Social

Mapping Four Art Commissions in Swale & Medway, North Kent

Introduction and Reflections on Mapping Four Art Commissions in Swale & Medway, North Kent

By Sophie Hope with Stefania Donini

This document provides a partial snapshot of Ideas Test's Out of the Ordinary Places commissions that took place in Strood, Isle of Grain, Sittingbourne and Iwade in Swale and Medway, North Kent, England in 2015–16. The purpose is not to evaluate the impact of the projects, or whether they succeed or fail in their aims and objectives. Rather it is to map the complexities of the processes involved in developing art projects in these particular places.

The information gathered here was generated during four half-day workshops in February 2016, each focusing on one of the art projects and involved artists, curators, producers, collaborators and participants who told their own stories of the beginnings, middles and ends of the process. Sophie Hope and Stefania Donini facilitated the workshops, mapping the process on a long piece of paper. The conversations were audio recorded, transcribed and edited to make the digests in this publication.

During the workshops, we encouraged honesty and diversity of opinion, acknowledging there were different interpretations and perspectives around the table. There were things that were left unsaid and project contributors not present at the table who would have brought alternative viewpoints. The editing process can also lead to simplifying the narrative in a way that misses some of the nuances and tones of voice that might reveal other sides of the story. The aim of the workshops and this document, however, is not to reach consensus about what happened but to try and retain some of the complexity and contradictions in working practices and experiences of participation. The result is a set of fragmentary narratives of a particular group of people, at a particular moment in time, reflecting on their experiences. We hope this glimpse into the world of these projects from different perspectives, alongside other documentation and traces of the work, will provide an insight into commissioning art in Swale and Medway that may be useful to those of you initiating, practicing and exploring something out of the ordinary.

This method of working stems from the Social Art Map, a resource that Sophie Hope developed with Emily Druiff at Peckham Platform, London, where they mapped five socially engaged art commissions in London. The resulting into eight locations in Swale and Medway to realise the

timelines were subsequently published as a way of providing windows into the different processes, hurdles, motivations and experiences of artists, curators, commissioners, locals, participants, and collaborators (see www.socialartmap.org.uk). This document uses this mapping method to develop four more timelines.

The Social Art Map process revealed the diversity of

approaches to making art happen in different contexts. There is no single way of commissioning, curating and carrying out socially engaged art, and nor could there be. With Ideas Test's OOTO Places commissions, this also became apparent. Producers Sam Trotman and Phoebe Davies wanted to explore different approaches for each of the projects: in Strood the community trusted in the programmers' instinct; in Sittingbourne a local Advisory Board selected an artist's proposal following a public meeting; in Grain the work was co-commissioned with a Kent based cultural organisation (Whitstable Biennale) and in Iwade they carried out a longer speculative research process before choosing the artist. A pantomime, series of public interventions, an exhibition in a barn and films were the culminations of months of meetings, workshops, walks and talks between curators, producers, artists and local people. While some artists had an idea of what they wanted to do before arriving, others found that the focus and methods emerged through listening and being in the place.

Ideas Test is an arts organisation set up to 'empower communities in Swale and Medway to live more creative lives' and 'increase opportunities for everyone to take part in the arts in ways they choose'. Ideas Test is supported by the Arts Council's Creative People and Places programme, a £37 million publicly funded investment into 21 places around England which have been identified by the Arts Council as areas where there is low adult participation in the arts, with the aim of increasing the likelihood of participation.

The overall timeframe of the OOTO Places programme was short, running from the end of summer 2014 to the end of 2015. Producers Sam and Phoebe were appointed in September 2014 by Ideas Test to undertake research

OOTO Places commissions. On 28 November 2014 there was a panel discussion made up of community catalysts, local arts organisations and representatives from the national art sector, which selected four of these places in which the commissions would happen. The next six months involved Sam and Phoebe doing a lot of groundwork, meeting people in the different places, identifying 'gate-keepers' and prepping the ground for the artists to start work. This involved informal conversations, many cups of tea and getting a sense of the existing arts activities and cultural infrastructure (or lack of it) in each place. During this research stage Sam and Phoebe asked questions including: Are there groups willing to engage? What kind of infrastructures are in place? The lack of infrastructure (e.g. communal public and commercial spaces and services) is not something an arts project can solve. Rather the projects happened through informal structures that could support them, such as Facebook groups, key networked individuals and existing community organisations. The projects also relied on chance encounters, such as finding a poster in a Chinese takeaway or an artist asking if they could hang a golden curtain in a shop doorway.

Artists were commissioned at different stages in 2015 and their projects ran until December 2015 and beyond. It is perhaps no surprise that two of the projects (in Grain and Iwade) spread well into 2016. The open, fluid process that many of the artists worked through, together with the time it takes to gain the trust of people locally, meant that in practice the process was more flexible. This fluidity of practices comes up against funding structures, accounting and auditing processes. Indeed, this short timeframe led to intense working practices and conversations being cut short. What felt like the beginning of a process in fact had to become the end, or at least officially. Funding aims for audience-building differed from the aims of the artists' practices which often focused on forging fewer, more specific, longer term relationships.

In a way, each of the projects interrogated the assumptions of what is meant by engagement and participation and how art can be understood differently and exist unexpectedly in everyday spaces. The places were approached with curiosity and sensitivity – not assuming no/low engagement, but that there are forms of cultural engagement that may be hidden and just not visible to the data gathering efforts of the funders in identifying areas of low engagement. Indeed, one of the artists remarked on how, despite Iwade being of supposedly low engagement, it is an inherently creative, social place. Artists were asking unusual questions, introducing surprising visual interruptions, exploring hidden histories and focusing on self-organised, unofficial activities rather than on the dominant narratives that people tell themselves or can

be told about the places they live. These are all ways of getting under the surface of a place and piqued the interest of neighbours and passers by. This is where something 'out of the ordinary' emerges. There is a commitment to try things out that otherwise might not happen, or be seen to happen.

But what does it mean for people to engage in unknown, uncertain and unpredictable experiences? If you are facing difficult life circumstances it might be harder to 'step into the dark', especially if this involves a lot of volunteer labour. For others, the drive to meet people and find out more about the place where they live might be a motivation to get involved. Not knowing what is going to happen next can be exhilarating, tiring and trying. These unpredictable encounters, if they are to be sustained (even in the short term) need 'holding' by commissioners, artists, producers, curators, facilitators, to avoid people retreating or giving up on the process. These acts of non-participation are also often beyond the control of anyone involved. Life intervenes.

These projects brought out the fact that there is nothing ordinary about a place. Each project pushed people to experience the places they live in and move through in different ways. Many questioned the legacy of these transient moments: What is left behind when the circus leaves town? What happens next and how do the relationships continue?

We hope these maps will offer insights and inspiration to explore and try out other ways of working that might tease out the extraordinary from the everyday to see what could happen next.

Sophie Hope Practice-based researcher, Lecturer in Film, Media and Cultural Studies Department, Birkbeck, University of London

Stefania Donini Research and workshop assistant

Thanks to all the contributors to the mapping workshops and to Phoebe Davies, Sam Trotman, Joanne Matthews and Stefania Donini for making this mapping process happen.

About Out of the Ordinary Places

Out of the Ordinary Places (OOTO Places) is an Ideas Test programme working in four areas of North Kent where commissioned artists created projects shaped by people and place. Developed to enable more people to get involved in the arts, four new projects took place in Iwade, Sittingbourne, Strood and the Isle of Grain. OOTO Places explores how local residents and artists can co-create new and experimental work that re-imagines and challenges perceptions of place and, in turn, raises wider social and political questions.

www.ootoplaces.co.uk

Phoebe Davies & Sam Trotman Programme producers

Hannah Standen Interim programme producer

Joanne Matthews Maternity cover producer and marketing co-ordinator

Tom Merrell Graphic design

Felicity Crawshaw Photography

During the project Phoebe Davies took a two-month sabbatical for a British Council Fellowship to Portland State University (USA) to work on the Art Social Practice MFA, during which time Hannah Standen took over her role. In December 2015 Sam Trotman went on maternity leave and Joanne Matthews

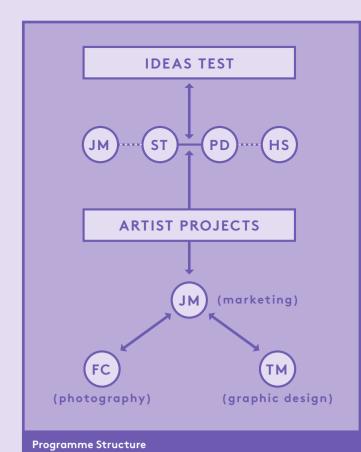
About Ideas Test

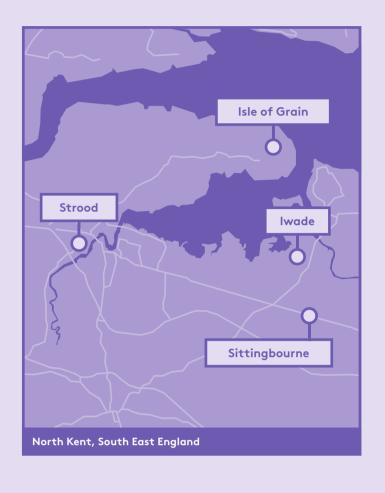
took on her role until March 2016.

Ideas Test is an arts organisation working hand-in-hand with communities in Swale and Medway empowering them to live more creative lives. Ideas Test uses arts and creativity to support people to develop new skills, feel better about themselves and their community, and make their area a more attractive place to live and work.

Ideas Test supports people who want to participate in the arts but need help to fulfil their ambitions – as both audience members and participants. They also work with community organisations, promoters and event organisers who want to make their local community a better place, as well as artists, creative professionals, and creative businesses with an interest in Swale and Medway who want to create great work in partnership with our communities.

www.ideastest.co.uk @ideastest www.facebook.com/ideastest











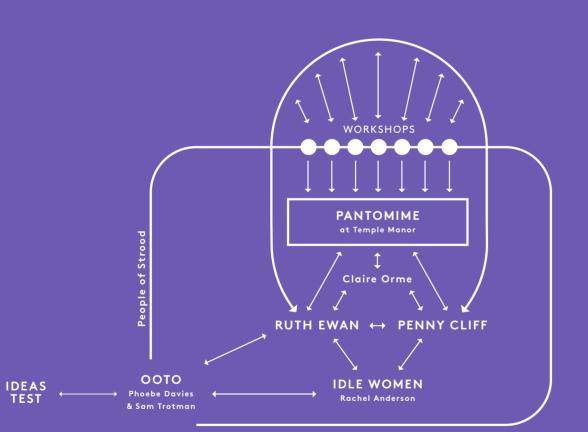






No Tail

April — December 2015 Strood By Ruth Ewan



Overview

Site-specific pantomime performance on the winter solstice in the 13th century building, Temple Manor. Co-written by artist The pantomime was co-created and performed by Strood resident working with and learning from a creative team with expertise in theatre performance, lighting, music, set and costume design, prop-making and puppetry. (Dom Coyote, Cis O'Boyle Bernd Fauler, James Frost and Rachel Anderson with research

Commissioner

Ideas Test - OOTO Places

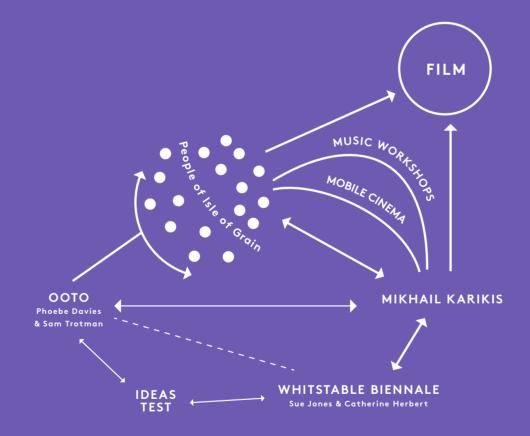
Mapped By:

Phoebe Davies OOTO Places progamme producer Claire Orme Project co-ordinator Project contributor, local resident, performer Donna Hazleton Project contributor, local resident, performer

Project contributor, local resident, props and costume

Ain't Got No Fear

July 2015 — June 2016 Isle of Grain By Mikhail Karikis



Mapped By:

Catherine Herbert

Sam Trotman & Phoebe Davies

OOTO Places progamme producers

Deputy director, Whitstable Biennale

Overview

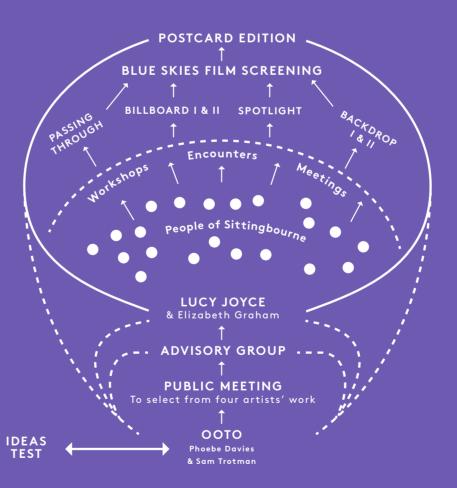
Project research and development, a series of workshops with groups of young people on the Isle of Grain, researching underground music and sub-cultures. A public event and film screening, including special footage filmed on Grain with local young people. The film, developed by artist Mikhail Karikis with local young people, will be shared on the Isle of Grain and at the Whitstable Biennale in 2016.

Commissioner

Ideas Test - OOTO Places www.ootoplaces.co.uk/places/isle-of-grain

Blue Skies

May — November 2015 Sittingbourne By Lucy Joyce



Overview

Series of public performances, events, happenings and public billboards created by Lucy Joyce in collaboration with local Sittingbourne's public spaces. The final film, Blue Skies, screened at the New Century Cinema, features footage, images and sound, including the conversations, workshops, performances and installations resulting from open workshops and research with local community groups. A set of limited edition postcards have also been given to the project participants

Commissioner

Ideas Test - OOTO Places www.ootoplaces.co.uk/places/sittingbourne

Mapped By:

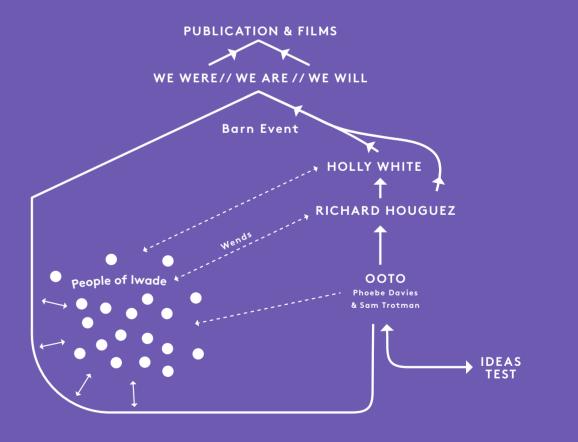
Sam Trotman & Phoebe Davies OOTO Places progamme producers Lucy Joyce Project collaborator, local resident

Project collaborator, Skillnet volunteer,

Project participants, Skillnet staff member

Wend Iwade

May 2015 — February 2016 By Richard Houguez



Overview

Guided walks, workshops, live events, a film series and a publication created by artists, musicians and archeologists. The work explores Iwade's changing identity, resulting from a research-based process led by artist Richard Houguez in collaboration with Holly White. Richard also collaborated candidate on UCL's Assembling Alternative Futures for Heritage programme, who developed a series of works responding to Iwade Wend Iwade included a series of walks with residents of Iwade, a programme of open workshops exploring 'deep future scenarios and public events with artists, musicians, archeologists and local community by housing developers Ward Homes.

Commissioner

Ideas Test - OOTO Places www.ootoplaces.co.uk/places/iwade

Mapped By:

Sam Trotman & Phoebe Davies OOTO Places progamme producers

Lead artist

James Hunt Project contributor, local resident chairman of the parish council

Project contributor, local resident, member of team that edits and distributes The Iwade Observer

Sandra Wilkinson

Project contributor, local resident

No Tail Ruth Ewan (RE) Penny Cliff (PC) SEP — DEC 2014 PD & ST: Meet with local JAN 2015 RE: Phoebe Davies and Sam groups and individuals. They ask: 'What/Where Trotman (PD & ST) contact to request meeting FEB 2015 RE: 'It took me a few months to process from Creative People and Places and I only did so halfway through the project, given MAR 2015 RE: 'Strood appealed to me as it wasn't an obvious place; PD & ST seemed genuinely open about possible forms of the work... I tend to work quite fluidly... there were no fixed agendas and they seemed very APR 2015 RE: 'I hadn't committed at that point, but I felt they trusted me – that's why MAY 2015 RE: Feels sense of trust in the I got the feeling I didn't want to do anything too "contemporary art"'. Has the idea of the pantomime in mind. Gets in contact with producer Rachel Anderson **(RA)** (idle women) JUN 2015 — JULY 15 RE: Take RA on board as project producer through idle women RA & RE: Bring together a creative team: Confirm workshop development structure AUG 2015 PC: Has experience as theatre a location such as Temple Manor could be really interesting as well as the time of the year, the winter solstice... it was an appealing idea, OCT — DEC 2015 RE & PC: Research workshops and write script. OCT 2015 RE: During the research process, Thomas's horse in Strood, which will inform the development of the script, co-written with PC. First workshops (led by RE & PC) with residents and invited experts. James Frost (puppeteer) and Geoff Doel (academic) begin PC: Runs open workshops every Saturday from October to December, exploring different aspects of local history and traditions and exercises in acting, prop-making, set building, ers plays. 'The location and the idea of the solstice are key to draw attention to the

NOV 2015 RE: Workshops very enjoyable, with people drifting in and out. 'I sat back and absorbed what people were saying building this PC: The script was a combination of what emerged from the workshops and the research

of leaving Strood behind again. I really hope

PD & ST: Plan project close and training

for Strood participants hosted at Ideas Test.

Support CO and RE in organising a closing

team party in Strood.

process. 'It was a large script and rehearsal time was not enough... it would have needed two weeks of solid rehearsal, it was a massive task for participants. Should have we been **DEC 2015 PC:** Despite the uncertainties

(i.e. participants having to step back from commitments), **PC** is confident that the We wouldn't have met any of these people. It has been absolutely fabulous and it would be great to see something carry on. It's so pantomime will happen: 'It was an absolute place, but it does happen. **RE:** One public rehearsal and one live site **FEB 2016 DH:** 'What's going to happen?

specific performance of *No Tail* on the winter solstice (22 Dec) at Temple Manor. Audience was predominantly local with some 'art' audiences. Everyone given a free copy of the No Tail programme. 'It would be an absolute waste if the energy built up along this was

FEB 2016 PC: 'In the process I was very This project was an experiment in what is possible, a transformative experience. It could brought Temple Manor back to life, full of be very exciting to take it further.'

By Ruth Ewan

April — December 2015

Strood

Donna Hazleton (DH)

Malcolm Hazleton (мн)

OCT 2015 DH: Sees the poster in a Chinese

laughter who just finished art college and

'As far as I was concerned, I had no time to get

MH: Initially gets involved to support with

hotography; to involve his kids and to meet

local people: 'the idea of community was quite

important'. 'The casting was uncanny. The story was really clever and really well writter It was a great process, really enjoyed meetin

everybody... Unexpected things? Me being

so is happy that something is happening here.

SM: Receives an email from Ideas Test

she has just finished a feature film job and

the painting about the horse was a surprise.

feeling of responsibility; likes the idea, wants to find out about the area and how the project could leave a legacy. 'The professional team

had a clear idea of what was going to happen;

especially when the script was being handed

carried along with the whole experience. How

do I juggle my ordinary life with this?... I wasn't

aware how much I was going to volunteer.'

DEC 2015 DH: 'I'm not an actress, I only

it grow... that was magical.'

wanted to do this because it was for Strood, it was born out of nothing, and that for me was

the magic... just seeing the script and watching

MH: 'It has developed relationships.

Strood specific and so much went into it.'

people are asked about Strood, they talk about

the industry that's gone... the whole enterprise

for us volunteering it was more unknown,

NOV 2015 DH: About to drop out due

in October about the workshops. At that point

is excited about getting involved in something

locally. She is from Rochester: 'It was really nice

MH: Perceived Strood as a 'cultural desert'

ould gain some experience for her CV.

Sophy Millington (SM)

Participants

Phoebe Davies (PD) Sam Trotman (ST)

> eronica Cordier (**VD**), Michael Dale (**MD**) PD & ST: Bring in photographer Feli

Ain't Got No Fear

Mikhail Karikis (мк)

APR 2015 MK: Sends portfolio to PD & ST

Aichael Dale (MD) Find traces of a recent fi

JULY MK: 'Some uncertainties were clea up; we decided to go ahead. It took a while

MK · Contacts a colleague who starts

sting him as a producer. They go back to

MK: Films at rave; 'Had conversation

boundaries and what we shouldn't film and

vas ok to film' Introduces himself as 'an arti

nterested in working with subcultures and in what they are self-organising... working with a

emporarily snut down. I became very

OCT 2015 MK: Meets producer and thr

of the organisers of the rave. Explains his

tention and makes them aware of the ob

out as we were moving closer thom, it didn't work out.' One of **MK's** it

but the rave organisers are no longer around due to other life situations and not many young people turn up. 'We also found that the public

people turn up. 'We also found that the public

28 NOV 2015 MK: Two day music workshop

ooys were "disturbing" (or so they though

what was going on, from outside the venu

yme food? They have food together star

dancing, rapping and beatboxing and becompart of the performance, film and screening

12 DEC 2015 MK: Mobile cinema screening

out) (The event was important to establish nov

nections.' Kids from the *Grain Remix*

village hall 'The young people start performin

nrocess and what is finished work

hide They start writing lyrics to a song and

they want to be. Notions of legacy (what do

are explored 'The filmed material will

FEB — JUN 2016 MK: Contin

Tourig people take MK

rom the point of view of toppowers

sshop come to the screening and bring

archival material from Grain in 1950s–1960s

g people] came to the workshop through

rawshaw (FC) to take portraits of lo PD & ST: Aware of Whitstable Rienn ion of working beyond Whitstable and the Biennale structure. **PD & ST** are kee

(Director Ideas Test) to discuss OOT(

APR 2015 PD & ST: Skype convers SJ about artists and approaches. Long-list f artists created. Snorthsting based on Working in Crain is soon as shallongin of the emitaria was the chility for the artis in an isolated location'.

ST: 'There is a history of Grain being

and artists' work. Some of the people we xamples of artworks. Local resident MD giv

who we would be a state of a way a comthat this is ok as long as they 'tidy un' PD & ST: Meet with SJ to discuss short vork with ex-mining communities in Do PD & ST: Skype conversation with M to discuss his way of working with pe

MAY — JUN 2015 ST: Introduce MK Places, the artist and Whitstable Bienn

JULY 2105 PD: Meets SF, SJ, Hann

mmitments over summer. Po nightights practice to fit within the program ss whether **MK** feels that his practice

PD & ST: Contract between Ideas Test and sing managed by Whitetable Diamale PD & ST: Inform local contacts that MK is starting the commission. 'We should have had more face-to-face communication in the handover to MK when he started working irectly with the community'

OCT 2015 PD: Meets with CH to discu

NOV 2015 MK: Artist

12 DEC 2015 MK's work screened in

JAN 2016 PD & ST: Reflect there could have been a stronger ongoing dialogue with MK and are showing of the world / world in presures PD & ST: Conversations with MK about th

Do you have plans? This is a story that cannot be told anywhere else. People from Strood **FEB 2016 PD:** Whitstable Biennale and Ideas **SM:** 'It would be good to do workshops test plan flow to maintain participant in schools and propose the play as part of the build up to the Biennale in Iune.

FEB — JUN 2016 PD & ST: OOTO Place

July 2015 — June 2016

Isle of Grain

Catherine Herbert (сн)

inding hid to shampion a grassmoots approx a areas with low engagement

EARLY 2013 CH: Becomes Deputy Dire nwards North Kent

2013 — 2014 CH: In contact with wit ianie Fuller (SF) (Director Ideas Tost CH articulated her interest in developing

(Director, Whitstable Blennale) abo Diames that OOTO Places could be approach co-commission with Whitstable Riennal

APR 2015 CH: SJ considers a longli CH: SJ contacts MK to find out if he

MAY — JUNE 2015 CH: SJ attends firs

Whitstable Biennale to produce MK project

CH: Supports MK and producer. MK

SEP 2015 CH: Contract signed between MK and WB. PD requests that all public programme dates and venues be defined by early September for print.

12 DEC 2015 CH: Whitstable Bid

supports showing of work in progress on Gra

showing at Whitstable Biennale 2016.

FEB — JUN 2016 CH: Whitstable

OCT 2015 CH: Freelance producer pulls of

bringing information gathered from the public neeting. The group discuss the proposals in context of the aims and objectives of the projec meeting the group select the artist. LJ's

> MAY — SEP 2015 PD & ST: Meet bi-weekly the "mega" curtain hung in the estate just of the high street.' Multiple community memb with EG and LJ to check in on workshops and preparation for artwork.

SEP 2015 PD & ST: Passing Through intervention happens 3 September. OOTO Places team advertise workshops and events

OCT — DEC 2015 ST: 'Hearing people's experiences was really key – it kept pushing

OCT 2015 PD & ST: Implement on-theground marketing. Distribute posters, flyers, brochures and online, led by Joanne Matthews (JM). Jack Ivory (JI) helps with promoting the event, speaking with lots of young people. Deciding the location for the events is a big part of the process. Event licenses hold up the operations so times are altered

for performances. The work is presented with writing from a range of people. '[Lucy's] conceptual writing was] not altered for an audience. For Spotligh Lucy's accompanying conceptual piece of writing was performed by Lewis and Jack, [who] enjoyed the complexities of the work.

PD & ST: Support project manager with PD & SI: Support project manager with production co-ordination and delivery.

NOV 2015 PD & ST: Support project JAN 2016 PD & ST: Receives postcard editions from LJ, co-ordinated by JM.

JAN — **FEB 2016** PD & ST: Begin to plan project close and 'moving forward' event for Sittingbourne participants at No 34 PD & ST: Continue to circulate the *Blue*

Skies film for screening at various venues.

May – November 2015

Sittingbourne By Lucy Joyce

Jack Ivory (JI) Gerard Norton (GN) Participants

> FEB 2015 GN: Meets Phoebe Davies and Sam Trotman (PD & ST) at Pulse Cafe **GN** is asked to sit on the Advisory Board.

> > JUN 2015 GN: An image of Lucy Joyce's (LJ) work is published in the Pulse Cafe magazine

JUL — AUG 2015 GN: Takes part

SEP 2015 JI: Worksat Forsters, a shop

on the high street, and meets LJ and Elizabeth

asking questions about it'. JI explains to people

ions with customers ... quite a lot

of the older generations said it was a nice idea.

her trolley with part of the golden curtain.

OCT — DEC 2015 JI: Describes himself

as 'not an arty person, but maybe there

OCT 2015 JI: Describes Spotlight as a

of people gathered in the high street – mix reactions with people stopping, looking

confused'. JI reads out (performs) letter to the

NOV 2015 JI: Helps support the *Backdrop*

GN: Takes part in all events and really

want to find out what was happening and who

would clean up the street after the cannons

DEC 2015 JI: 'Some people involved the projects have never met before; this project brought them together as a celebration.'

audience live to over 20 local residents with his

GN: Rosemary (GN's girlfriend) decorates

about the art project: 'I told them about

Despite finding it 'weird': 'It sounds into something fun to do ... it made a lot of

APR 2015 LJ: Visits Sittingbourne twice APR 2015 GN: Attends the public meeting and meets advisory team. 'Returning to things is really important for my practice... and an opportunity to test things out; specifically given ny interest in working outside of gallery spaces, ny audience being passers-by.'

MAR 2015 Studio meeting with Phoebe

Davies and Sam Trotman (PD & ST).

Blue Skies

Lucy Joyce (LJ)

Phoebe Davies (PD)

Sam Trotman (ST)

Programme Producers

JAN 2015 PD & ST: Initial meetings with local groups (including Phoenix House, Pulse Cafe, Skillnet, SFM Radio, Diversity House,

Swale CVS), young people, and communit

PD & ST: Host a stall in the Forum Shopping

in Sittingbourne?' There are a variety of places

highlighted, people talk about the high street

both in positive and negative light; seems to

FEB 2015 PD & ST: Bring together variou groups and individuals to form an Advisory

Group, between 6–10 members, diverse in

terms of age, race, diversity, background. After

discussing various types of contemporary work

the group decide they want to see proposals

MAR 2015 PD & ST: Studio visits with artists.

engaged contemporary practice to the Advisory Group. People start getting excited about the

of four artists (Lucy Joyce, Evan Ifekoya, Bhabak

Hashemi-Nezhad and Wayward Plants). Artists

are given a pack of research information from

April in the form of a public meeting at UK

Paper; 60–70 people attend. The artists are not

present, there is a station for each of the their

are members of the Advisory Group respon

discuss the artwork. Mix of different opinions

and who they are for. Following day, the Advisory Group meet

to the public and facilitating conv

PD & ST's findings. Each artist is paid to develop

ST & PD: Show examples of socially

APR 2015 PD & ST: Propose a shortlist

gathering opinions on Sittingbourne,

OOTO Places

LJ: Pays attention to the language used ising a backdrop blue sky as a main feature LJ: Remembers getting a call from PD & ST I didn't think my work was going to be picked.'

MAY 2015 Starts work on the project

JUN 2015 LJ: Local primary school reflect circles of light onto buildings to the school's workshop. **LJ** unable to secure

JUL — AUG 2015 LJ: Pulse Cafe workshops, live radio interviews with SFM and EG & LJ: Plan to use Ideas Test's space No.34 as an active workshop space and hub howeve

SEP 2015 LJ: Assisted by Helen Turner (HT) 'Arriving to see the curtains put up was a very teracted with the curtains and offered help

to hang curtains. LJ: Meets with EG lighting technician to test using stage spotlighting. Develops

billboard artwork. LJ: Does interview for SFM Radio with EG. OCT — DEC 2015 EG: Collects Hopes and

thes from local residents for Backdrop II.

is an inner artist inside me'; After meeting LJ on the occasion of the curtain intervention **OCT 2015 LJ:** Spotlight performed at South Avenue Primary School. LJ wrote a letter to the nudience: 'I thought about the idea to explain where the work was coming from... interesting to try out new ways of communicating and it was presented by local teenagers Jack

LJ: Backdrop I open public workshop at Phoenix House. Backdrop II open public workshop at Pulse Cafe. Billboard I, ntal moment' goes live on Station

NOV 2015 JL: Billboard II, 'I've started

in garden of residential house. local community. Text vinyl installed on shop windows of the high street and a collection of these which are also read out on SFM radio oncepts by LJ and invited writers is made available for people to take away from

Backdrop I, installation of blue flags

romoting forthcoming screening of the film. **LJ:** Blue Skies film screening at the local cinema. 'New faces are in the audience.

pack to all project participants.

JAN — FEB 2016 LJ: 'I've never been JAN — FEB 2016 GN: Pulse Cafe continue so ambitious and never will be again - you can't to develop its arts programme and to show make everything happen... I don't think it's ended – lots of things I would continus.' LJ feels responsibility as an artist. It's not just about

creating work and leaving, 'it was about creating ersation' and continuing. LJ is writing a painting... it is about learning about different a funding application to do a permanent ways of life. You look at things from different sculpture in Sittingbourne - 'a sort of landmark'. perspectives.'

JAN 2016 LJ: Sends limited edition postcard

JAN 2016 JI & GN: Receive postcard editions

Wend Iwade

By Richard Houguez

May 2015 — February 2016

Richard Houguez (RH) Phoebe Davies (PD) Sam Trotman (ST)

Holly White (нw) SEP 2014 PD & ST: Online research, p

a thinking about the groups present in iw

MAY 2015 RH: Visit to Iwade with

and they talk about the orchard, key figur

from old Iwade, the farming community, the brickworks and new housing. At this sta

ess. rather than a set of outcomes.

that there is a local group who 'beat the bour

in Iwade, one with the drama club and another with **RH**, which involved camping overnight

RH & HW: Meet archeologist Kyle Lee

Crossett (KLC) and start to develop ideas

AUG 2015 RH: Starts to develop id

already happens and what also could happ Track as a strong presence of the monthly print neweletter Decidents talk MAR 2015 RH: Accepts the commission begins to spend time doing research on

oub and present examples of socially enga shape of an off-site project 'working with th

at the analogy material culture and ac film-making, 'but Richard was still figu Crawshaw (FC) (project photographer), wall ST & PD: 'How can we work with what is JUN 2015 RH: First site visit, visiting loca ady happening in Iwade? How can we brin all at test that could work here: How do we be

We are interested to use the landscape and develop a transient approach.'

ST & PD: After a few meetings with the parish council, PD & ST decide it's the right time for these conversations to be happening. 22 JUN 2015 RH: Meets James Hunt with an artist, so that the ideas can be shared

r atou? Thoro aran't atmost and all artist

ST & PD: Conversations with member of the community about the purpose of e funding, opening up dialogue about w n expectations between community of oducers. 'Maybe an artist can use the

ST & PD: Due to the recurring themes sk of 'mis-representation of a comme online. ST approaches Richard Housez (R witation for people to take me on wall to talk about the commission, 'because of h

to advertise the event and distribute OOT

PD & ST: Wend Iwade walks take place

25 OCT 2015 ST: We Were// We Are// We Will

nd conversations, however it also felt like

DEC 2015 — JAN 2016 PD: Bro

FEB 2016 PD & ST: Work on project clos

great middle point to start something.' Peop cited to see new ways of using the barn.

AUG 2015 PD & ST: Print deadline for t **HW:** Commissions three flags to be made

SEP 2015 RH: Does nine walks unt nid-October. During the walks he asks abou people's perception of permissions. He is al speek shout the wheelesses and the language use RH: Begins to use the Iwade Barn, an old AUG — OCT 2015 ST: Simone Kenyon (SK)

had to renovate and give to the community RH approaches KLC to write a creative and historical text. Linking the barn to the box the develop a paraticular to the heng old Iwade, new Iwade and future Iwade. **RH**

RH & HW: Preparation in build up to the

25 OCT 2015 RH & HW: We Were// We Are e Will event in the Iwade Barn, celebrating have in a development to the least comment Includes video works, posteards, audio-work fruit smoothie bar, history of mapping an how we understand a sense of place. The barn was a public outcome but the project could've gone on for longer; it felt like a beginning.

DEC 2015 — JAN 2016 RH & HW: ether films, webpages and publication

allocated at this point. However I'd like to go on more walks – with the farm shop owner and A final publication about the gravitation e sories of videos is put online

ames Hunt (JH) Rynn Kemp (RK) andra Wilkinson (sw) articipants

Davies (PD & ST).

8 OCT 2014 JH: Invites PD & ST to attended

neeting via Facebook. Reactions at the meeti utcome should be and what art is **RK:** Was present at the parish mee

I start with?' 'It was very onen and broad at th

what the project outcomes will be, both in brought in yet. **RK & JH** and other resider have portrait photographs taken by Felici Crawshaw **(FC)** in locations in Iwade.

rest do it, see where it coes? Some legal s received an ideas Test Small Experi

AUG 2015 JH: 'We didn't want the proj to forget the history of "old Iwade", we wanted it to show that it's not just a modern housing development, there's more to it, and to find

RK: Was the first to go on a wend with **RH** nev walked from Moat Farm Cottages silence and giving time and space to co an archaeologist working on excavating a henge events of the day; Rich out something deeper than that. Holding t notion as a sort of third evaluation at

Goes on wend with RH, first taking his

25 OCT 2015 JH: Helps support the barn ent, through advertising and assisting lead-time we needed more time to adver part before, also some people from Londo Some people were not sure if they could ta part, asking: 'Is this for residents?' **RK:** The barn event 'generated a KK. The barn event generated an appetit **SW:** Takes part in writing lyrics for the following

it feels like people want to do more.'

'It was surprising... I don't think the villa has appreciated there was something arty

FEB 2016 JH: The barn event felt like the start of something. Maybe screening the vid will pull it together for the wider resident

aintings at the National Gallery, but wi RK• In discussion with RH and OOT

FEB 2016 RH: 'The budget has been fully

appened at the barn would possibly be se Places about distributing excerpts from RH's