

STATION CLOCK

by
Susan
Philipsz

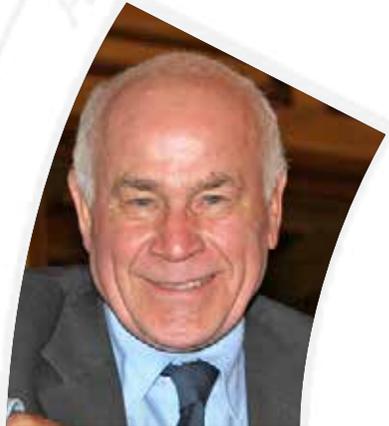
THE STORY SO FAR

Birmingham
**Big Art
Project**





FOREWORD



We aspire for 'Station Clock' to be an artwork that has maximum visual impact - a piece that is recognised around the world, designed by world famous artist Susan Philipsz OBE.

Quality of living for Birmingham citizens and investors in this region covers a broad canvas, and includes our heritage and cultural ambitions.

A vibrant city is dynamic, outward thinking and innovative. Such qualities impact directly on inward investment - and we believe our pioneering artwork will leave a rich legacy for future generations.

We are planning now for this new public art that will put Birmingham on the world's stage; art so imaginative that it will tangibly bring greater spending power into the city from both its citizens and visitors, helping growth and employment.

Over the next few years, funding appeals will be made to individuals, philanthropists and businesses in the region. Supporters could have the option of contributing their voices to 'Station Clock'.

Despite the delays caused by the coronavirus pandemic, we have a real determination to succeed and deliver Birmingham's largest public artwork.

We hope you will all support our vision.

Thank you

Glyn Pitchford
Chairman of Birmingham Big Art Project (BBAP)

HOW WE CHOSE THE DESIGN FOR STATION CLOCK

International competition

In 2016 we launched an open competition inviting artists to propose artworks that would meet all of our criteria and engage with Birmingham's many layers, translating them into objects, scenarios and events that could produce new histories and possible futures.

Sharing the shortlisted designs

In 2016-17, three exhibitions were produced with our commissioning agent, Eastside Projects, showcasing maquettes created by five internationally acclaimed artists. More than 900,000 people interacted with the shortlisted designs.

Five shortlisted proposals by **Brian Griffiths, Roger Hiorns, Heather and Ivan Morison, Susan Philipsz** and **Keith Wilson** were exhibited at Millennium Point, Birmingham Central Library and Birmingham Museum and Art Gallery during 2017. More than one million people took part in the decision to select the winning artwork.



ANNOUNCING THE WINNER



"The idea for Station Clock came from looking at a drawing of the chromatic scale in my studio. I look at it every day, there are twelve tones in the chromatic scale and I thought it's kind of like a clock face. Every Station should have a clock, but rather than have digits from a clock I thought it could have tones from the chromatic scale... I wanted to work with different types of voices, a wide range of voices of the people of Birmingham. Birmingham's known as a city of diversity, the city of a thousand trades, so I thought I should make a clock with a thousand voices"

Susan Philipsz

In April 2017, The Lord Mayor of Birmingham, Councillor Carl Rice, hosted an event at Birmingham Museum and Art Gallery to announce Susan Philipsz as the winning artist, with her proposal of a large-scale, aural artwork based on the 12 tones of the chromatic scale.

The winning designer for 'Station Clock'

Susan Philipsz is a Scottish artist based in Berlin and who has family links to Birmingham. She works with spaces, narrative and sounds and her art explores the key themes of loss, longing, hope and memory. Susan is particularly interested in how sound can trigger emotion.

In 2010, she was the first artist to win the Turner Prize with her sound installation Lowlands. In 2014 she was awarded an OBE in the Queens new Years honours list for her services to British Art.

Since the mid-1990s her sound installations have been exhibited at many prestigious institutions around the world, including Kunsthaus Bregenz, Austria (2016); Tate Britain, Duveen Galleries, London (2015); Hamburger Bahnhof, Berlin (2014); The Carnegie Museum of Art, Pittsburgh (2013); Museum of Contemporary Art, Chicago (2011) and Museum Ludwig in Cologne, (2009).



Susan Philipsz



Aural Clock Design

STATION CLOCK BRINGS GREAT BENEFITS FOR BIRMINGHAM AND THE WEST MIDLANDS

We believe that art is a vital part of Birmingham's past, present and future. This project comes from our passion to celebrate our vibrant multi-cultural city, and our chosen artwork, 'Station Clock' will be a new experience, not only for Birmingham, but for the world.

Our objectives

The Birmingham Big Art Foundation was established as a registered charity in 2014. Our aim was to commission an internationally significant, landmark public artwork for Birmingham that could support and expand a 21st century city, and the role of innovative art in making it great.

Our mission is to

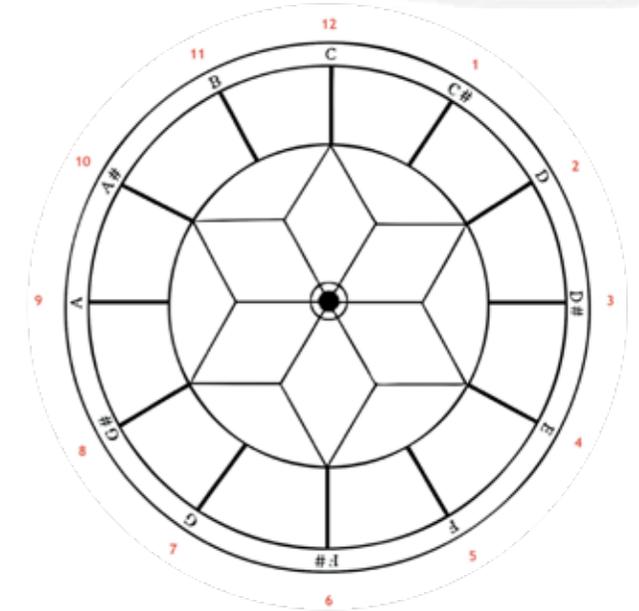
- Deliver an iconic and innovative permanent public artwork for Birmingham.
- Celebrate the diverse culture and heritage of Birmingham.
- Add value to Birmingham's cultural offer and enhance the city's reputation.
- Encourage citizenship and civic pride across the city's diverse communities.
- Reinforce Birmingham's place on the world's cultural map.

HOW STATION CLOCK WORKS

The concept

We set out to create an iconic piece of public art that would meet certain criteria. We said it must be:

- Innovative and thought-provoking.
- Able to forge connections throughout Birmingham's diverse communities.
- Of high quality.
- Permanent.
- Low maintenance.
- Worthy of international recognition.
- Capable of becoming an important heritage for future generations.



The chosen artwork

Susan Philipsz's 'Station Clock' is a piece of art that incorporates sound. While it has a clock face, instead of showing digits 1 to 12 as on a conventional clock, 'Station Clock' features 12 symbols that represent the 12 tones of the chromatic scale.

HOW STATION CLOCK WORKS

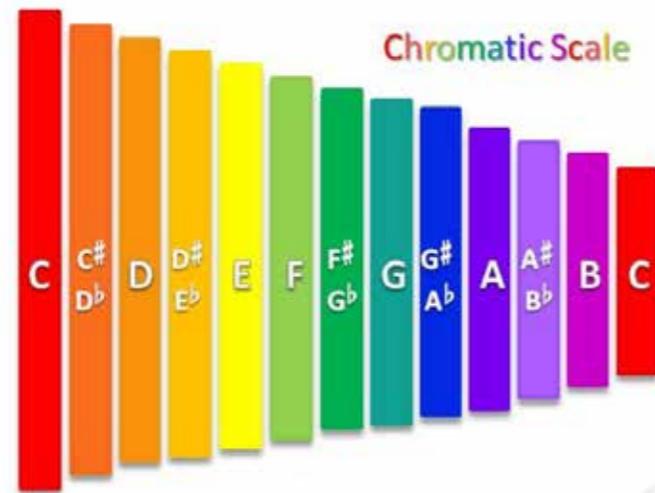
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Tones instead of words

Instead of hearing chimes on the hour, you will hear one or more tones from the chromatic scale produced by the voices of people from Greater Birmingham, using different combinations of harmonic and discordant tones for each hour.

Over a seven-day period, 1,092 voices will be heard. The voices will sound every hour, on the hour and last for between five and 25 seconds, sounding very low overnight and becoming fuller during the day, culminating in a large chorus at noon.

The sounds and the silences in between the sounds are all part of the artwork, creating a unique experience that unfolds over 24 hours, seven days a week.



HOW STATION CLOCK WORKS

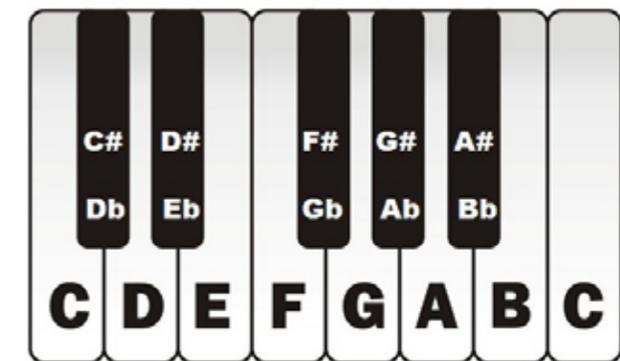
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What is the chromatic scale?

The word 'chromatic' comes from the Greek word 'chroma', which means colour. Western music uses the word 'chromatic' because it adds colour and embellishment to the notes of major and minor scales.

The chromatic scale is a set of 12 notes, arranged in ascending or descending order of pitch. It is made up entirely of semitones (half steps), with each note being a semitone above or below the last note.

For example, on a piano, that would mean playing all the white notes and all the black notes in order of pitch. If you started on the note 'C', the 'C' chromatic scale would consist of the notes C, C#, D, D#, E, F, F#, G, G#, A, A# and B.



OUR PROJECT HAS ENGAGED WITH ALL SECTIONS OF THE COMMUNITY



Schools' involvement – raising awareness of public art

Throughout 2015-17, a city-wide schools' project involving 10 schools was delivered with Birmingham Museums and Art Gallery (BMAG), exploring how public art is created. We received funding from Arts Council England to carry out this work and it enabled children to create their own artworks, which were then exhibited at Millennium Point, Library of Birmingham and BMAG.

General public awareness

In winter 2017 we commissioned a year-long exhibition of hoardings in Centenary Square, showcasing work by Birmingham artists. The commissioning process was regularly documented on BBAP's website, offering opportunities for critical engagement and developing an archive of public art resources.



Talking to professional designers and artists

An international symposium on public art and place-making was held at Birmingham City University in November 2017.

This was complemented with an accompanying publication. This built on earlier discussions where the role of public art was explored by community groups, architects, academics, planners and artists.



CELEBRATING BIRMINGHAM'S DIVERSE VOICES

Artist-led workshops

Over a period of 18 months we have run a series of community engagement workshops across the 40 wards of Birmingham and Solihull to explore musical forms and create experimental sound art compositions using the chromatic scale.

These workshops aimed to reach all sections of our community, covering all age groups from schoolchildren to older people and from all of the different cultural groups in the city. This aspect of 'Station Clock' encompasses the diversity of the UK's second city, cultivating dialogue with its different communities.

These workshops brought together artist-composers and community collaborators to explore multi-cultural musical scales to co-create new art experiences.

We engaged with people whose exposure and engagement with art and music was informal or unstructured - those who did not recognise themselves as being creative or musical, as well as those with existing connections to and training in art and music.



OUR PROJECT INSPIRES CREATIVITY

Sparking new ideas

Working with a wide range of community groups will offer significant opportunities for learning and discussion. By working alongside artists - often for the first time - participants are inspired to explore their own creative themes.

We believe the combined workshop programme and recording sessions will lead to an expanded creative engagement that will have a long-lasting impact on participants.

This interaction will also support talent development in the region, providing opportunities for participants to consider future involvement and careers in the creative sector.

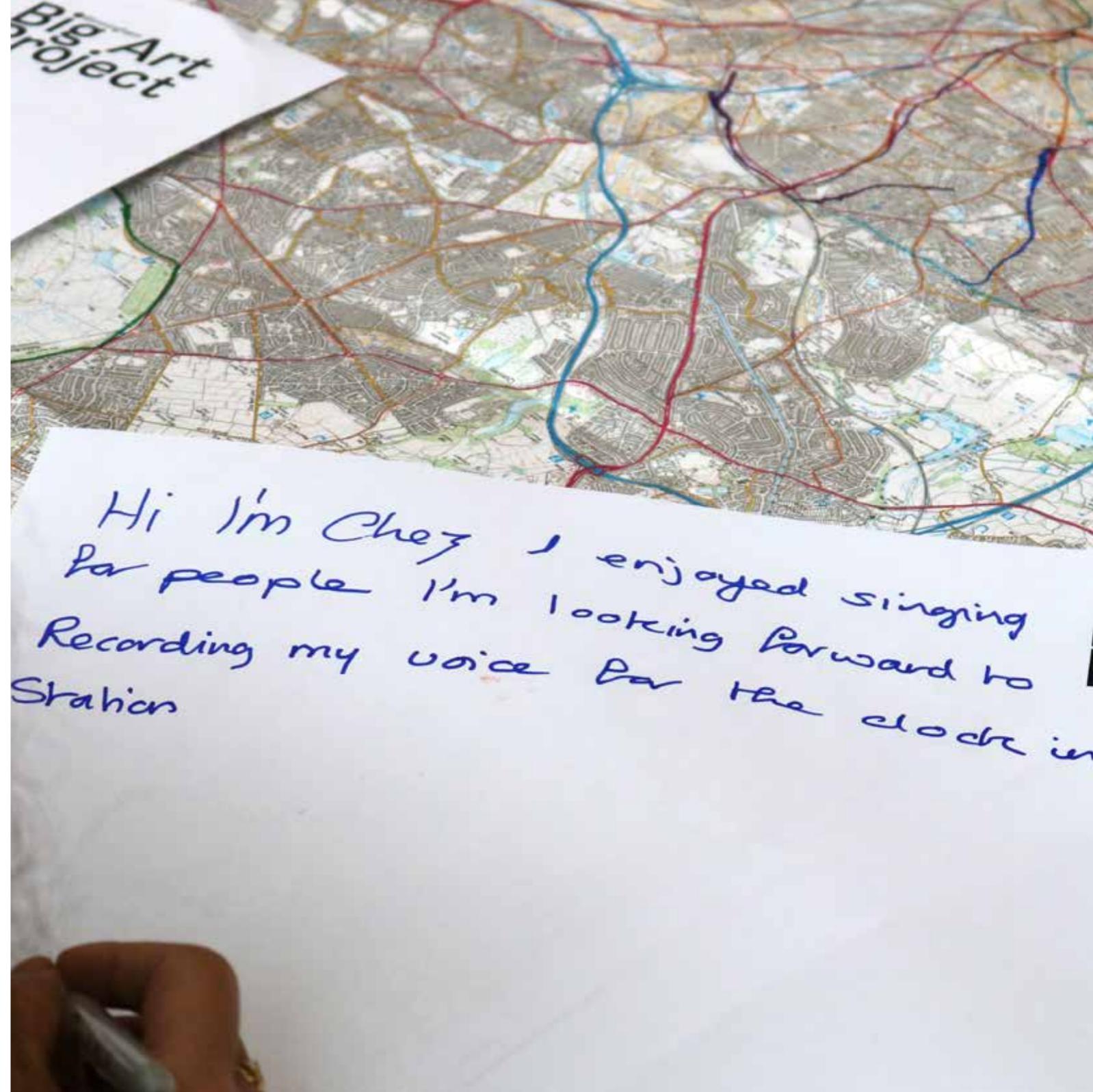
We anticipate our initiative will impact positively on the city's future understanding of what contemporary art is and how it is imagined.

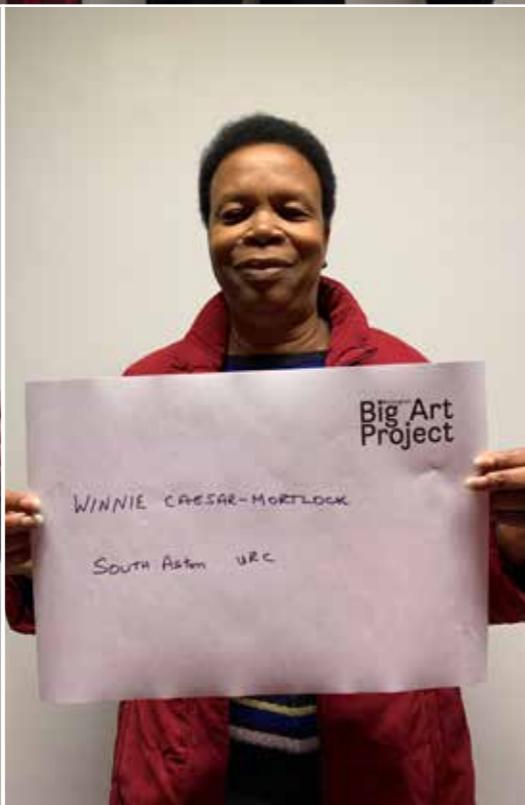
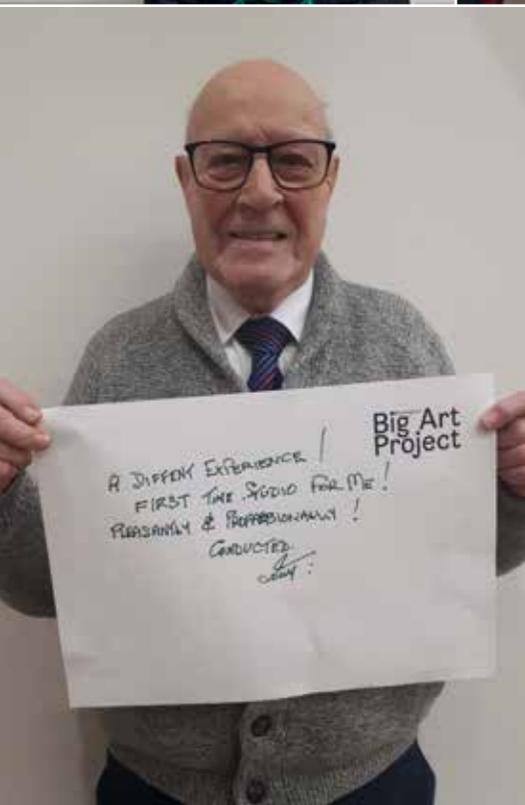
Benefit of public art

The hands-on exploration of the creative process will open up discussions around how art is created and, enable broader civic involvement in the development of the city's cultural identity.

By placing the public at the heart of the development of a major public artwork, we anticipate the project will have the power to shift the individual thinking around the role of public art, whilst evoking experiences and encounters that are personal and impactful.

We expect the interdisciplinary nature of 'Station Clock' to strengthen relationships between the city's visual art and performing art sectors, by offering emerging musicians and artists the chance to co-create soundscapes alongside the public.





THE VOICES OF STATION CLOCK

The majority of the voices will be those of people who took part in our community engagement workshops. We will also be recording voices from our Patrons, corporate sponsors and supporters.

We will run open recording days alongside the community workshops, enabling Birmingham citizens - including those who have not been part of the workshop programmes - to record their voices.

By the start of the coronavirus pandemic, the Royal Birmingham Conservatoire had recorded 60% of the 1,092 voices on our behalf, each sounding one of the 12 tones of the chromatic scale.



LOCATION OF STATION CLOCK

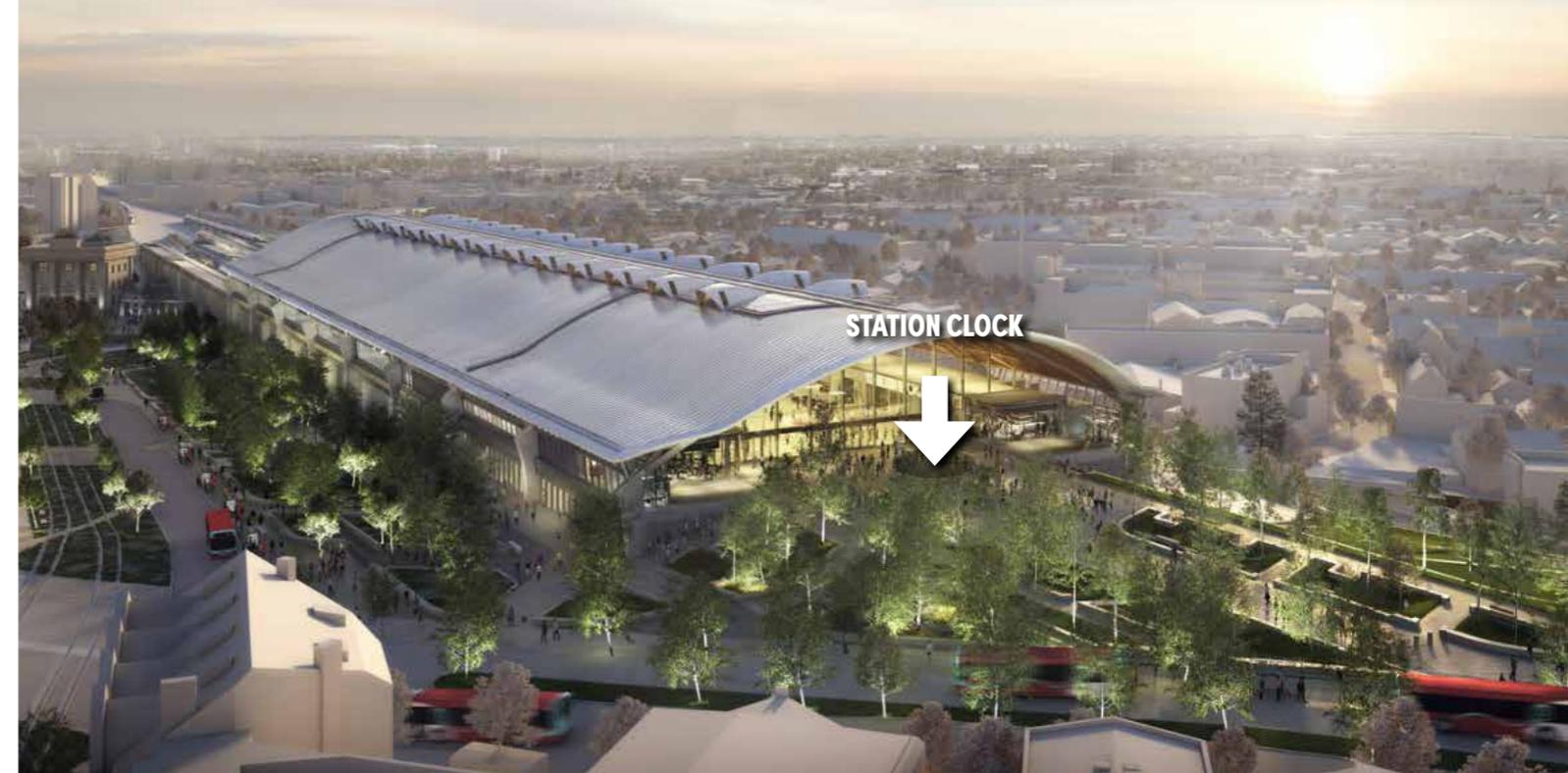
The heart of a new rail network

The new HS2 Curzon Street Station will front onto Moor Street Queensway in Birmingham city centre, a few minutes' walk from Moor Street Station. It will bring £742m in investment into the surrounding area, with the creation of up to 36,000 new jobs plus new homes and 600,000 square metres of commercial development.

It will be the first new intercity terminus station built in Britain since the 19th century and will be the hub of the high-speed network connecting Birmingham and West Midlands by an hour's commute to Manchester and London.

'Station Clock' will feature in the public realm of this new station. The designs will also incorporate the existing historic Old Curzon Street building and link it to the new station's eastern concourse at New Canal Street.

The station will enhance access to different modes of transport, with the Midland Metro running alongside and underneath the station, pedestrian routes to local bus services, Sprint rapid transit bus services and other train services and space for more than 250 bicycles.



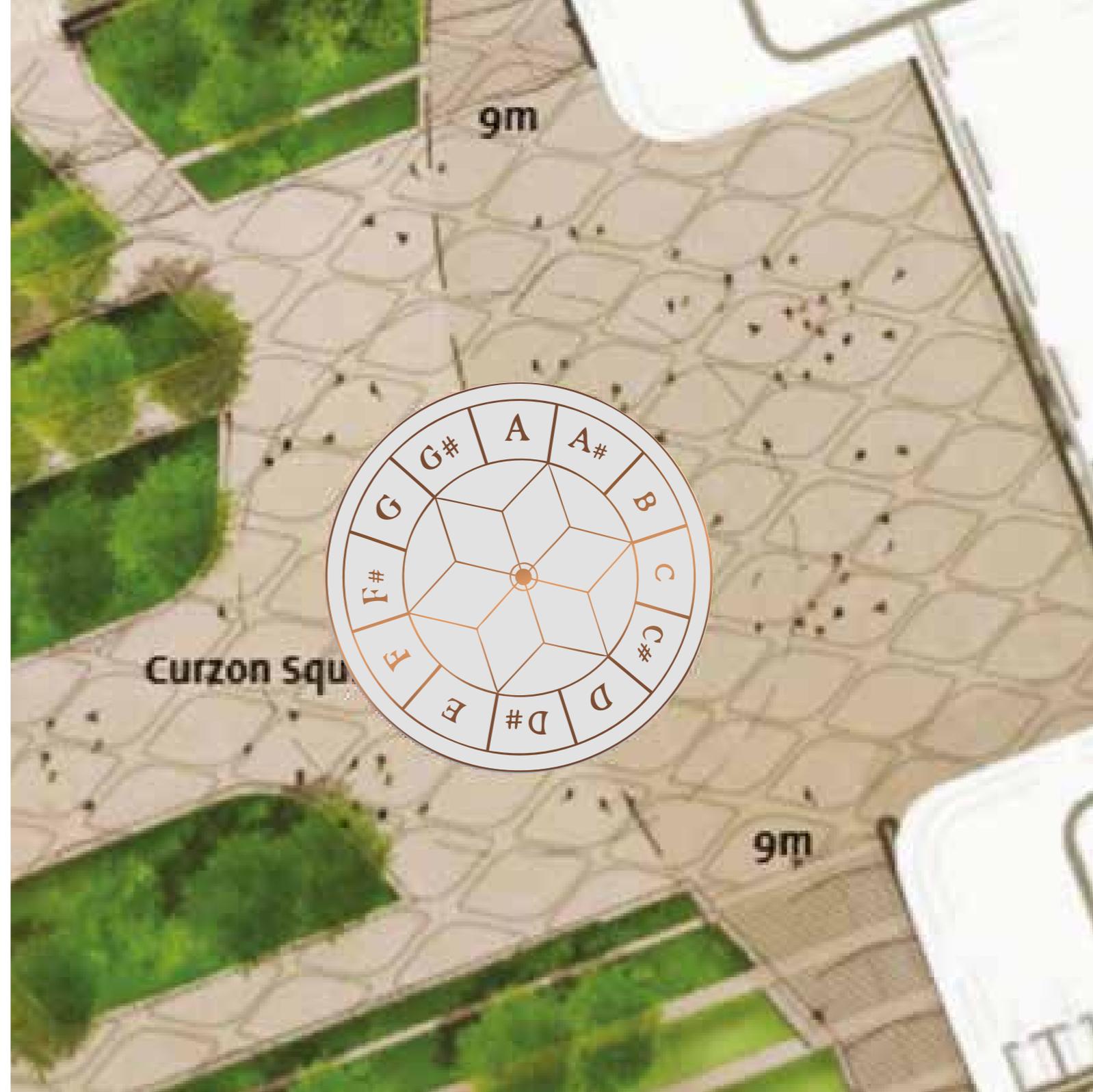
LOCATION OF STATION CLOCK continued

What will it look like on the ground?

'Station Clock' will be a ground-level artwork in front of the main entrance to the HS2 terminal building at Curzon Street, half of which will be under the high canopy of the terminal entrance.

The artwork will measure 15 metres in diameter (176 square metres). Lighting will be incorporated into the artwork and audio equipment will be concealed in sealed units under the ground. Seating areas will be available as part of a raised garden perimeter wall around the artwork. The clock sections will be made out of dark, textured concrete, which will make the clock stand out from the lighter shade of stone being used in the station square..

The narrow strips that define the sections of the clock are being made from an alloy of aluminium, brass and nickel.



STATION CLOCK PROJECT MANAGEMENT STRUCTURE

The Birmingham Big Art Project 'Station Clock' is governed by the Trustees of the Birmingham Big Art Foundation, registered charity number 1156251. The Trustees take their responsibilities for the financial governance of this high-profile initiative very seriously. Their strict governance gives supporters of the project absolute confidence that the funds being advanced are safe and are being applied towards the project. The Trustees are:

Michael Ward - Chairman of Trustees

A corporate lawyer for more than 30 years, Michael was CEO of Gateley until 2020. During his leadership, Mike led Birmingham-headquartered Gateley on its pioneering journey to become the UK's first commercial law firm to list on the London Stock Exchange.

Proud of his West Midlands roots, Mike has been recognised many times for the contribution he has made to the region and to the legal profession. In 2015 he was recognised by the Law Society as its Legal Personality of the Year. In 2016 he won the Inspiring Leader award at the Birmingham Young Professional of the Year Awards and in 2018 he picked up the Outstanding Contribution Award at the Midlands Insider Awards.

Michael takes a personal and professional interest in the prosperity of the city of Birmingham and was delighted to be invited to chair Birmingham Big Art Foundation. He has influence among all the major business bodies in the Greater Birmingham area and is a past president of the Greater Birmingham Chamber of Commerce, former President and Treasurer of Birmingham Law Society, former Chairman of the Young Solicitors' Group and Trainee Solicitors' Group, and Chair of the Midland's Corporate Finance Charity Ball Committee.





Robin Barnes - Honorary Treasurer

Robin is a partner in Edgbaston-based chartered accountants, JW Hinks LLP. With more than thirty years' experience, he is responsible for the firms services for small medium enterprises..

He is also a Trustee and Honorary Treasurer of the Birmingham Civic Society.



Glyn Pitchford - Trustee and Chairman of Birmingham Big Art Project

For many years Glyn represented the business community, serving on the Birmingham, Coventry and Black Country City Region Board. Until recently he represented the RICS on the Business Voice West Midlands Council.

Glyn is well-known in the West Midlands business community. He was senior partner of property consultants James & Lister Lea (founded 1846), overseeing the merger with Bruton Knowles; Chairman of BRMB/ Capital Gold Radio; Chairman of Countrywide Homes and Chairman of Envirotreat an environmental business. He also served on the Council of Aston University and its Finance and Estate committees.

Glyn was a Vice-Chairman and Trustee of the Birmingham Civic Society until November 2013, when he resigned his position to concentrate on steering The Birmingham Big Art Project. Until recently, Glyn was a practising chartered surveyor arbitrator running his own consultancy firm.

Councillor Ian Ward

Ian Ward is the Leader of Birmingham City Council. Ian first joined the city council in 1995 and has been Leader since 2017. He has taken an active interest in arts and culture since being elected and has particular interest in public art.



William Wong

William is a director of the multi award-winning Chung Ying Restaurants, joining the group in 2013. He is a trained accountant, working in the life and pensions industry and the automotive sector previously. William also holds an MBA from Warwick University.



Anna Parker

Anna is a qualified architect and founding director of Intervention Architecture, leading the studio and team in Birmingham. Anna has developed an interdisciplinary way of working with local artists and arts organisations which provides a cohesive design approach for projects, working across fields of design, interiors, furniture, temporary structures, exhibitions, events, lighting, homes, and mixed-use.





Stephen Hartland

Until recently, Stephen was an IT Consultant located on a customer site in Colmore Row. He is a professional Member of the British Computer Society (the chartered institute for IT in the United Kingdom); Board Member and Trustee of the Birmingham Civic Society, for which he chaired the planning committee from 2001 to 2007. Stephen was also founder member and the first Chairman of Birmingham Trees for Life (2005 - 2007) which planted its 100,000th tree in Birmingham in 2021. He is also a trustee of the Middlemore Educational Foundation and the Friends of Birmingham Museums & Art Gallery. He is also Governor and Honorary Secretary of The Birmingham & Midland Institute, founded in 1854.

Stephen has chaired the Public Art Committee of the Civic Society (2002 - 2007 and 2012 to date) and successfully campaigned for the installation of the original railings around the statue to Lord Nelson in the Bull Ring; the restoration of the Joseph Sturge statue at Five Ways, Edgbaston (raising half of the money required, with the Sturge family); and the removal, restoration (to include new bronzes) and re-location of the Edward VII statue (Albert Toft, Grade II, 1913) to the city centre, in Centenary Square in 2010. He is also churchwarden of the Parish of St Augustine of Hippo, Edgbaston.

STATION CLOCK PROJECT MANAGEMENT TEAM

The Birmingham Big Art Project is chaired by Glyn Pitchford, who works with a small team of professional advisors. The team comprises:

Dominga Devitt

As project director, Dominga is involved in all aspects of the project, including facilitating the work of the team and acting as Honorary Secretary to the Board of Trustees.

Dominga is an event management, media liaison and communications professional, with substantial management experience in regional newspapers and magazines, radio and television.

High-profile roles included marketing and promotions manager for the Birmingham Post & Mail Newspaper Group (latterly Midland Independent Newspapers); PR project manager for The NEC Group; literary events co-ordinator for SAGA Radio and BBC Radio WM; marketing & media relations manager for Comic Relief; administrator for the BBC Audience Council England; marketing manager for the West Midlands, Big Lottery Fund; and global sustainability awards co-ordinator for Television for the Environment.



COMMISSIONING AGENTS Gavin Wade & Zoe Sawyer



Gavin Wade

Gavin is the commissioning agent for the Birmingham Big Art Project. His brief includes liaison with the artist, an overview of the community engagement programme and the completion of the twelve tones' recordings, prior to its incorporation within 'Station Clock'.

Gavin is director of Eastside Projects, a not-for-profit, artist-run organisation based in a free, public gallery in Digbeth. He is a Senior Research Fellow at the Birmingham School of Art and is an award-winning artist-curator, and producer and curator of world-class public art, exhibition making.



Zoë Sawyer

Zoë works alongside Gavin to help deliver the aural aspect of 'Station Clock', managing the logistics of the community workshops, overseeing the budget and assisting with major funding applications.

Zoë has many years' experience working within both small and large-scale organisations in the art world. She has worked on commissions and solo and large-scale group exhibitions, with prominent artists such as Rehana Zaman, Lubaina Hamid, and Simeon Barclay.

Most recently she worked as curator at Project Space Leeds and The Tetley (Leeds), throughout its transition into a nationally recognised Arts Council England NPO.

Jilly Cosgrove - Marketing and PR

Jilly handles all of the project's marketing and public relations activities, including our website and social media.

Jilly is a marketing professional who was instrumental in setting up Barques in 1989 offering in-house graphic and digital design, PR, social media and marketing services across many sectors. Under her wise and experienced management, Barques has become a hugely successful company, with an enviable reputation in the West Midlands and beyond for delivering first-class results. Jilly is also a Trustee of Smart Works; a Board Member for Openland; an Ambassador for the RBSA; Chairman of Property For Kids and Tournament Director for the Second City Charity Golf Pro Am.



Peter Davies - Planning, Development and Construction

Peter leads a group of industry experts who are providing their consultancy services pro bono, looking at the civil engineering and construction elements of 'Station Clock', including construction materials, acoustics, lighting and ground conditions.

Peter is an experienced construction lawyer with considerable experience in acting for developers, contractors, sub-contractors and construction professionals.

An alumni of Solihull School and Birmingham University, Peter has worked at Gateley in Birmingham for nearly 30 years seeing the firm grow into a professional services group with more than 1,200 employees. He has been a key member of the strategic leadership team during this time including most recently as chief operating officer and part of the group's Holdings, Strategic and Operation Boards.





Caroline Taylor - Fundraiser

Caroline is the project's professional fundraiser, specialising in applications to major donors and developing and managing the fundraising strategy and timeline.

Caroline has more than 15 years' experience in fundraising for the cultural sector and specialises in working with heritage projects and museums. She has raised significant funds for capital projects, including the Black Country Living Museum and Birmingham Conservation Trust.



EXPERT CONSULTANCY SUPPORT

The project management team is helped by a range of industry experts who give their time and expertise free of charge.

The Birmingham Big Art Project Steering Group comprises influential individuals from a cross section of industry, commerce and the public sector.

PATRON

We will shortly be launching our patron programme, seeking influential individuals who share our passion for 'Station Clock' and all the benefits it will bring to Birmingham and the Midlands, and who will agree to lend their name to our project as a way of supporting it.

We will be recruiting patrons who are well known and respected in Birmingham and further afield, who can lend credibility to our cause. Our patrons will incur no liabilities or responsibilities, and will simply be asked to put their name to our project, and feature as a patron on our website and marketing collateral.

OUR SUPPORTERS

'Station Clock' has the support of a wide range of individuals, businesses, organisations and institutions across many sectors in the city and West Midlands. These include:

The Lord Mayor of Birmingham
Andy Street, Mayor of West Midlands
Ian Ward, Leader, Birmingham City Council
Birmingham City University
Royal Birmingham Conservatoire
Birmingham Museum & Art Gallery
The Birmingham Post
Birmingham Airport
Colmore BID
London Northwestern Railway/
West Midlands Trains
Southside BID
Argent
Arts Council England
Arup
Barclays
Barques
Bernard Piggott Charitable Trust
Birmingham Moseley Rugby Club
Bishop of Birmingham Charitable Trust

Chung Ying Group
Gateley Plc
Hotel du Vin Birmingham
Hortons Estates
Hyatt Regency
Jasper Carrott
Lillie C. Johnson Charitable Trust
Limoges Trust
John Lewis
Lord Digby Jones
Pertemps Group
Quantem Consulting LLP
Royal Bank of Scotland
Staying Cool Apartments
The Lord Bishop of Birmingham,
Rt Revd David Urquhart
Vanti
Waterman Group
World of Cruising



"I've been following this [project] and indeed supporting it since its inception a few years ago and it's brilliant that we're now at a stage where the location is confirmed... And it's now becoming a reality."

Andy Street Mayor of West Midlands

"This is a unique opportunity for the City of Birmingham and the West Midlands to showcase a public artwork which will be a first of its type in the UK. I think it's a great idea."

I will be delighted to add to the citizens' voice recordings by recording my own voice at the Royal Birmingham Conservatoire."

Steven Knight Creator/Writer, Peaky Blinders

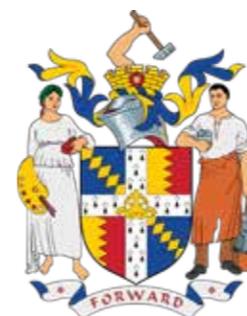
"I am delighted to continue to contribute to Twelves Tones and the future Station Clock commission by providing advice and expertise, sharing contacts and promoting community engagement opportunities to help ensure this nationally significant project is realised to its full potential."

Anne Mullins Head of Arts & Culture, HS2 Ltd

HS2

"What will this artwork do for Birmingham? I'll tell you what it will do. It's going to put us on the map.... we're thinking big."

Jasper Carrott



"As Leader of Birmingham City Council, I am writing to express my support for the innovative and ambitious project 'Station Clock' currently being carried out by the Birmingham Big Art Foundation."

This major cultural project has the backing of Birmingham City Council. We can clearly recognise that the impact it will have on those involved will be positive as it offers the chance to contribute to the creative process; the opportunity to work alongside some of the city's finest composers with our partner, the Royal Birmingham Conservatoire; the interaction with an internationally acclaimed artist, Susan Philipsz, and finally to play a role in an artwork that we know will create not just a national stir but a worldwide one – the project has already been featured in The New York Times."

In addition, organisations such as the West Midlands Growth Company, West Midlands Metro Mayor, the Birmingham Civic Society and HS2 Ltd, plus the business community including Arup, Birmingham Airport and London Midland Trains have all pledged their support. Each organisation can see the benefits of this cultural exercise, not only to their own businesses but also to their wider mission to help ensure Birmingham remains firmly on the world's cultural stage."

Councillor Ian Ward Leader, Birmingham City Council

"This is where the skills are. This is where the heritage is. This is where the future is."

Tim Watts Lifetime President, Pertemps Network Group

STATION CLOCK PROJECT TIMELINE



- 2021 – 2022** - Completion of aural element of 'Station Clock' including all community workshop activity, recording of 1,092 voices, and production of final soundtrack for the artwork.
- 2022 – 2025** - Final fundraising to cover construction costs of £1.5m
- 2025 – 2027** - Final preparations for installing the artwork in the public realm leading into HS2 terminal building and unveiling arrangements.

These timings may vary depending on the pandemic and progress of HS2 works at Curzon Street.

Access to HS2 site

In February 2020, just prior to the first Covid lockdown, the Government gave the go-ahead for HS2. The then chairman of HS2, Alan Cook, recommended 2028 to 2031 for Phase One - with a staged opening, starting with initial services between London Old Oak Common and Birmingham Curzon Street, followed by services to and from London Euston at a later date.

In February 2021 phase 2a of HS2, the stretch of the project between the West Midlands and Crewe in Cheshire, was approved by Parliament. According to HS2, Royal Assent for this phase of the scheme means the 58 km route will be built earlier than originally planned.

We were pleased to hear, in the spring of 2021, that the main contractor for HS2 Curzon Street station had been appointed.

We will continue to liaise closely with HS2 and their main contractor on their current timing for the various phases of construction and our access to the site.

Fundraising

The total cost of commissioning and installing 'Station Clock' is £3m. A substantial amount of funding has already been received from corporate donations, charitable trusts and grants and 'in-kind' support, including the prime site fronting the station. Having regard to the above, we calculate that we have now reached and are fully funded at the half-way stage in our project.

Thus we need to raise a final £1.5m to complete and install the public artwork, mainly covering construction matters (for example, acoustics and speakers, lighting, metalwork and stonework) to be largely sourced from the West Midlands.

We are also planning various activities to maintain public awareness of the project as it rolls towards completion.

Fundraising Time Plan

Pandemic permitting, we expect to appoint a new Fundraising Group as soon as possible with a view to raising the remaining £1.5m, in money or pledges, by the summer of 2023, subject to the economy settling into its expected upwards trajectory.

WAYS IN WHICH YOU CAN HELP OUR PROJECT

Help us with sponsorship

There are several aspects of 'Station Clock' that lend themselves to corporate or individual sponsorship. Sponsors will be recognised and thanked on our website and will be named on or adjacent to the artwork itself.

(a) For voice recordings

The Covid lockdown halted all activity relating to voice recording. **As of Spring 2020, we had recorded 660 voices from our target of 1,092 and we will resume recordings at the Royal Birmingham Conservatoire in October and November, 2022.**

We are offering people the opportunity to support the project by having their voice recorded for £1000 which will then feature as part of the tonal blend for a particular hour on a specific day in the seven-day loop.

We have allocated 156 voice slots for sponsorship in this way, ie the final 24 hours recordings. These slots could be used by a company to record the voices of their employees, perhaps as a way of rewarding them for good service, and the company will be acknowledged at the conclusion of the project.

(b) For construction materials

'Station Clock' will require a wide range of materials and equipment including sound equipment, electronics, paving and metal inlays. We would be grateful for donations of any size towards the cost of these items, or for the items to be donated 'in kind'.

Help us raise funds

Fundraising is essential to help us with operational expenses as well as the construction and installation of 'Station Clock'.

Could you organise an event or raise funds for 'Station Clock'? We will offer support with publicity and awareness for the initiative, and would be delighted to discuss any ideas you may have, and will help to make them work.

Corporate charity list

Many companies prefer to work with one chosen charity in a given period. Employees are encouraged to put forward charities of their choice via a nomination process. The nominated charities are shortlisted by staff and all colleagues then have the opportunity to vote for the charity they want to support. Can you assist us by getting our project onto a list to be nominated as a corporate chosen charity?

As a community we will work together to deliver this fantastic project for the people of Birmingham.

Want to get involved

email domingabbap@gmail.com

Interested in Sponsorship

email ctaylorconsulting@btinternet.com

Want to find out more

visit www.birminghambigartproject.org.uk



Birmingham
**Big Art
Project**

birminghambigartproject.org.uk



Charity No. 1156251