor Experience Manager
E-mail: camilla.forest@nationaltrust.org.uk
Telephone: 01747 842004
Address: Stourhead, near Mere, Wiltshire BA12 6QF

Interviews:
We will form a shortlist of no more than six artists or art collectives for an informal interview. Travel costs of those invited to interview will be refunded. Interviews will be held at Stourhead on Friday 3rd August 2018.