

A photograph of a public square, likely in London, featuring a large lawn with many pigeons. In the background, there is a modern building with a glass facade and a walkway with people. The word "Publicity" is overlaid in large white letters.

# Publicity

MA Three-Dimensional Design  
Stage 3 Evidence Of Practice  
01.09.2011

Anne-Elizabeth Orton

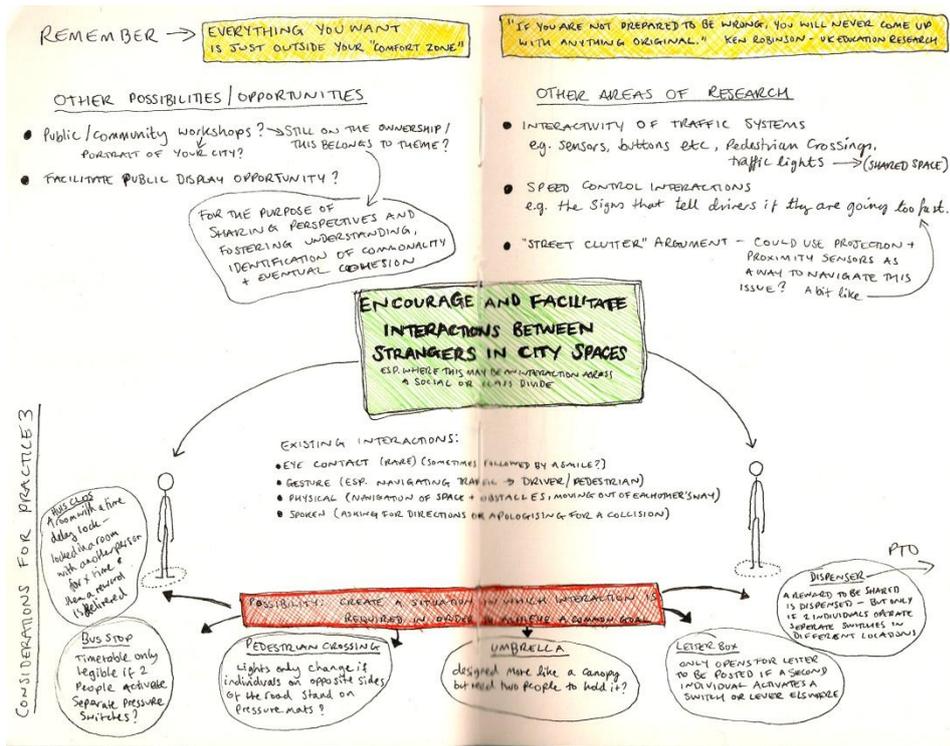
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### Additional Physical Materials Include:

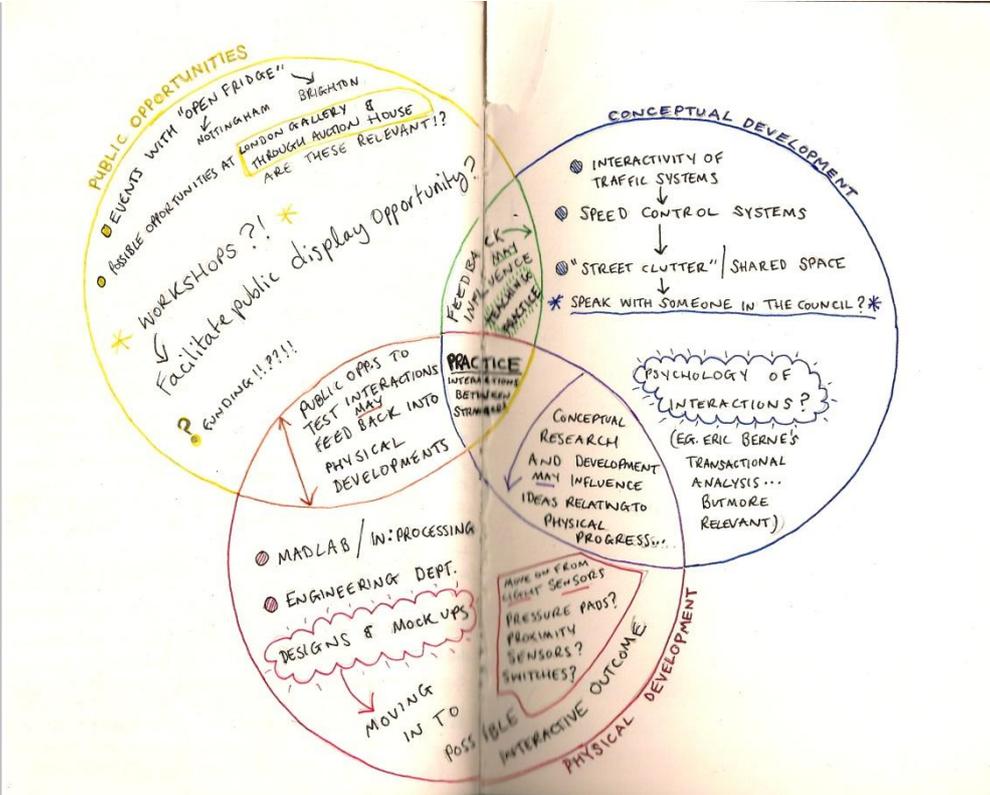
- 2 x A4 Sketchbooks
- Arduino board with proof of concept circuit
- Laser Etched Boards for *I Remember* and *This Place Is* workshops
- Printed brochures for Hulme History Society and Venture Arts workshops
- *Talk To Me* badges, T-shirt, volunteer feedback books
- Hangzhou visit sketchbooks

# Planning



This mind map was the first visualisation of possible directions to take at the start of Stage 3. It aimed to clarify key points, record potential areas of development and, perhaps most importantly, serve as a reminder of the main aim of the body of work: **encouraging and facilitating interactions between strangers in city spaces.** Though many of the ideas on it were never pursued in depth, it formed a useful 'snapshot' of the starting point.

Similarly produced early in Stage 3, this Venn Diagram style visualisation was an attempt to understand how the three distinctly separate areas of my practice came together, as well as where different projects or ideas might fit in relation to one another in terms of informing and developing outcomes.



Stage 3 Final Planning

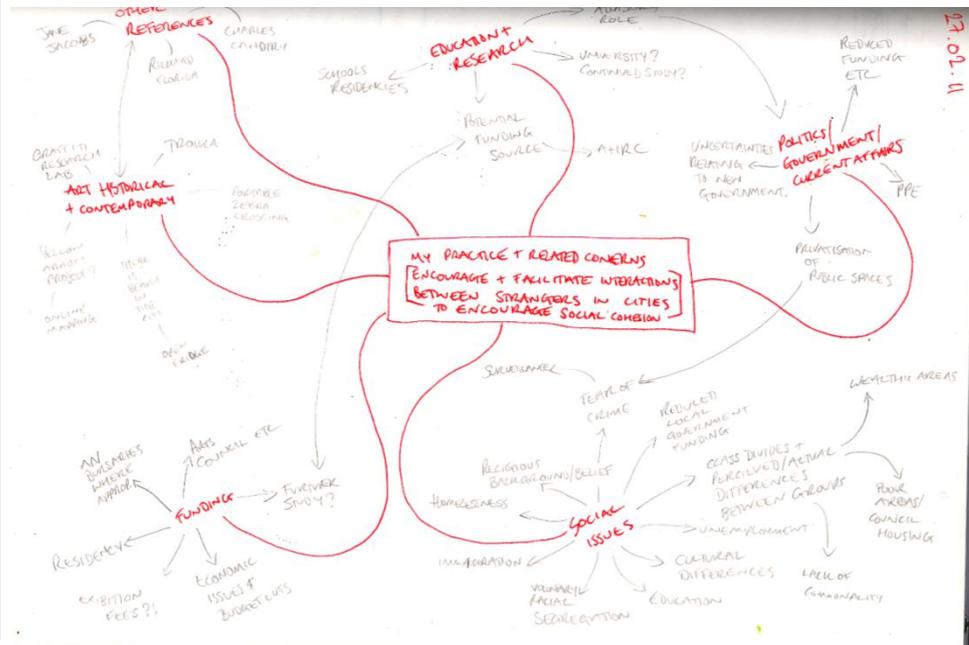
| DATES                                       | Conceptual Development                                   | Practical Development  | Public Opportunities   | Workshop Opportunities  | Other  |
|---|--|--|--|---|--|
| 1 <sup>st</sup> - 2 <sup>nd</sup> July      | Review Scope - sketch                                    | ORDER AGENCY<br>Get Scheme and pay for CAD Suite and software (2000) | Develop idea to design<br>Contact Zan re regarding show of 100 work items and start CAD Suite  | 1000 Meeting - 16/06/11   | Participate in Design on the Paper Tourist                             |
| 1 <sup>st</sup> - 2 <sup>nd</sup> July      | Reading  | CAD Suite booked - more 1 member booked                              | Don't introduce public meetings<br>Solutions for T&L, 10m and T&L?   | Contact Zan re venue - if it nearby   | Plan and begin building new website                                    |
| 10 <sup>th</sup> - 12 <sup>th</sup> July    | Reading  |  | Order extra display for the show<br>Zan Centre - Nicola - discuss exhibiting work/programme  | Contact Zan re venue<br>Venue Area - Kilmartin - discuss possible workshop location<br>CITRE OCCURRENCE | Plan Learning Record<br>Continue working on new website                |
| 20 <sup>th</sup> July - 4 <sup>th</sup> Aug | Reading  |  | Order extra display for the show<br>Zan Centre - Nicola - discuss exhibiting work/programme  | Home History Society Workshop 01/08/11  | EMMA2 workshop - 02/08/11, Zan show<br>Continue working on new website |
| 8 <sup>th</sup> - 14 <sup>th</sup> Aug      | Reading - Helen Cook - Furniture                         | Meeting/Planning work for hanging in Zan                             | 1000 appropriate (new website)<br>Kilmartin (afternoon/evening) - Zan show<br>Zan promotion?   | Order 1000 items up (difficult to transport)<br>Zan promotion?  | Write up (good practice)   |
| 15 <sup>th</sup> - 21 <sup>st</sup> Aug     | Reading  | Order 1000 items for Zan show  | Begin investigating options for website area after<br>Ready to make for follow up show<br>Home T&L to 10m - plan appropriate next steps<br>Zan brochure pages for Zan show | Zan show - hanging up and hanging, etc<br>Zan promotion   | Continue Learning Record<br>Andrew Robb - Warning feedback             |
| 22 <sup>nd</sup> - 28 <sup>th</sup> Aug     | Contact Tom Deane and Graham City Lib re questions       | Meeting on basis for website area - get Andy to draw (see below)     | Review Finance etc, make appropriate next steps<br>Contact CITRE about 7 <sup>th</sup> June<br>Pick up 1000 Displays<br>Investigate options Agriculture Amenity            | Plan implementation in Talking Time<br>Difficult to transport   | Check<br>Continue Learning Record (Action etc if possible)             |
| 29 <sup>th</sup> Aug - 3 <sup>rd</sup> Sept | Reading  |  |  |   | Writing New City   |
| 4 <sup>th</sup> - 10 <sup>th</sup> Sept     | Reading  | Work up basis from sketch  | Zan show opening   |   | Writing New<br><b>Good news</b>  |
| 11 <sup>th</sup> - 17 <sup>th</sup> Sept    | Contact Tom Deane<br>Contact Andy (Design & Regulation?) | PRODUCTION OF PROJECT-BASED OBJECTS AS APPROPRIATE                   | Meeting - website area<br>Determine 1000 show program<br>Get photos from Zan show  | Website Area Workshop - July 11 <sup>th</sup><br>Website Area Program                                   | Write up   |
| 18 <sup>th</sup> - 24 <sup>th</sup> Sept    | Reading  |  | Appropriateness of website area show - get photos on website   |   | Write up<br>Continue Learning Record<br>Tutor                          |
| 25 <sup>th</sup> - 27 <sup>th</sup> Sept    | Reading  |  | Website Area show up   |   | Writing  |
| 28 <sup>th</sup> Sept                       | Reading  |  |  |   | Writing  |
| 1 <sup>st</sup> - 7 <sup>th</sup> August    |  | WRITING/DRAFTING LEARNING RECORD ETC                                 |  |   |  |
| 8 <sup>th</sup> - 14 <sup>th</sup> August   |  |  |  |   | Writing Tutorial   |
| 15 <sup>th</sup> - 21 <sup>st</sup> August  |  |  |  |   | Second Draft Learning Record   |
| 22 <sup>nd</sup> - 28 <sup>th</sup> August  |  |  |  |   |  |
| WB 29 August                                | <b>Submission</b><br>Plan Presentation etc               | <b>Submission</b><br>Plan Presentation etc                           | <b>Submission</b><br>Plan Presentation etc   | <b>Submission</b><br>Plan Presentation etc  | <b>Submission</b><br>Plan Presentation etc                             |

This image represents the final page of a planning document that I devised and used throughout Stage 3 to manage workloads and ensure that deadlines were met across co-existent projects.

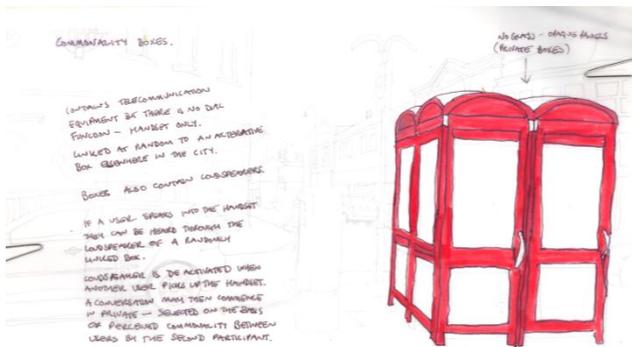
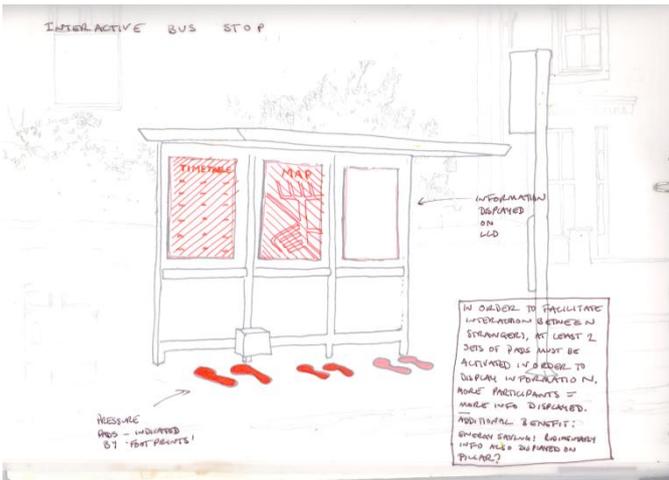
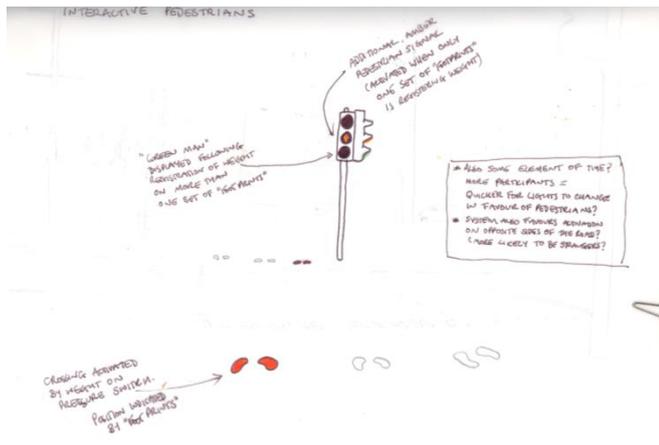
Working prints of the update for each week can be found in the A4 sketchbooks submitted with this document.

This diagram attempted to understand where my investigations fitted into a broader social, creative and academic context.

A clearer version can be found in the first of two A4 sketchbooks submitted with this document.



# Concept drawings



These drawings visualise a response to the second point of intended research on the Stage 3 Learning Agreement. They sought to consider ways in which modifications could be made to existing street furniture that would require individuals (often strangers) to interact in order for them to function. It was planned that these would primarily operate using pressure pads (indicated by foot/hand prints) to activate lights or screens. The third image represents a concept in which telephone boxes are employed to share secrets on an anonymous basis and recognise commonality with strangers.

The work was not pursued beyond this stage as without considerable funding and/or an established partner it would be very difficult to realise these effectively. It was also recognised that these would never be feasibly introduced to a working street environment and would only ever exist as art projects or installations.

They have not, however, been completely discarded, rather placed on a 'back burner' for possible future development. Realistically, they would need to be pursued as collaborations with others with more developed technical skills than myself.

A clearer (original) version of these drawings can be found in the first of two A4 sketchbooks submitted with this document and details of a proof of concept circuit follow. The circuit functioned by allowing only one (the red) of two coloured LEDs to be lit when either one of two push-buttons were activated. When both are activated together (symbolising two pedestrians co-operating) the red LED goes off and a green LED is illuminated instead.

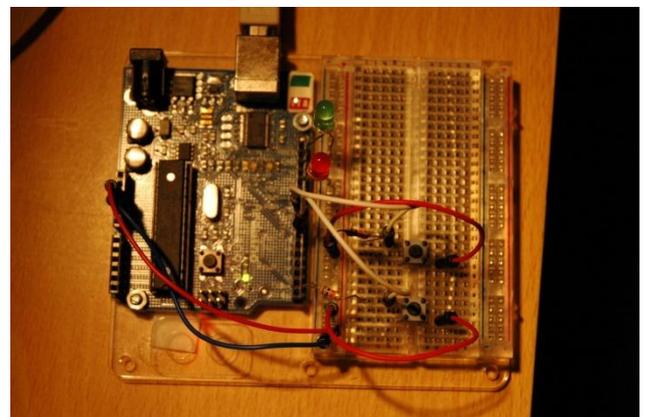
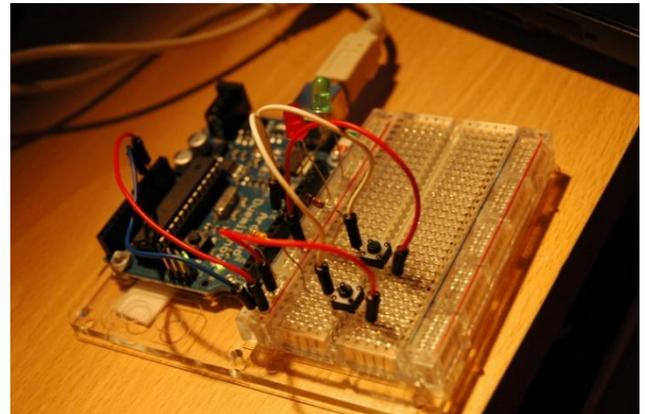
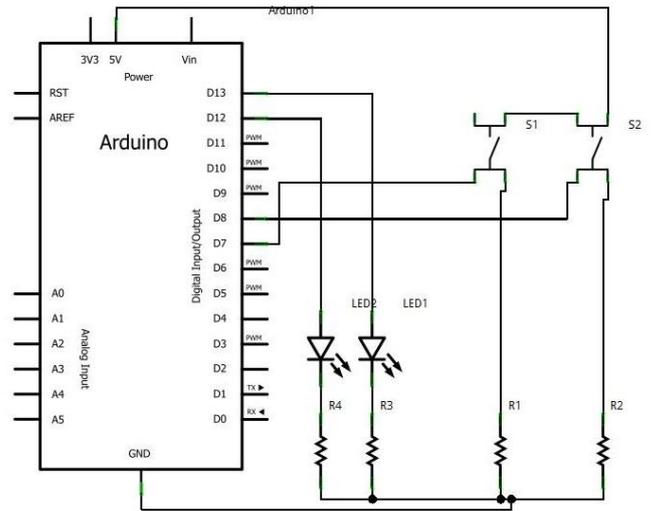
The photographs of the circuit on the next page are accompanied by a brief evaluation of the use of Arduino technology in my practice since Stage 1.

# Arduino Development

## Reflection on use of Arduino Technology and Processing language in Practice

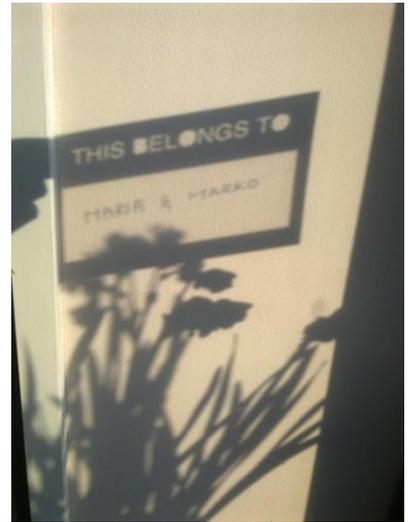
06.04.11

- Has been time consuming to learn the skills.
- Has been effective in achieving some, limited, interactivity
- Level of interactivity achieved has been largely driven by my limited technical understanding
- Has been affected by my limited contacts and the level of support I have been able to secure
- While interactive outcome may represent a good level of achievement on a personal level within my practice, in the broader context of contemporary applications of this and similar technology the achievement is really not that outstanding.
- Whilst it may be recognised that not technical achievement alone but also the application of said technology is an important factor in the success and impact of a product or outcome, in this instance the application has not been very thoroughly developed.
- It can be assessed to have become a bit of a 'dead end' in current practice, or at least an area to put firmly on the back-burner while other areas (physical objects) are pursued.



## This Belongs To

*This Belongs To* was conceived and initiated in Stage 1 as a simple method by which individuals might make temporary interventions in urban landscapes to 'claim' spaces without leaving a permanent trace or preventing others from also recognising ownership. The original used a piece of laser cut card and a sheet of acetate, however this was amended in order to participate in an existing project run by Open Fridge and was developed into a much smaller, magnetic version. This contribution was successful in generating additional contributions for the project (see below) however there have also been further contributions using the card version. This project has received very positive public feedback but would benefit from much more publicity in order to become successful.



# Talk to Me

*Talk To Me* was developed with public transport in mind, following observations that communication between passengers is rare. During a trip with Maria Mylona (Photography MA) to generate images for use in promoting the project, I began talking to a group of charity fundraisers who were interested in the project and keen to participate. These photographs record their responses to the badges and some of the subsequent interactions that occurred as a result. *More images and reflective notes may be found in the first A4 sketchbook submitted with this document.*



# Talk to Me

To continue research into the potential application of the *Talk To Me* badges, I secured the participation of two volunteers who agreed to wear the badges in various social situations for up to two weeks and record any interactions that occurred in a diary. One participant used a badge stating 'Talk To Me, I Like Chatting With Strangers' while the other had an interactive version which allows the wearer to advertise a topic they would like to discuss. Broadly speaking it appears the second design is most successful as it promotes variety, allows an element of control by the wearer and gives potential conversants a starting point for commonality. It may be concluded that the badges can stimulate interaction in some circumstances but as they are only likely to be worn by those who may be more inclined to this kind of interaction already, their value in real terms is somewhat limited.

*Full notes made by participants may be found in the two A5 sketchbooks submitted with this document.*

*Details of documents sent out to participants may be found in the first A4 sketchbook submitted with this document, while reflective notes on each participant's feedback may be found in the first and second.*



# Fancy a Pint?

|   |  |  |  |  |  |  |  |
|---|--|--|--|--|--|--|--|
| <h2 style="margin: 0;">Fancy a Pint?</h2> <p style="margin: 0;">Let's meet up!</p>  |  |  |  |  |  |  |  |
| <small>You will have recently received a small card and magnet in your letterbox...<br/>         Complete the magnetic form and leave it on this board if you would like to join in, or visit <a href="http://www.glittermouse.co.uk">www.glittermouse.co.uk</a> for more information about this project.</small> |  |  |  |  |  |  |  |
|   |  |  |  |  |  |  |  |
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|   |  |  |  |  |  |  |  |

Name: \_\_\_\_\_

Preferred contact details: (email, phone etc)  
 \_\_\_\_\_  
 \_\_\_\_\_

Best times to catch me: (please circle)  
 M T W T F S S From: \_\_\_\_\_ To: \_\_\_\_\_

Interests/Stuff I might like to chat about:  
 Sports - Politics - Fashion - Food - Music - Film TV - Technology  
 Reading - Arts - Pets - Gaming - DIY - Celebrities - Environment  
 Sciences - Travel - The Economy - Local Issues - Culture - Family

Other: \_\_\_\_\_

*Fancy a Pint?* was directly inspired by Candy Chang's *Neighbourhood Doorknob Hanger*. Designed to be situated in a communal area of an apartment block, the *Fancy a Pint?* Poster serves as the hub via which contact is made. This project specifically utilises a physical location as an alternative to the increasing use of online social networking which allows global relations to be formed effortlessly but does very little to encourage local interaction. Residents will receive an invitation to participate through their mail box. This will explain the project and provide them with a small magnet which they may use to supply their name and preferred contact details, an appropriate time to make contact and some suggestions of interests that may be used as a starting point for commonality. A location is still needed for the full realisation of this project. *More details can be found in the proposal document on page 25 and 26.*

Fancy a Pint?

Aside from being a generally gregarious person, I have also devised this project as part of a project relating to a Master's Degree looking at public interaction.

Please join in if you can!

Hi,

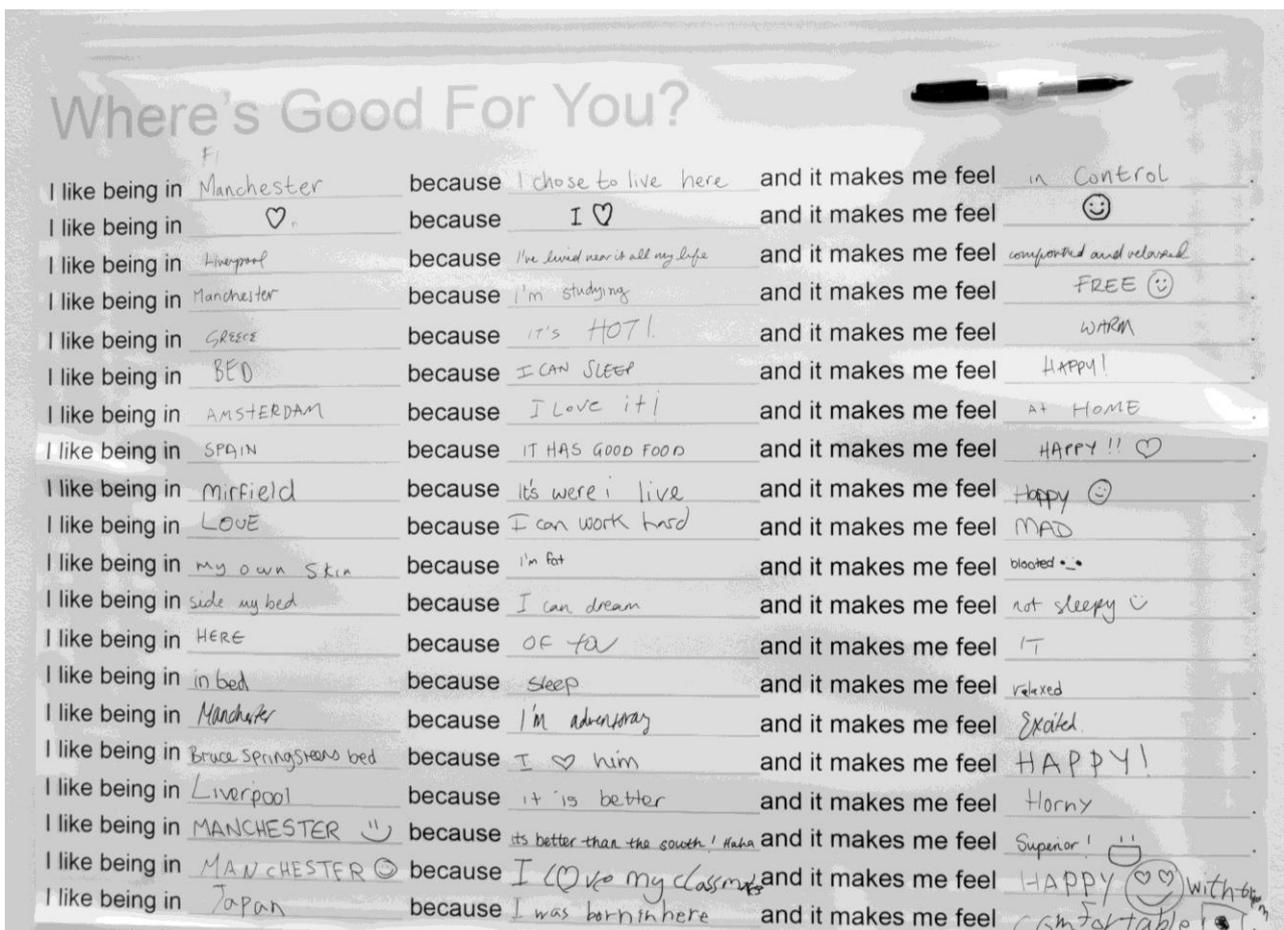
You may be wondering what the big poster in the foyer is all about... I recently realised that I sit in my flat most nights chatting to people on the other side of the world on MSN or Facebook, but that I don't know any of you guys; the people who live only meters from me... I'm also interested in how it might be possible to develop positive relationships between strangers in cities, so I'm combining these ideas to see how many of you would like to meet up for a chat? Just fill in this little magnet and stick it on the board in the hall. I'll be in touch, but of course you may also like to meet up with anyone else who fancies a pint too!

Hope to hear from you soon,

Annabeth  
(Apt 51)

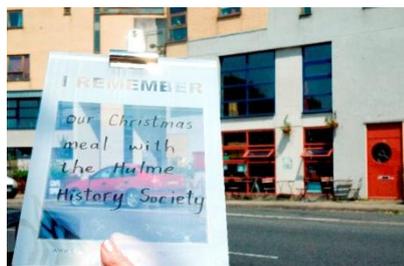
# Where's Good For You?

*Where's Good For You?* was a brief project inspired by Illegal Art's *Incomplete* and Candy Chang's *Before I Die*. Employing an incomplete sentence to encourage interaction by passers-by, I deliberately worded it to encourage consideration of place and a sharing of the reasons behind our personal connections with an area. It was devised for participation in the AA2A final exhibition at MMU, which I was invited to exhibit in due to my role as student rep for the scheme. As I was only invited to participate a few days before the opening I was not able to generate anything more substantial – ideally, I should have liked to make the poster as a reusable board such as chalk or dry wipe in order for it to be used by more people, however, the permanent nature of the contributions was in some ways appropriate in this case as I was not able to be present throughout the week to photograph them and many would have been lost if an erasable method had been used. On reflection, whilst this was a good opportunity to test a new idea, this represents the seed of a larger project which would benefit from being in a more public location. I believe this would have been especially well received in the days immediately following the events of 6<sup>th</sup> – 9<sup>th</sup> August 2011 and has common elements with the 'Wall of Love' which was initiated on Rye Lane in Peckham, London, by a local theatre company. This was very well responded to by the local community who used it as a tool for sharing positive reflections on the area and has since made national news.



# I Remember

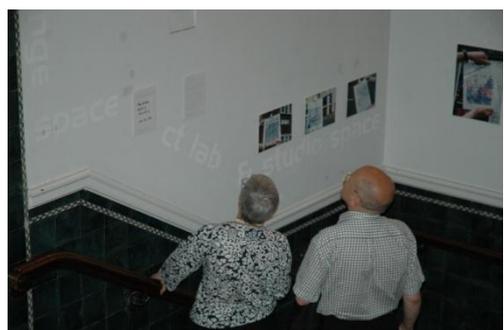
*I Remember* was a principal project in Stage Three and was developed from *This Belongs To* following reflection on research into compulsory relocation experienced by residents of Salford and as discussed in a meeting with Lawrence Cassidy of Streetsmuseum. Using a laser-etched acrylic board as a tool to inspire interaction with environment and other members of the group, the Hulme History Society participated in the workshop in June 2011. Very positive feedback was received by the group and I have been invited to take the boards back in September to use in discussing members photographs of the area. More details can be found in the proposal on page 21 and 22 with participant feedback recorded in the first of the two A4 sketchbooks submitted with this document.



# I Remember

An important part of the *I Remember* project was the opportunity for participants to view the photographs of their contributions. This was realised in an exhibition of prints at the Zion Arts Centre in Hulme and the publication of a booklet containing the images that was distributed to participants. The images below show the members of the group seeing the images for the first time and discussing the content. This was a positive meeting and generated new conversations about the places visited during the workshop as well as performing the important role of making the material available to members who had not previously been able to participate due to mobility issues. They also enjoyed seeing the images and enjoyed the new conversations.

*Notes on this meeting can be found in the second of two A4 sketchbooks submitted with this document.*



# This Place Is

*This Place Is* followed the same format as *I Remember* but being generated for a younger group of participants who have spent less time in the area, it was decided after discussion with staff at Venture Arts that a phrase to encourage reflection on current perceptions would be more appropriate. It was run for members of the Venture Arts photography group (for adults with learning disabilities), also in Hulme, and visited many of the same locations. Though this was more by luck than judgement, it provided an interesting opportunity to portray Hulme from alternative viewpoints.



## This Place Is

Following the same format as the *I Remember* workshop, viewing the contributions was an important part of the process for the participants. They were also presented with a brochure of their photographs and visited a display of the work in the Holden Café Gallery at MMU. Though it has been more challenging to obtain specific feedback from this group due to different levels of understanding, it has been clear through observation and some verbal feedback that the participants enjoyed the sessions. Discussion with staff and carers who were also present indicate that they considered the workshop to be of value to the participants and they are supportive of plans to organise a joint exhibition of *I Remember* and *This Place Is* photographs.



# Public Warming



Public Warming was a slightly tangential project in that it looked not so much at facilitating interactions as at the existing visual language and control mechanisms of environmental texts which seek to affect public behaviours. This was stimulated by a reflection on some of the starting points of Stage One, as well as observations of the use of public information signs that I encountered during a visit to Hangzhou in China.

Four signs were designed, three of which suggested environmental interactions and one of which referenced crime figures to discuss fear of crime. These were posted online with a brief feedback survey to gather responses. Following analysis of this feedback it was decided to discontinue the project as the responses did not indicate that the signs had a positive effect on individual attitudes to the environment.

It was concluded that individual relationships with urban space are too complex for a 'one size fits all' approach to be successful and for this reason, projects which directly facilitate some element of interaction have been more successful.

*Full details of comments gathered and an analysis of these including percentages of positive to negative feedback can be found in the second of two A4 sketchbooks submitted with this document.*

## Background to the Visit

Hangzhou is the capital city of the Zhejiang province of Eastern China, situated just South of Shanghai. In March 2011, I had the opportunity to visit as a lecturer for Tameside College, who, with Doncaster College, is engaged in delivering a module to Chinese universities and vocational colleges as part of the Prime Minister's Initiative for International Education (PMI). Funded by the British Council, the project aims to demonstrate how British approaches to the delivery of creative courses may be considered a commodity which, in the future, Chinese institutions may value highly enough to pay for. There is a precedent for this in other institutions, for example, Liverpool John Moores generates income by accrediting courses run in Chinese universities. Trading in Intellectual Property alone, this negates the need even for international or exchange students and while the Chinese partners cover the cost of delivery, the British institution earns a fixed sum for each qualification awarded. Given the current impact that public sector spending cuts are having on Further and Higher education, spending on visits such as this is clearly regarded as an important investment in assisting UK colleges to forge strong business links and open opportunities for becoming more self-sufficient.

As the current focus in my practice relates to use of public spaces and the relationships played out in them, I decided to make the most of this opportunity to observe and assess those of a radically different culture that it might then provide more insight into my own.

I was in an especially unique position in that I was not just visiting the city as a tourist but as an educational professional. This opened up opportunities to see inside institutions and work alongside local residents. The observations made in the accompanying sketchbook and as outlined here, were mostly made during fleeting moments between engagements, travelling from one college to another or in the rare moments when we were left to explore the city un-guided. They are limited observations in that they really only relate to one specific place at one specific time and cannot delve below the surface. It should also be noted that many of the places we visited were decided by our hosts and there was clearly a determination to showcase only the very best of what was on offer. No doubt driven by some aspect of civic pride, there was clearly an additional political bias to this and we were frequently accompanied by the Dean of Zhejiang University of Media and Communications. In Chinese education, despite the appointment of an academic Principal, the Dean is always a Party Chair. Despite recognising these elements as compromising my ability to form an unbiased impression, it could be argued that my experience of the UK is also biased by my political views and personal experiences and that it is never really possible to be impartial or truly open minded. With this in mind, the following observations have been made as independently as possible, or at least with recognition of certain biases.



## Main Observations

The main observation which should perhaps in retrospect have been more apparent is that use of public space is deeply **culturally** engrained. In comparing Chinese attitudes with a more Western approach, in Hangzhou, qualities such as peace, order and respect do seem to noticeably saturate both public space and those who use it. In a UK high street, freedom of commerce and related consumerism, arguably fuelled by an equally unrestricted media industry, leads to and is underpinned by the pursuit of self expression which can in turn be perceived to generate an excited bustle. In the Chinese streets that I observed, comparable self expression is far rarer. In terms of appearance, most citizens seem content to dress casually but simply, in generally dark colours and with very little variation in other aspects of appearance such as hair styles. Mannerisms are calm and subdued, with little expression of emotion and next to no indication of any urgency when carrying out day to day tasks. Even where a commonality can be recognised, in areas such as functionality, leisure and social use still these are noticeably influenced by a culture which does not, on the surface at least, highly value the individual, preferring instead to place emphasis on the community as a whole. One way it might be expected for this to manifest positively would be through a parity of living standards and a lack of class divide, however, a famous criticism of Communism generally is that this is not in fact borne out in reality. As mentioned, much of our visit was guided and it was clear that emphasis in these visits was being understandably placed on the positive promotion of Chinese culture and living standards so it is hard to draw a conclusion in relation to this. Physical evidence however, in terms of aspects such as private architecture (there seems to be a lack of overt demonstration of wealth elsewhere where it does exist) indicates that there is a discrepancy between earnings and living conditions of residents at different levels in the community. There was, for example, a clear difference between the city centre tower blocks and the more affluent residential areas on the outskirts, just as might be found in the UK. Spending on public services is of course hard to determine as a visitor; however the public spaces we visited were very well maintained. Clean and with fresh planting of flowers and shrubs in verges and street-situated planters, there was no apparent litter and only two examples of graffiti that I saw. It was also clear that these examples were not well developed and the individuals who created them had not spent time perfecting a technique. The level of up keep of these spaces seems to reflect earlier observations relating to respect and discipline. The streets are cleaned and are kept that way by residents in such a way that a brief walk around Manchester city centre (and many others) will reveal is not comparable with most UK towns and cities.



Many of the observations of a culture of calm, peaceful respect are reflected in the educational institutions that we visited. While much of this is clearly expected by the institution (uniforms are the norm even in the equivalent of FE colleges), students do not appear to consider this unreasonable and much of the atmosphere in both classrooms, as well as corridors during breaks, is one of conformity. Aside from the obvious physical evidence, this can also be identified in the work of students and the attitudes of staff. For example, in art and design, students are taught rigorous technical skills but are encouraged to learn these through extended exercises in copying and repetition. So little emphasis is placed on creative development through ideas generation and management that staff became very confused when told that students were at liberty to pick their own topic when completing the module set as part of the PMI. This seems to reflect observations in the streets that individuals are happy to be a fairly inconspicuous part of a whole, with little self expression in either appearance or in those disciplines traditionally associated with just that. Student work which is not focussed on purely developing technical skills is very self referential and does not step outside Eastern cultures. Clearly contextualising itself in either traditional Chinese calligraphy and ink drawing, or in more contemporary cartoon culture, staff again expressed concern when the PMI module suggested that students might explore other cultures. They felt that students 'would not know about other cultures' without considering that there might be benefits to be gained from encouraging a wider exploration of possible creative influences.



Examples of these observations might also be found in the wider Chinese industries, especially in manufacturing. Replica designer goods are prevalent in many street markets and (I am told) are such good copies that they are very hard to tell apart from genuine products. It seems there is generally an inclination towards copying, conformity and convention with little encouragement to venture beyond the existing or well known and that this can be identified in a variety of contexts. This might be contrasted with the current status of the UK – where as we were once ‘The Workshop of the World’ we clearly no longer enjoy this status, focusing instead on service or design based industries instead of manufacture. It would seem the West is content to have the ideas but is happy to pass these over to the East for realisation. Again, this could be attributed to underlying cultural and political tendencies.

One interesting observation I made on a more personal level related to the *This Belongs To* project. Having taken a *This Belongs To* card with me with the intention of ‘claiming’ a piece of another continent, I was surprised to find myself disinclined to use it. Unfortunately, I did not find an appropriate time or situation in which I might have explained the project to a Chinese resident and ask them if they would be willing to participate. It seems reasonable that both geographically and culturally, as a visitor, I did not feel comfortable ‘claiming’ any spaces, however it would have been interesting to establish whether locals might also have struggled with the concept. This might then have raised questions of how the political system in which it is situated effects the perception of public ownership.

One question that has risen from these observations and which will be interesting to reflect upon should I have an opportunity to return in the future is that of whether the increasing westernisation of many Chinese cities will impact upon the use of public spaces.

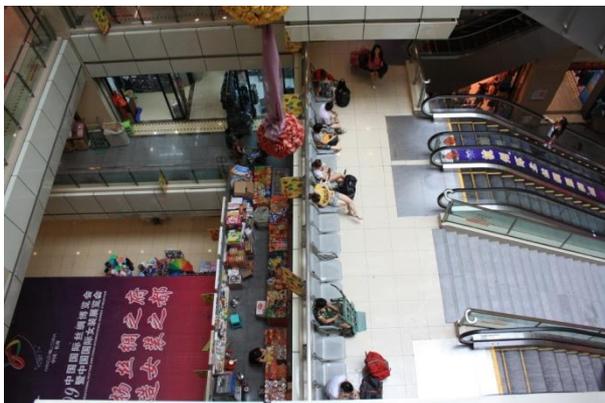


## Conclusion

The observations made during this trip recognise that culture is an highly influential if not fundamental element impacting upon the use of public space, and so the status of the arts as an important arena for discussing these issues is reinforced. It follows that where cultural activity, which plays a part in determining and shaping our day to day actions, can be used to open up and investigate those actions, the opportunity for genuine reflection and constructive debate may well have a positive impact where appropriately managed.

However, it should also be noted that many cultural influences run countless generations deep and so a clear respect for peoples' attachment to these should be maintained, as well as a realistic level of expectation placed on the perceived outcomes. This also perhaps raises questions with relation to the longevity of many arts projects, especially those influenced by changing governments and funding priorities, in their potential for achieving real and lasting change.

*Drawings, notes, further photographs and comments from a return visit in June 2011 can be found in the A5 sketchbooks submitted alongside this document.*



## *I Remember Workshop Proposal*

### **Background**

This workshop embodies on-going research which questions how interactions with/in the urban environment can positively impact upon individual or group perceptions regarding a local area. It is developed from *This Belongs To*, a project which uses a laser cut card as a viewfinder or to cast shadows onto surfaces in urban spaces in order to explore issues of ownership. References include the writings of Marc Auge<sup>1</sup> in relation to Place and those of Jane Jacobs<sup>2</sup> regarding trust between strangers in cities.

### **What does the workshop involve?**

Participants will initially be invited to 'nominate' locations that they would like to visit in respect of an introductory passage outlining the basic premise (see attached). The route is then mapped in order to facilitate a 'tour' of as many of these as possible within reasonable constraints such as distance and allocated time. Each participant will be given a dry wipe marker pen and an *I Remember* clipboard; a piece of colourless laser etched acrylic featuring the words 'I Remember' and a transparent panel (Figs. 1-6). The clipboard holds sheets of acetate which are marked with the supplied pens whilst retaining transparency. Participants use the board as a frame for viewing aspects of the given locations and then annotating or drawing onto the sheet, giving the visual effect of these marks being made directly on the landscape (Figs. 2, 3 & 6). If lighting conditions permit, the board may also be used to cast a shadow of the text or drawing on to a suitable surface (Figs. 1, 4 & 5). These interventions are then used by the workshop facilitator to stimulate discussion between participants.

### **What are the outcomes?**

The interventions are recorded photographically in location (Figs. 1-6) with the individual acetate sheets also retained. Participants are provided with a print of their favourite interaction and a digital copy of the workshop outcomes. The photographs will also be displayed in an online gallery which participants and others are encouraged to visit and comment on. Where possible, a display of the photographs and retained acetate sheets would be organised in a local, accessible space such as a community centre, town hall or other appropriate civic amenity.

### **Who is it for?**

The workshop generally suits an older age group who have experienced social/environmental change in their nominated location. A group of between 5 to 10 participants provides opportunity for a meaningful discourse while allowing for a range of experiences to be considered. It may also be especially relevant for participants from communities feeling the impacts of economic downturn, regeneration or compulsory purchase, or those with poor cohesion across various social boundaries

### **How does it aim to benefit the participants?**

The workshop aims to facilitate a physical interaction between participants and their environment as well as providing a forum for discussion within existing communities and generating opportunities for positive interactions between individuals. Participants may appreciate the opportunity to discuss their opinions and feelings with regard to a range of social issues which have impacted upon their areas, especially where local consensus may indicate a lack of consultation from external bodies.

<sup>1</sup> Auge, M. (1995) cited in Manchester Metropolitan University (2009) *Strategies of Thought: Course Reader*. Manchester MMU

<sup>2</sup> Jacobs, J. (1964) *The Death and Life of Great American Cities; The Failure of Town Planning* London: Penguin

# I Remember Example Images



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6

## Artist's Statement

Rapidly approaching the end of an MA in 3D Design at Manchester Metropolitan University, my recent practice explores the application of interaction for discussing issues of modern city spaces, especially those of public ownership and social cohesion.

As part of this, I have been developing a suite of projects that investigate how interactions within urban environments can positively affect individual or group perceptions regarding a local area. One such project, *I Remember*, achieves this by presenting workshop participants with a laser etched acrylic board that is used as a frame for viewing their chosen locations. The boards are annotated or drawn onto, giving the impression that these marks are made directly on the landscape. They are then used to encourage discussion between individuals and are photographed.

A recent workshop with the Hulme History Society (see attached images below) gave members an opportunity to relive their memories of the local area and discuss how it had changed, sometimes with nostalgia but also recognising where improvements had been made. Participants felt that the *I Remember* board was an easy to use object that helped them to share their thoughts, evoking long forgotten memories and encouraging a discussion of the particulars before they were written down to photograph. This work will be on display in the Zion Centre, Hulme from June 16<sup>th</sup>.

In July, I will be running a version of the workshop with a group of photographers with learning disabilities who are based at Venture Arts. This workshop will be more forward thinking and in it, we will discuss how the same areas of Hulme are viewed today by a younger age group, as well as using the boards as a tool to suggest improvements they would like to see made in the future.

Displaying the work is an essential part of the project that allows participants to view their contributions, encourages further discussion and continues to improve individual self esteem as well as wider positivity toward the locale. Though each of the workshops mentioned above are separate and will have exhibitions of the outcomes in their own right, I am now seeking a venue in which it will be possible to display images from both workshops. In doing so, I hope to present a wider portrait of the Stretford road area of Hulme which contrasts reflective contributions from elderly participants with aspirational contributions from the photography group. I would then like to invite all the participants to view each others work together, opening up opportunities for discussion that cross social boundaries, using concepts of a specific place to encourage a sense of commonality between community groups who might not normally interact.



More images from this workshop can be found at:

[www.glittermouse.co.uk/hulme-history-society.html](http://www.glittermouse.co.uk/hulme-history-society.html)

Further Information on a range of other current projects that seek to investigate interaction in city spaces can be found at:

[www.glittermouse.co.uk](http://www.glittermouse.co.uk)

# Fancy a Pint?

**Fancy a Pint?** is a participative project developed as part of on-going investigations into methods of achieving positive interactions between strangers in city spaces.

Inspired by the works of *Candy Chang*, *Illegalart.org* and *Tim Devin*, it is part of a portfolio of projects designed in the final stages of an MA in 3D Design to provide opportunities for individuals to break social barriers, forming relationships across the usual divides to improve community cohesion.

Situated in a communal area, the **Fancy a Pint?** Poster (Fig. 1) serves as the hub via which contact is made. This project specifically utilises a physical location as an alternative to the increasing use of online social networking which allows global relations to be formed effortlessly but does very little to encourage local interaction. Residents will receive an invitation to participate through their mail box (Fig. 3 & 4). This will explain the project and provide them with a small magnet (Fig. 2) which they may use to supply their name and preferred contact details, an appropriate time to make contact and some suggestions of interests that may be used as a starting point for commonality. For security reasons, apartment numbers are not requested. The temporary, magnetic format of application also allows for the information to be removed at any time, increasing the participants' control over their information. It is initially expected that any interested parties would be contacted by a central facilitator, with the possibility for it to become a longer standing project with more autonomy by users if deemed successful in the future.

I propose to trial the **Fancy a Pint?** Project in the lobby of Pall Mall House, Manchester, where I would facilitate any responses for a fixed period of up to one month from installation. The 'hub' notice board or poster would be produced in printed magnetic vinyl which would be lightly, non-permanently fixed to the stone wall opposite the mail boxes with removable adhesive on this temporary basis. It would be removable at any time, should any concerns be raised by residents and participation would be strictly voluntary and non-canvassed. It is expected that the project would be finished, with all fixings removed by the end of August at the very latest, in order to allow time for the project to be written up for assessment in September.

Contact details for further information regarding any aspects of this project are:

[mouse@glittermouse.co.uk](mailto:mouse@glittermouse.co.uk)

[www.glittermouse.co.uk](http://www.glittermouse.co.uk)



## —> Details about you as an artist and your skills in setting up an art project within a community

I graduated in Fine Art (Sculpture) from Kingston University in 2002 and have since taught a broad range of 2D and 3D processes at Further Education Colleges in London and Manchester. I have also continued to publish, exhibit and sell work. I am due to complete an MA in 3D Design at Manchester Metropolitan University in early September 2011.

My recent practice explores how humans live within urban environments and looks at the application of interaction for discussing issues of modern city spaces, especially those of public ownership and social cohesion. As part of this, I have been developing a suite of projects that investigate how interactions within urban environments can positively affect individual or group perceptions regarding a local area. The most significant of these, *I Remember*, (See Appendix 1) achieves this by using laser etched, transparent acrylic boards as frames for workshop participants to view their chosen locations through. The boards are annotated or drawn onto, giving the impression that these marks are made directly on the landscape. The workshop facilitator then photographs them and uses them to stimulate discussion between individuals.

A recent workshop with the Hulme History Society successfully gave members an opportunity to relive their memories of the local area and discuss how it had changed, sometimes with nostalgia but also recognising where improvements had been made. Participants commented that the *I Remember* board was an easy to use object that helped them to share their thoughts, evoking long forgotten memories and encouraging a discussion of the particulars before they were written down to photograph.

Displaying the work is an essential part of the project that allows participants to view their contributions, encourages further discussion and continues to improve individual self-esteem as well as wider positivity toward the locale. As such, the work from this session went on display in the Zion Centre, Hulme for one month from June 16th 2011. **When the group met again to view the photographs, they reported a sense of achievement in seeing the work. They enjoyed new conversations about the area stimulated by the photographs and were able to share the discussion further with members of the society who had been unable to participate on the day.** The group felt so positive about their involvement in the project that they have invited me back to run a second workshop with them in September.

On the 14th of July, I ran a version of the workshop with a group of disabled photographers based at Venture Arts, Hulme. Titled *This Place Is*, (See Appendix 2) the workshop focused on the area in its present form and presented an opportunity to illustrate how a younger age group views the same areas of Hulme today. Photographs from this session will be exhibited in the Holden Café Gallery at MMU in the first week of August 2011.

In addition to the above project, I worked with a group of National Diploma students in Tameside earlier this year to guide them through preparing, planning and delivering a series of workshops for participants from local secondary schools. The outcome was a mixed media mural celebrating the identity of Manchester, which is currently on display in Tameside College. This project allowed me to encourage a dialogue about common experiences between young people from different social groups whilst requiring me to conform to strict content and practical delivery guidelines.

During my 8 years of teaching experience, I have come in to contact with a diverse range of people in the context of both formal taught courses and community workshops. I have experience of working with adults, teenagers and children from a broad spectrum of backgrounds and with various specific needs, as well as good understanding of differentiating between individuals with different abilities when working with mixed groups. I have solid, practical organisational and administrative skills that are essential when planning, preparing and promoting artwork and participative events.

## → The aims and objectives of your art project

The proposed project aims to

- Recognise positive changes that have taken place through the history of the estate
- Identify areas for improvements that may still improve quality of life for residents
- Discuss commonality between residents whilst celebrating diversity within the community
- Reach beyond the existing community into a wider area of Salford

The project will facilitate a physical interaction between participants and their environment while providing a forum for discussion within the existing community. Residents may enjoy the opportunity to voice their opinions and feelings with regard to a range of issues that have affected their estate, especially as the history of the site demonstrates a good level of involvement and ownership by them. Elements of the project would also seek to stretch this interaction beyond the residential group by encouraging exhibition of work from the project in external venues. This would provide residents with the chance to inspire and begin dialogues with communities in other areas of Salford and communicate the success of the estate to a wider audience.

## → A description of what you intend to do within the community and the art form that you wish to use

I propose to develop the *I Remember* and *This Place Is* project work (See Appendices) with the community at Albion Towers and Windsor Village. Following consultation with the residents to determine appropriate phrases for etching onto acrylic, a sustained series of workshops, to give as many residents as possible the opportunity to be involved, would achieve this. In the first phase, we would spend time in various internal or external areas of the estate as determined by the residents. Using the boards as illustrated to stimulate discussion, we would generate a body of photographs, which document the current perspectives of individual participants. In a second phase, I should like to use projections of archived material in a retrospective series of interactions. This would continue to use the etched acrylic boards to record residents' views and would result in further photographic outcomes. In a third and final phase, residents would be invited to reflect on their current and historical experiences of the estate as explored in previous workshops in order to voice their future aspirations for the community. This final phase could successfully continue the photographic approach using acrylic boards, however, I should like to enter this stage open to the possibility that residents may wish to develop alternative outcomes. We would begin this by reviewing and discussing the work so far then negotiating ideas that arise through doing so. If successful, as well as generating a physical outcome, the real achievement would be in empowering the community with a series of ideas and starting points that they could drive forward beyond the end of the project.

## → Details of those involved in the project and how you intend to consult our tenants and residents

In order to facilitate an inclusive project I would make it a priority to ensure that everyone who wanted to be involved would have the opportunity to see his or her work realised in a tangible outcome. I would approach this by recognising the existing skill sets within the resident population. Including and valuing the contribution of people who may not wish to be directly involved in the creative aspects would validate the project and strengthen the collaborative potential. I would seek to involve residents by supporting them in a variety of roles including: press based promotion, building and maintaining a blog/website, producing written updates to residents, organising and facilitating meetings, preparing files and materials for laser etching, taking and editing photographs, supervising and assisting in sessions with younger people, fund raising and approaching external venues.

Initial contact through the first week would need to take a variety of formats in order to make the project as accessible as possible. I would distribute an introductory letter to residents and invite them to visit a scheduled 'drop in shop' at a time convenient to them in order to chat and find out a bit more about how they could become involved. Through out this week I would also aim to conduct a survey to gauge residents' priorities and would conclude with a meeting of those interested in participating, at which I would introduce the project and gather the details of how individuals would like to be involved.

→ **Details of how you will manage the project and the support that you would need from the staff team, tenants and residents**

I would initiate a series of organisational features early in the project. Feedback from residents should dictate the nature of these but they would be likely to include a fixed schedule of meetings and an agreed weekly 'drop in shop'. The numbers of those who wished to be involved would determine the schedule of workshops. A project notice board and regular reviews of progress against the agreed schedule of work would also be undertaken to ensure completion of the project within the time allotted.

A meeting space would be vital to the successful running of the project. This could be a local hall or function room or an appropriate communal space on the estate. Access to printing/internet facilities on site would also be desirable, as would some storage space (for equipment, records, promotional materials, etc) and a location for a temporary project notice board. Other support would be organised on a negotiated basis dependent on the involvement and availability of residents. Assistance hanging work for example may be required but it is hoped that residents would be naturally undertaking many of these tasks as part of the project work.

→ **A timetable of the work you wish to undertake, including any important deadlines**

This is a rough outline of a project timetable based on the published schedule. On confirmation of the project, I would begin approaching alternative venues and agreeing dates as well as finalising deadlines for tasks such as cutting boards/printing outcomes.

|       |  |   |
|-------|--|---|
| Jan   | Mon 2 <sup>nd</sup> – Sun 8 <sup>th</sup>          | Meetings with residents – present and introduce project<br>Initial consultation to establish interest/skills set of residents; Who is good at what? Negotiate and agree initial roles |
|       | Mon 9 <sup>th</sup> – Sun 15 <sup>th</sup>         | Cutting of new boards, Phase 1 workshop sessions (weekday and weekend)  |
|       | Mon 16 <sup>th</sup> – Sat 22 <sup>nd</sup>        | Phase 1 workshop sessions (website live) Promotion of phase 1 show  |
|       | Mon 23 <sup>rd</sup> – Sun 29 <sup>th</sup>        | Print, mount and hang work (exhibition of phase 1 work – external venue?)<br>View, discuss, evaluate work   |
| Feb   | Mon (Jan) 30 <sup>th</sup> – Sun 5 <sup>th</sup>   | Review meeting – introduce phase 2, Negotiate and agree roles   |
|       | Mon 6 <sup>th</sup> – Sun 12 <sup>th</sup>         | Cutting of new boards, Phase 2 workshop sessions (weekday and weekend)  |
|       | Mon 13 <sup>th</sup> – Sun 19 <sup>th</sup>        | Phase 2 workshop sessions, Promotion of phase 2 show<br>(Half term - additional workshops for school age residents)   |
|       | Mon 29 <sup>th</sup> – Sun 26 <sup>th</sup>        | Print, mount and hang work (exhibition of phase 2 work – external venue?)<br>View, discuss, evaluate work   |
| March | Mon (Feb) 27 <sup>th</sup> – Sun 4 <sup>th</sup>   | Review meeting – introduce phase 3, Discuss, negotiate and plan phase 3   |
|       | Mon 5 <sup>th</sup> – Sun 11 <sup>th</sup>         | Phase 3 workshops   |
|       | Mon 12 <sup>th</sup> – Sun 18 <sup>th</sup>        | Phase 3 workshops   |
|       | Mon 19 <sup>th</sup> – Sun 25 <sup>th</sup>        | Phase 3 workshops   |
|       | Mon 26 <sup>th</sup> – Sun 1 <sup>st</sup> (April) | Review meeting – planning display/promotion etc   |
| April | Mon 2 <sup>nd</sup> – Sun 8 <sup>th</sup>          | (Including Easter Weekend)<br>Possible extra workshops? Some people might be away/busy  |
|       | Mon 9 <sup>th</sup> – Sun 15 <sup>th</sup>         | (Bank Holiday Monday)<br>Possible extra workshops? Some people might be away/busy   |
|       | Mon 16 <sup>th</sup> – Sun 22 <sup>nd</sup>        | Final work to images for display/printing   |
|       | Mon 23 <sup>rd</sup> – Sun 29 <sup>th</sup>        | Final work to images for display/printing – final consultation with residents   |
| May   | Mon (April) 30 <sup>th</sup> – Sun 6 <sup>th</sup> | Printing/installation of images/other work, Promotion of final show   |
|       | Mon 7 <sup>th</sup> – Sun 13 <sup>th</sup>         | Printing/installation of images/other work, Promotion of final show   |
|       | Mon 14 <sup>th</sup> – Sun 20 <sup>th</sup>        | Completion event?   |
|       | Mon 21 <sup>st</sup> – Sun 27 <sup>th</sup>        | Completion event? Review meeting; what have we achieved? Discussion of future projects, consultation for residents on how to realise these  |

→ **A budget and details of costs implications for your work, including materials, your time and any final exhibition and installation financial implications**

Please note that these estimates are based only on initial research and fully open to review. Project work may incur other costs.

| Item  | Details of Approximate Costs   | Estimated Total                       |
|---|--|---------------------------------------|
| Acrylic boards  | <ul style="list-style-type: none"> <li>£27.50 ph to hire use of laser cutting machine (up to 3 hours for a batch of 10 boards) = £82.50</li> <li>Cost of acrylic sheet for ten boards approximately £30 = £112.50 for 10 boards</li> </ul> | 2 batches of ten boards = <b>£225</b> |
| My hourly/daily rate:   | Daily rate of £80 per day (£10ph) (2 pw) plus £20 per evening (2 pw) = £200 p/w  | (for 21 weeks) is <b>£4200</b>        |
| Projector hire  | £125 per day   | 2 days = <b>£250</b>                  |
| Additional costs for display/promotion of exhibitions in external venues/printing of resident's souvenir brochures etc: | <ul style="list-style-type: none"> <li>Photo printing A2 print = £10.99 (x 60 = £659.40)</li> <li>Foam board for mounting = £224.95</li> <li>100 A6 leaflets = £24 (x2 =£ 48)</li> <li>250 8pg souvenir booklets = £243</li> </ul>         | <b>£1175.35</b>                       |
| Some options for printing onto materials suitable for external display include:   | <ul style="list-style-type: none"> <li>40 A0 size prints on vinyl = £2573.68</li> <li>A2 size prints on Acrylic £111 (x 30 = £3330)</li> <li>A1 size prints on metal £155 (x 30 = £4650)</li> </ul>  | Up to <b>£5000</b>                    |
| Admin costs such as printing/postage  | Allowance of £25 pw  | <b>£525</b>                           |
| Projected total:  |  | <b>£11375.35</b>                      |

→ **Any risk assessments and maintenance concerns that need to be addressed during the project and in the final exhibition/installation**

Individual workshops would carry their own consent forms and risk assessments. I hold current public liability insurance, a full, recent CRB check and would be confident supervising young and vulnerable residents during workshop sessions. Participants would receive full briefing on the safe use of tools and equipment as appropriate.

Maintenance of installed work would need to be considered at the stage of ordering prints if they were to be fixed in an external location but should not pose ongoing maintenance costs.



Annabeth Orton &lt;glittermouse@gmail.com&gt;

**Re: Streets Museum Project - Interest in Involment, Lawrence Cassidy**

Lawrence cassidy <lor\_cd63@yahoo.com>  
 To: Glittermouse <mouse@glittermouse.co.uk>

19 January 2011 23:44

Hello Anne.  
 Thanks for your interest in the project. I could telephone you about this and/or discuss it with you in person.  
 If you want to meet up, the best day for me to discuss it, is on Fridays in Manchester city Centre.  
 Are you based in Manchester ?  
 If you are around next week, then we can maybe discuss it. I can go to The People's History Museum cafe, Left Bank ( opposite Marc Addy Pub) next Friday at 1pm? We have a workshop/event in Salford the next day, SAT 29th Jan.  
 If not, we can arrange another place/location/time.  
 I viewed your work on your website and I thought it was really interesting.  
 Let me know what you prefer.  
 Thanks  
 LAWrence. Mob (07946) 176291

--- On Wed, 19/1/11, Glittermouse <mouse@glittermouse.co.uk> wrote:

From: Glittermouse <mouse@glittermouse.co.uk>  
 Subject: Streets Museum Project - Interest in Involment  
 To: lor\_cd63@yahoo.com  
 Date: Wednesday, 19 January, 2011, 15:51

Dear Lawrence,

I hope you do not mind me contacting you, I have come across the Streets Museum project and I am interested in becoming involved if possible.

I am currently in my second year of an MA in 3D Design with Miriad at MMU and my recent practice has been looking at the relationship between place and personal identity, especially at how interactions between individuals and their environments (as well as each other) can facilitate a sense of ownership which subsequently leads to an improved positivity about living in an area. In short, my work looks at how interactions can stimulate a sense of belonging. I am hoping that the eventual outcome of this will be to suggest opportunities for improving community cohesion within urban spaces.

Until now much of my work has been installation based, where environments have been created which encourage viewers to interact with projections; however I am looking for ways to move beyond gallery settings and the audiences these attract. I am especially looking for opportunities to run arts workshops with different community groups which aim to facilitate dialogues relating to identity, belonging and public ownership. I would be excited to discuss these ideas with you further, do you think there might be any opportunities within the Streets Museum project?

I have been teaching art and design in FE colleges in London and Manchester from 2003 to the present day and have experience working with a range of people from mid teens to adults, across various abilities and back grounds. As well as my teaching qualification I hold a full, current CRB certificate.

If you would like to view my work you can find it at [www.glittermouse.co.uk](http://www.glittermouse.co.uk). You can find photos from previous workshops I have run at: [www.glittermouse.co.uk/workshops.html](http://www.glittermouse.co.uk/workshops.html).

I can also send you a full CV and/or references should this be of interest to you.



Annabeth Orton &lt;glittermouse@gmail.com&gt;

**Re: Workshop Ideas, Lawrence Cassidy**

Lawrence cassidy <lor\_cd63@yahoo.com>  
 To: Glittermouse <mouse@glittermouse.co.uk>

5 March 2011 12:04

Hello Annabeth.  
 I read your attachment, the process looks like a really good idea. Basically, the description of it is very well put together for your MA work. However, you have to remember that anyone dealing with this from the community will need an absolute minimum of written info. Infact, in my experience of dealing with hundreds of people in the past, all they want to do is talk, they won't read anything at all, they just want have their voices heard in a direct way. Consequently, you could just explain it to them personally, then get them to write.  
 This would be good as a therapeutic process. If your having trouble getting them to go out, they could do some writing inside and you could later document it outside, in the places they talk about. This would shorten the process and you could get more info.  
 I realise that its a kind of live, interactive, sensory walktrail, but you may have to adapt it. Having said that, some people would maybe like to go out, but I think they are a minority. In most cases now, there is absolutley nothing architecturally left of the streets, no remnants at all, but you could scout about for some.  
 These are just my initial thoughts. You could also project the text larger, on buildings at night, as a series, developing it visually, or paste them to billboards, walls, all sorts of things, it's up to you. Anyhow, I am still trying to organise a future session. When I can get anything suitable I will let you know, then you can hopefully come along.  
 I dont mind taking part myself, to start the process. Part of my old street is still there, the cobbles and curb stones (remarkably), CPO'd in early 1980s. You could ask James to document it if he is free at some point, we could go on location to it.  
 I am generally available in Salford on Friday mornings. I can only spend an hour doing that though, as I have lots of other stuff. We can discuss a potential day. Hope thats OK  
 Thanks  
 LAWrence



Annabeth Orton &lt;glittermouse@gmail.com&gt;

**Re: Workshop Ideas, Lawrence Cassidy**

Glittermouse <mouse@glittermouse.co.uk>  
 To: Lawrence cassidy <lor\_cd63@yahoo.com>

5 March 2011 21:41

Hi,

Thanks for getting back to me so fast

I will take your points/suggestions on board, they seem very reasonable. I am still keen to try and organise something in pretty much that format, at least see if I can. I agree it is likely to need adapting but it would be good if could at least have a go at getting some people on board so I can decide "how" to adapt it based on that experience.

I am waiting to hear back about the timing of potential meetings over the next couple of Fridays, however when I know more about that I will get back to you about times. Ideally there would be a few people involved in order that I might evaluate the effectiveness of the work in stimulating conversation, however, it would be very useful anyway to gather more example images and get your views on the work verbally so I'd be very grateful to meet with you in your old street.

I will be in touch when I know more about my commitments on future Fridays. Please do let me know in the meantime if there are any events I could come along to.

Again, thanks,

Annabeth

[Dotted text hidden]

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[www.glittermouse.co.uk](http://www.glittermouse.co.uk)



Annabeth Orton &lt;glittermouse@gmail.com&gt;

**Interest in practice**Glittermouse <mouse@glittermouse.co.uk>  
To: tdevin@yahoo.com

23 June 2011 18:08

Dear Tim,

I have encountered your work whilst researching my own and think there are more than a few similarities. I wondered if you'd be interested in sharing some thoughts on your current practice?

I am currently based in Manchester, UK and about to complete an MA in 3D Design. Whilst developing my practice in line with these studies I have become interested in how people inhabit urban spaces and have begun exploring possibilities for discussing a range of social issues which I link most closely to cities such as fear of crime, poor cohesion across social boundaries and a lack of identification with a local area. In doing so I have identified a central goal to stimulate interaction between people and places, especially in such situations where strangers may be encouraged to recognise some commonality.

At the moment I am considering ways of managing the data I have gathered and the results of all these projects. As you appear to be working within a similar range of interests, would you have any comments to make on these elements of your practice? In particular I would be interested to know the following:

How do you process your findings?

How do you assess the success of your projects?

Do you consider your projects to be tools for urban regeneration/social changes or would you think of them more as comments and observations?

I am especially interested in the work you have done on the Street Surveys and MEWS-PARI projects. Would you say there has been an 'outcome' of this work or an analysis of the data in your reports? How did you go about achieving this?

I really hope you will be able to find the time to respond to these queries. Your work has been a genuine inspiration in my own projects and I would value the opportunity to begin a dialogue with someone working in a similar field.

With best wishes,

Annabeth Orton (working as Glittermouse)

P.S. you may also be interested to see my work at [www.glittermouse.co.uk](http://www.glittermouse.co.uk). I would welcome your thoughts.

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[www.glittermouse.co.uk](http://www.glittermouse.co.uk)



Annabeth Orton &lt;glittermouse@gmail.com&gt;

**Interest in practice**Tim Devin <tdevin@yahoo.com>  
To: Glittermouse <mouse@glittermouse.co.uk>  
Cc: tdevin@yahoo.com

28 June 2011 01:27

Hey again Glittermouse-

You've got a lot of great stuff on your website. Neat. I really like the Public Warning ones-- in particular the "eye contact" one-- using the authority of those types of signs to encourage people to be more social and comfortable is a wonderful idea. "Talk to me" seems interesting too-- how many volunteers did you get? And what were your experiences? Have you considered mass-producing them, and selling them for cheap? Just a thought. I like "I remember" as well-- that subject of people's memories about public space is such a great way of getting people to recognize commonality. What did you end up doing w/ those photos? I'm sure that's on your website, and I just didn't see it..

But. Yeah, you're right. We're on the same page about a lot of things eh?

Ok, so you asked me some questions. Commonality and bonding are biggies for me-- I think people really do a lot of crappy things to each other in public, and to the environment, because they don't feel like they're part of something bigger-- that they don't realize they have things in common w/ each other. And so I guess I try to find ways of reminding folks of each other. Another bad thing that results from this is that not feeling a sense of community and commonality makes you feel bad about yourself-- like you're separated from those around you. If any of that makes sense.

So. By putting memories in public, or bringing up subjects about attachments to public space, or how wonderful it is to have contact w/ others in public space-- I guess I try to make people think about the emotional lives of others they see around them. So I guess I am trying to change things, in a small way. I know a lot of people view social change as either something organizations do, or by convincing politicians to enact laws-- all of that is important, but I think getting people to be more kind to each other, or think slightly differently is just as important.

In terms of findings, and proof of having changed things-- I don't really worry about that. I pretend I have hard scientific findings (like the charts in MEWS-PARI, or the street surveys), but that's just a way to get people to think about the message, and not an element of any real sociological study. That might sound like a cop out-- but I personally don't think I'm capable of doing a real sociological study. First, I work full time, and can't devote enough time to it, like a sociologist would. Second, even though I leave things in public, and try to involve my community as much as I can, I'm only ever going to reach a small subset of the population-- and that's ok, I figure-- every person I get to interact is a success. (That said, I do try to involve as many types of people as I can, and leave things in as many types of neighborhoods as I can, or reach out to different groups. But the fact is I can only get things out there-- I can't force anyone to interact with them.) But I think there's this bias against small victories like that-- that in our world, people think it has to be grand and huge, or it's nothing. And I think maybe that bias is tied to thinking people's memories and views aren't terribly important either.

Did that answer any of your questions? probably not. But... I'm glad you wrote and asked me these things. And I'd love to hear your thoughts about those issues, and your thoughts on your questions.

ok, Glittermouse, hope you're well  
td



Annabeth Orton &lt;glittermouse@gmail.com&gt;

**Interest in practice**Glittermouse <mouse@glittermouse.co.uk>  
To: Tim Devin <tdevin@yahoo.com>

7 July 2011 17:50

Hi there,

Am back in UK now and have managed to grab some time to sit down and reply properly! It never seems to stop sometimes, don't you find?

Thanks so much for the encouraging comments. To respond, the public warning signs didn't seem to do to well from the results of the survey on what people thought of them. Only the Walk on the Grass sign had a majority of people responding that it would make them feel more positive about their environment and some comments that I got indicated to me that it was too much of a 'one size fits all' approach and that there are too many personal interpretations for it to be particularly effective. I decided to keep focusing on methods of encouraging direct interactions with the interventions instead as people seem to respond more positively to those projects. I've not had many volunteers for Talk to Me at all - 4 in total and only one has fed back to me so far. My reflection on that project is that you probably have to be quite an outgoing/talkative person to want to wear the badge in the first place and so it's hard to determine how much it really encourages new interaction. I am fairly confident that I will get at least one more set of data back for that so maybe I will at least be able to compare them soon.

The I Remember workshop has definitely been the most successful project so far. The photos are currently on display in a local arts centre, in fact, I am meeting with the participants tonight to give them copies of the photos and view the work so there should be an update online soon. Next week I am running a similar workshop in the same area with a group of adults with learning difficulties; the boards will instead say 'This Place Is' and aims to be a bit more forward thinking. I am hoping then to have a show where both sets of photographs are displayed and the groups can meet. The plan then being that two community groups who might not normally get the chance to interact can meet, share ideas and find that elusive goal - a sense of commonality. We will see! That is the plan anyway!

I don't think that your approach to the work is a cop-out and I think it's perfectly valid to be investigating opportunities for discussion and moments of interaction without it necessarily having to be part of a social study. For myself, I think that I find a process of evaluation, e.g. 'can I measure an impact here? have I achieved what I set out to achieve?' is an important part of my practice as I use it as a method for generating new ideas, however, I am equally aware that I am not a sociologist and I do not want to fall into the trap of pseudo-academia in an attempt to justify the work. I guess I just feel that if I can measure an impact then I am on the right track but if I cannot find evidence of this then I should go back to the drawing board. I also believe, however, that many of the social difficulties that modern communities face cannot be 'put right' over night but that the change that I am setting out to contribute toward must be generational. As an artist, I see myself as part of a spectrum of factors which is encouraging positive momentum in these areas, rather than assuming that I am going to develop some kind of artistic holy grail which magically makes everyone happy! I guess this relates to your observation that every interaction is a success.

Needless to say, assessing the results is something I struggle a bit more with than coming up with the ideas and making them happen, which is why I was interested to know your thoughts on those issues. Your comments have been helpful as they highlighted some aspects of my own practice that I had not necessarily thought much about previously.

I have just put up 2 more projects and have cited your work as an influence - maybe you will get a few more hits :) (can't really promise that I'm afraid, I don't have a huge amount of traffic)

Incidentally, I can't remember where I found your work now, do you have any contacts/sites (aside from your own) that you use to promote what you do?

Hope that all made sense and wasn't too garbled!

Take care,

Annabeth

On 28 June 2011 01:27, Tim Devin <tdevin@yahoo.com> wrote



Annabeth Orton <glittermouse@gmail.com>

## Interest in practice

Tim Devin <tdevin@yahoo.com>  
To: Glittermouse <mouse@glittermouse.co.uk>  
Cc: tdevin@yahoo.com

18 July 2011 01:52

Hey, sorry-- things have been a little busy over this way. (I'm on an arts council, and we had a large festival this weekend)

Anyway... In terms of sites to list your work on-- Do you mean places to spread the word/do outreach; or art websites? I try to do outreach by getting in touch w/ groups who might be interested-- community groups; environmental groups; storytelling groups-- things like that. Often, they'll help spread the word if they like the concept behind the project. In terms of art sites, I'll email art sites if I'm feeling particularly proud of a project. Social Design Site seems like a relatively good one that doesn't have a particular geographic focus: <http://www.socialdesignsite.com/>

Social Practice Art Network is new, and is accepting descriptions: <http://www.socialpracticesartnetwork.org/contribute-content>

I also email specific sites, if I think they'd be interested. So, like I'll email Guerrilla Innovation if I'm doing a leave-things-in-public project, for instance. But on the whole, most promo emails I send out either don't get any response, or get curt replies-- which I try to not let bother me. But the amount of discussion of a project online is a good partial indicator of how successful it is, sometimes-- although I also try not to assign too much meaning to that, either way.

Anyway, thanks for sharing your thoughts, and thanks again for emailing in the first place! Keep me up on your art!

td



Annabeth Orton <glittermouse@gmail.com>

## Interest in practice

Glittermouse <mouse@glittermouse.co.uk>  
To: Tim Devin <tdevin@yahoo.com>

18 July 2011 12:30

Hi Tim,

Thanks for those. I have tried to email Guerilla Innovation twice now but both times the message got bounced. Not sure why as I made sure not attach anything that the site lists as being 'junkable'. What email address do you use?

Cheers,

Annabeth  
(Quoted text hidden)



Annabeth Orton <glittermouse@gmail.com>

## Interest in practice

Tim Devin <tdevin@yahoo.com>  
To: Glittermouse <mouse@glittermouse.co.uk>  
Cc: tdevin@yahoo.com

18 July 2011 13:56

I've got [campion@guerrilla-innovation.com](mailto:campion@guerrilla-innovation.com)

your email got me thinking about assessment a bit-- so more in terms of assessment: i don't think i mentioned that people's comments to me about the projects are the most important part. but i think i'm in a different spot that other folks-- most of my projects are really cheap, and i seldom ask for money from arts orgs for them, so i don't really need to have a formal way of assessing them-- just my gut feel for if they worked or not. which is what's great about doing cheap, intervention-y stuff-- and what attracted me to it in the first place-- is i can just do it myself, without worrying about all of that stuff.

td

Broken City Lab



Annabeth Orton <glittermouse@gmail.com>

## Interest in Practice

Glittermouse <mouse@glittermouse.co.uk>  
To: info@brokencitylab.org

23 June 2011 18:14

Hi,

I have encountered your work whilst researching my own and think there are more than a few similarities. I wondered if you'd be interested in sharing some thoughts on your current practice?

I am currently based in Manchester, UK and about to complete an MA in 3D Design. Whilst developing my practice in line with these studies I have become interested in how people inhabit urban spaces and have begun exploring possibilities for discussing a range of social issues which I link most closely to cities such as fear of crime, poor cohesion across social boundaries, and a lack of identification with a local area. In doing so I have identified a central goal to stimulate interaction between people and places, especially in such situations where strangers may be encouraged to recognise some commonality.

At the moment I am considering ways of managing the data I have gathered and the results of all these projects. As you appear to be working within a similar range of interests, would you have any comments to make on these elements of your practice? In particular I would be interested to know the following:

How do you process your findings?

How do you assess the success of your projects?

Do you consider your projects to be tools for urban regeneration/social changes or would you think of them more as comments and observations?

Would you say there is an 'outcome' of the work you do or an analysis of the data you generate? How do you go about achieving this?

How does your operation as a collective affect your projects?

I really hope you will be able to find the time to respond to these queries. Your work has been a genuine inspiration in my own projects and I would value the opportunity to begin a dialogue with people working in a similar field.

With best wishes,

Annabeth Orton (working as Glittermouse)

P.S. you may also be interested to see my work at [www.glittermouse.co.uk](http://www.glittermouse.co.uk). I would welcome your thoughts on the work.

--  
[www.glittermouse.co.uk](http://www.glittermouse.co.uk)



Annabeth Orton <glittermouse@gmail.com>

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## Interest in Practice

Broken City Lab <info@brokencitylab.org>  
To: Glittermouse <mouse@glittermouse.co.uk>

28 June 2011 05:01

hello Annabeth,

Thanks for the note and apologies for the delay.

You're doing some interesting work and the research in which you're engaging is certainly in line with some things we've been curious about on our end as well.

You've raised some questions that I'm uncertain exactly how to answer, and perhaps this is just a difference in our approach.

We work to try to raise a level of dialogue around issues of more or less concern in our community. Sometimes these issues are rather small, neighbourhood-level, but they are the things that we come to understand as helping to shape our experience of this place. Other times, we take on issues that are much larger and shared across the community.

Trying to measure success and findings places a value on our work and process that we're not comfortable with -- that is, the idea of measuring success necessarily locates the thing you're measuring into an existing array of non-profits, neoliberal economies, and existing institutions. We're less interested in fitting into that array than we are in working to understand the role that artists can play in a community as leaders, educators, and catalysts.

We're interested in continually challenging ourselves and our community, but we try not to think about assessments or metrics, as it would immediately diminish the range of things we can take on.

You raise an interesting point about our projects being tools vs comments, and I suppose that I consider our work as continually generating a toolset for engaging with a place. Often that engagement takes the form of public commentary or annotation, but I'd like to think that most of our tactics are easy enough to replicate and make one's own should the occasion arise. It's not that we do the work primarily in hopes of someone else taking it on as well, but we try to unfold what we do so that someone might find their own way to engage with a place.

Working collectively informs the process considerably and a large part of the interest for me in working collectively is to understand a peer education process -- how can we learn from one another and learn about a place through collaborative engagement.

Anyways, hope that begins to answer some of your questions. Your work as Glittermouse is quite lovely, very fun tools for getting people to think about the city around them. I'll definitely be checking back in.

We're having a conference in the fall on this kind of work, if you're interested in making the trek over, information is below.

Best, and keep in touch,  
Justin

**Justin A. Langlois**  
Research Director / Broken City Lab  
[info@brokencitylab.org](mailto:info@brokencitylab.org) / [www.brokencitylab.org](http://www.brokencitylab.org)  
**Homework: Infrastructures & Collaboration in Social Practices**  
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[Quoted text hidden]



Annabeth Orton <glittermouse@gmail.com>

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## Interest in Practice

Glittermouse <mouse@glittermouse.co.uk>  
To: Broken City Lab <info@brokencitylab.org>

7 July 2011 18:02

Hi Justin,  
I am back in the UK now and gradually getting through a backlog of emails!

Thank you for the encouraging comments and for responding to my queries. I think the point you make about us having a different approach is a pertinent one and has led me to reflect on where I see myself in relation to a variety of agencies all seeking to affect positive change. It is interesting also that you describe your work as the generation of a toolset. That's a description I certainly identify with. In my recent practice I have found myself producing a lot of smaller projects rather than working exhaustively on one larger body of work as I had done previously. I wonder if this is somehow symptomatic of the kind of issues we are engaging with as it seems many of the practitioners I am aware of work in this way.

I would love to attend your conference but I am also a part time teacher and I'm afraid it runs during term time, when I am unable to take holiday. I'm wondering however, if I could afford the travel, if I might find a way to justify it as professional development and get paid to come! I will look into it. I am very tempted, just not sure how practical it would be!

I have just put two more projects up on my site, so next time you find a minute to have a look there will be something new to see!

Again, many thanks for responding, I hope we can stay in touch and who knows, maybe even work remotely on a project in the future, I also place high value on the potential of collaborative projects.

Best wishes,

Annabeth  
[Quoted text hidden]



Annabeth Orton <glittermouse@gmail.com>

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## Interest in Practice

Broken City Lab <info@brokencitylab.org>  
To: Glittermouse <mouse@glittermouse.co.uk>

14 July 2011 01:44

hi Annabeth,

I completely understand the teaching schedule dilemma, but of course if you can make it, that would be fantastic. You *should* get paid to attend!

Glad my comments help, it's always fun to think through these ideas deliberately. And, small things always lead to something large, if you wait long enough.

Keep in touch, best,

Justin



Annabeth Orton &lt;glittermouse@gmail.com&gt;

**Interest in practice**Glittermouse <mouse@glittermouse.co.uk>  
To: info@illegalart.org

19 July 2011 13:44

Hi,

I have encountered your work whilst researching my own and think there are more than a few similarities. I wondered if you'd be interested in sharing some thoughts on your current practice?

I am currently based in Manchester, UK and about to complete an MA in 3D Design. Whilst developing my practice in line with these studies I have become interested in how people inhabit urban spaces and have begun exploring possibilities for discussing a range of social issues which I link most closely to cities such as fear of crime, poor cohesion across social boundaries, and a lack of identification with a local area. In doing so I have identified a central goal to stimulate interaction between people and places, especially in such situations where strangers may be encouraged to recognise some commonality.

At the moment I am considering ways of managing the data I have gathered and the results of all these projects. As you appear to be working within a similar range of interests, would you have any comments to make on these elements of your practice? In particular I would be interested to know the following:

How do you process your findings?

How do you assess the success of your projects?

Do you consider your projects to be tools for urban regeneration/social changes or would you think of them more as comments and observations?

Would you say there is an 'outcome' of the work you do or an analysis of the data you generate? How do you go about achieving this?

How does your operation as a collective affect your projects?

I really hope you will be able to find the time to respond to these queries. Your site has been a genuine inspiration in my own projects and I would value the opportunity to begin a dialogue with people working in a similar field.

With best wishes,

Annabeth Orton (working as Glittermouse)

P.S. you may also be interested to see my work at [www.glittermouse.co.uk](http://www.glittermouse.co.uk). I would welcome your thoughts on the work.

Annabeth Orton &lt;glittermouse@gmail.com&gt;

**Interest in practice**Illegal Art <info@illegalart.org>  
To: Glittermouse <mouse@glittermouse.co.uk>

25 July 2011 14:21

Hi Glittermouse/Annabeth,  
Love your name!

Thanks for the kind email and sorry for the late response. Your work looks and sounds great. I am into what you are doing. I answered your questions in ALL CAPS below.

On Tue, Jul 19, 2011 at 9:44 AM, Glittermouse <[mouse@glittermouse.co.uk](mailto:mouse@glittermouse.co.uk)> wrote:

Hi,

I have encountered your work whilst researching my own and think there are more than a few similarities. I wondered if you'd be interested in sharing some thoughts on your current practice?

I am currently based in Manchester, UK and about to complete an MA in 3D Design. Whilst developing my practice in line with these studies I have become interested in how people inhabit urban spaces and have begun exploring possibilities for discussing a range of social issues which I link most closely to cities such as fear of crime, poor cohesion across social boundaries, and a lack of identification with a local area. In doing so I have identified a central goal to stimulate interaction between people and places, especially in such situations where strangers may be encouraged to recognise some commonality.

At the moment I am considering ways of managing the data I have gathered and the results of all these projects. As you appear to be working within a similar range of interests, would you have any comments to make on these elements of your practice? In particular I would be interested to know the following:

How do you process your findings? WE ARCHIVE EVERYTHING WE CAN, EVEN WHEN OTHER PEOPLE DO THE PROJECTS FOR US (SUGGESTION BOX OR TO DO IN OTHER COUNTRIES) AND UPLOAD IT TO OUR WEBSITE. WE ARE IN THE PROCESS OF UPDATING OUR SITE NOW. BUT BECAUSE MUCH OF THE WORK IS IMPERMANENT, THIS IS A WAY WE CAN KEEP A GROWING RECORD OF OUR WORK.

How do you assess the success of your projects? IF PEOPLE PARTICIPATE, IT IS A SUCCESS. IF THERE IS NO PARTICIPATION, THEN WE SCRATCH THE IDEA OR REFORM IT.

Do you consider your projects to be tools for urban regeneration/social changes or would you think of them more as comments and observations? BOTH. I THINK A LOT OF OUR PROJECTS WORK TO HELP PEOPLE TO BE MORE CONSCIOUS OF THEIR OWN FEELINGS/EXPERIENCES AND TO REALIZE THEY HAVE A VOICE, WHICH IS ACCESSED THROUGH OUR CREATIVE PROJECTS. BUT SOME OF THE RESULTS ARE SIMPLY COMMENTS ON SOCIETY, THE DAY, THE MOMENT OR THEIR OWN EXISTENCE/LIFE.

Would you say there is an 'outcome' of the work you do or an analysis of the data you generate? How do you go about achieving this? WE ALWAYS LOOK AT WHAT WE COLLECT OR GATHER AND IT SHOWS US THE THEMES OF THE NEIGHBORHOOD, DAY, TIME, ETC. FOR EXAMPLE, WHEN DOING SUGGESTION BOX FOR THE 1ST TIME IN NYC THERE WERE MANY SUGGESTIONS ABOUT FINDING LOVE, TERRORISM, LEGALIZE MARIJUANA AND THE HEAT. BUT A PART OF WHAT WE DO IS PRESENT WHAT WE HAVE COLLECTED OR FACILITATED SO THE PUBLIC CAN SEE IT AND REFLECT UPON WHAT THEIR FELLOW CITIZEN SAID OR FELT.

How does your operation as a collective affect your projects? THERE ARE TWO OF US AND WE WORK TOGETHER TO CONCEPTUALIZE ALL OF OUR PROJECTS. BUT WE ALSO WORK WITH OTHER COLLECTIVES AND INDIVIDUALS AROUND THE WORLD, WORKING WITH THEM TO INSTALL OUR PROJECTS IN THEIR OWN COMMUNITIES.

I really hope you will be able to find the time to respond to these queries. Your site has been a genuine inspiration in my own projects and I would value the opportunity to begin a dialogue with people working in a similar field.

NICE TO BE IN TOUCH.

GOOD LUCK.  
OTIS



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**Candy Chang**  
New Orleans, LA  
United States

Co-Founder, Civic Center

TEDCRED 100+

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This conversation has closed. [Start a new conversation](#) or [join one >](#)

**If you could ask one question to all of your neighbors, what would you ask?**

Live TED Conversation: Join TED Fellow Candy Chang

Candy is a public installation artist, designer, and urban planner who likes to make cities more comfortable for people. She's passionate about redefining the ways we use public space to share information that can improve our neighborhoods and our personal well-being. See more of her at <http://candychang.com> and <http://civiccenter.cc>.

This conversation will open at 3pm EST on Monday, August 1, 2011.

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TOPICS: Civic Engagement

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**anne kristoff** 0

Aug 1 2011: Do you feel it's easier to engage a community when people seem to innately care about doing so? I tried to do some things in a small town and there was such a sense of curmudgeonliness (that's probably not a word) that it was very hard to make any dents/progress. It was sort of like I was the only one who cared.

**Bernd Fesel** 20+

Aug 1 2011: I agree - the one activist is kind of lonely, so maybe it is time to make friends first, then get active - as a group, of course this take longer, and one must adjust the ideas for improvement, but still it might be worthwhile if more are doing less - than one doing it all ???

**Candy Chang** 100+

TED FELLOW TED ATTENDEE TEDx ORGANIZER

Aug 1 2011: Hi Anne - I hear you. I have lived in places where community engagement is not the first thing on people's minds. It's definitely easier in areas where people have already organized themselves around community issues and people are already ready to get their hands dirty. But that's also a great challenge! To show the value of coming together, perhaps even for simply practical reasons or common pain points. What things have you tried doing?

**anne kristoff** 0

Aug 1 2011: see below. i was able to successfully complete <http://www.mywishforozark.com/> but I tried a lot of other things that were met with resistance. And then my time in that town was done. I do see them making changes though and I feel a little like maybe I helped start the ball rolling.

**Annabeth Orton** 0

Aug 1 2011: Hi, nice project, well done for getting so many responses! I think the trick is in not underestimating the value of people's time. I have had much better responses to projects where I am literally handing it to people... I think a necessary prioritisation of 'daily life stuff' can be misinterpreted as apathy and it's really important to be able to clearly communicate what you expect the benefit of participation will be to people. But giving things out helps, and everyone likes cake. I think my next project will involve cake. :)

**Annabeth Orton** +2

Aug 1 2011: Out of curiosity... If you got left a muffin with an apartment number and an invite for a coffee iced on it or something... Would you eat it...? Or would you mistrust the muffin. ?!


**Candy Chang** 100+
 TED FELLOW TED ATTENDEE TEDx ORGANIZER
+1

Aug 1 2011: Hey Anne - What a cool project with so many interesting wishes! Thanks for sharing. And Annabeth brings up a great point about busy lives misinterpreted as apathy. Even if we love our community, we all have things to do. We're busy. Our time and energy are precious. How do we make it REALLY easy for people to participate in ways that are constructive?

Not everyone wants to be a community leader, but I know a lot of people who'd be happy to give 10 minutes a week or an hour a month (including me). And that would greatly help the passionate people trying to get great things done in their community. How do we easily tap that? Micro-tasks for volunteering?

And Annabeth - Ha what a great question. The Friendly But Mysterious Muffin Question. I think it depends on how much foot traffic passes by the muffin. In my current living context (very public with lots of drunk passers-by) I would knock on the apt door first and ask them if they left a muffin. If they say yes, then I would happily snarf it down. If I get ill, I know where they live.

---


**anne kristoff**
0

Aug 1 2011: Annabeth - it was actually literal apathy. Went something like this:

"My wish for Ozark?...I don't have a wish for ozark, i don't care, ozark never did anything for me!" and so on. But other did join along.

To answer your question, I would definitely not trust the muffin.

---


**Annabeth Orton**
0

Aug 1 2011: Hmm. Tricky. This muffin idea needs work. Ok. My new mission - fight apathy with muffins! Watch this space! :)

---


**Candy Chang** 100+
 TED FELLOW TED ATTENDEE TEDx ORGANIZER
0

Aug 1 2011: I'm curious if anyone has reached out to many people in their area? Flyers? Community meeting? Public installation? Local event? What about and what came of it?

---


**Kay-Lynne Schaller**
+2

Aug 1 2011: Yes, I recently hosted a "Delivering Happiness Town Hall Meeting" complete with funny cheap prizes, smiley face cookies, and a brief session of laughter yoga. We discussed things that make us happy, and decided to continue the group meetings every other month. The feedback has been terrific...my hopes for the group are to gather bi-monthly and share opportunities to do good work for the community, in addition to "sharing happiness" of course.

---


**Aaron Stackpole**
0

Aug 1 2011: I advertise TED and bring it up in conversations frequently, however, most people don't appear to care much. The only time I get decent response to TED talks is when I e-mail a specific link to someone.

---


**Bernd Fesel** 20+
 0

Aug 1 2011: When I tell from TED in Germany - people are very curious and fascinated - maybe I was lucky so far... smile

---


**Bernd Fesel** 20+
 +1

Aug 1 2011: I am organizing what i call an evening "BRING TOGETHER", the friend I invite has the obligation to bring a friend with him to my house, he always wanted to meet but did not have time to do so. So at my party 50% knows eachother, the other do not know eachother - though we are all related by only one friend.

this is great fun - and you meet many new people !

---


**Annabeth Orton**
0

Aug 1 2011: I recently planned a project called "Fancy a Pint?" to try and get people talking/meeting in my apartment block. Unfortunately the management company weren't up for it and didn't even give a reason... :( All I wanted to do was put a poster in the lobby and invite people to share their interests and leave messages for each other as a precursor to maybe meeting up. I think my mistake was in asking for permission!The project is here: <http://www.gittermouse.co.uk/fancy-a-pint.html>

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**Candy Chang** 100+
 TED FELLOW TED ATTENDEE TEDx ORGANIZER
0

Aug 1 2011: Hey Annabeth - You've struck a related nerve! I've created community-based projects that would benefit from promotion through flyers, yet the neighborhood association considers them illegal. This is a common knee-jerk reaction - that all flyers are litter. But there's a lot of constructive information we could share if given the chance... Businesses can shout about their products on an increasing number of public surfaces, while the flyer about the community-improving event is illegal. How can we change the perception of informal messages in public space?

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**Annabeth Orton**
0

Aug 1 2011: Well I think one way would be to be more assertive about doing it and then be noisy about demonstrating the benefits! Making transience an inherent part of the method of delivery might also help make it less threatening. Chalk, shadows, bread crumbs! :D

**Shanai Matteson**

0

Aug 1 2011: My art & design collective, Works Progress (<http://www.worksprogress.org>) has spent the last 2 years asking our neighbors in Minneapolis & St Paul two very simple questions: What do you know? What do you want to know?

To us, these questions seemed like the basis for building relationships that could help to regenerate our cities.

We designed a new community event called Give & Take around these two questions, giving neighbors an opportunity to meet one another in a safe social space, building community around personal assets and knowledge. It's been incredible! We are now working to expand the program outside of the metropolitan Twin Cities, and are interested in developing a DIY Give & Take "kit" for neighborhoods & communities. Here's a couple of links! Would love to share what we've learned with others!

Give & Take: <http://www.give-take.org/>  
Video Intro: <http://vimeo.com/26980159>

Also: Candy, we so admire your work, Thank You!



**Annabeth Orton**

+1

Aug 1 2011: Hurrah for another exciting project! :D

I am really interested in the relationship between the whole web 2.0 thing (by that I mean social networking, using websites to encourage interactions, etc) and physical communities. On the one hand it seems that I have better and more frequent contact with people in other countries than I do my own neighbours, and I can't help wonder if such sites are contributing to this... On the other hand it seems like it could be such an invaluable tool for engaging people in the first instance who would never normally be interested in arts/community practices. How can we get people to get out from behind their PCs and meet up in the real world?

**Shanai Matteson**

0

Aug 1 2011: We had the same question when we started the Give & Take event I linked to above! Social networking sites and blog platforms made it possible, as artists and designers and engaged citizens, to expand our network of peers and to have really generative conversations about practice, but when it came to connecting in our own neighborhoods, and generating the same kind of energy, it was a whole lot harder. Either the on ramps are not there, or the community infrastructures are outdated.

Think about it: you pass all kinds of neighbors on the street, in stores, at events -- and if you don't already have a connection, the chances that you will stop to talk with one another are slim. Especially if your perceptions prevent you from seeing beyond what you see, if you think you couldn't possibly even have anything to talk about. I think that's a lot of missed potential there, because many of your neighbors probably have fascinating ideas, skills, or energy to share! And it's likely that if you tried, you'd find something in common.

It seems as though our silos are getting bigger (more global), but they are still silos. I think there is a way to take what we love about connecting online (surprises! connections! information! ideas!) and create real world platforms for exchange that are deeply rooted in our communities, but connected to a more global creative renaissance.

**Shanai Matteson**

0

Aug 1 2011: Oh, and I also think homemade food (and also beer) are both amazing neighbor makers! You can't get that experience online :)



**Annabeth Orton**

0

Aug 1 2011: Yes, I thought you might have encountered the same question which is why I raised it... I agree about the beer though - hence the Fancy A Pint? (<http://www.gittermouse.co.uk/fancy-a-pint.html>) project that I tried to get off the ground and my comments below regarding cake! This conversation has given me the push to revisit that project further now though, and I'm currently sat here planning ways to get my neighbours to trust random muffins... Another interesting artist network to keep an eye on though - I feel very encouraged that there are so many people working in these areas at the moment!

**Colin Kloecker**

0



Aug 1 2011: Hi Annabeth - that really is a great question!

I actually work with Shanai on Give & Take (and a bunch of other projects through <http://www.worksprogress.org/>), but just wanted to chime in to add that our vision for Give & Take is that it becomes kind of like a community-based TED Talks, not just for change-makers, but for everyday people who have something to share - be it a story, a hobby, a passion or even just an idea. We've started doing these events in different neighborhoods around the Twin Cities and will soon do our first event in rural Minnesota. The idea is that the content generated at the events can be fed back to a main hub online, very much like TED. Videos from the event will be shareable, allowing the live event to be a launching pad for all kinds of new connections happening online.

Which is all to say: I really believe that we have only just begun to harness social networking online for face-to-face community-building. There is so much potential here, but as Shanai points out, the key is in building real/virtual communities that bridge cultural silos rather than reinforce them.

People answer our two questions on their name tags when they come to the event: "What do you know?" and "What do you want to know?" (For example: <http://www.flickr.com/photos/worksprogress/sets/72157624019736075/>) But this isn't just a clever ice-breaker! We've created a whole series of games to play with the audience that are designed to get people making new connections on their own. The 1.5 hour event ends up being a mix of community-sourced presentations (you can sign up on our site: <http://www.give-take.org/>) and social games that get people talking to each other. Because it's not issue-based, people come from all different walks of life.

**Annabeth Orton**  0

Aug 1 2011: Hi Colin,  
I like the project and I can see that you have developed a 'face to face' element to it... so share the secret...? :) How do you get people to turn up? Where do you publicise your website? How do you get people fired up to join in? Maybe that's a question with some really obvious answers but I think it's one of the first stumbling blocks to participative projects and definitely a key area to share good practice around. For myself, so far, I've had the best responses by approaching existing community groups. This is important and can be used to forge links between such groups but I am really interested in this mysterious goal of facilitating interactions between strangers... How do "you" do it?

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**Candy Chang**  100+ TED FELLOW TED ATTENDEE TEDX ORGANIZER  +1

Aug 2 2011: Hey Shanai and Colin - Great to check out Works Progress and Give & Take, keep on keeping' on! Good thoughts along with Annabeth on online tools to enhance physical communities. Been thinking about this a lot lately. My colleagues and I are currently launching <http://neighbborland.org> in New Orleans. It takes the I Wish This Was public art project on vacant storefronts (<http://iwishthiswas.cc>) a few steps further to help people shape future businesses and services in their area. There are pros and cons to both analogue and digital tools and we're still trying to figure out how to rock the best of both and bridge the two.

---

**Colin Kloecker**  0

Aug 1 2011: [Annabeth, for some reason I can't reply directly to your last post, so I'll do it here!]

There is no magic bullet when it comes to community engagement. One thing that helps us is that we've been at it for quite a while. Like any creative practice, you have to actually practice it to get better at it. In this kind of work, the more you practice it, the more people know about it. People have to trust your intentions, so you have to be really good at communicating them to a lot of different kinds of people. It's taken 4+ years, but we now have an network of people interested in our programs that's over 3,000 strong and always growing.

You're absolutely right that creating authentic partnerships is so so important. As we begin to experiment with our Give & Take program in new neighborhoods and cities around Minnesota, the first thing we do is try to find a partner on the project that is as excited about creating connected communities as we are. It's actually become one of our "simple rules" that we don't do a project if we can't find a community based partner for it.

One more thing about Give & Take and why I think it's been successful so far: it's an asset-based open platform for people to fill up with all kinds of potential points of connection. You never know what's going to happen, but people always bring their best creative-selves to the night, and it's always an awesome time filled with laughter and humility. Community engagement shouldn't feel like taking your vitamins. It needs to be entertaining, and what better source for entertainment is there than ourselves?

There's so much more to say, but I'll end with this: You can still be experimental, quirky, and fun - in fact, the world desperately NEEDS "experimental, quirky, and fun" right now - but you have to be able to tell people "This is an experiment! And you know what... it might not work!" If people trust you, they will absolutely join you on the adventure.

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**Annabeth Orton**  0

Aug 2 2011: Thanks for your thoughts Colin, So much here to muse on... Trust. There's a thing. Anyway, I will definitely be keeping an eye on your projects, hope it goes from strength to strength!

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**Annabeth Orton**  +1

Aug 2 2011: I'm back! I've been thinking about that trust thing again, it reminded me of Jane Jacobs reflections on 'casual public trust' in The Death and Life of Great American Cities; The Failure of Town Planning (1964). If you're not already familiar with that text I would definitely recommend it... It seems to me that opportunities to exercise trust are becoming increasingly eroded. I think that's become a key function that projects such as these can perform, restoring some of that. It's a really important thing to raise and essential for anyone working in this area to be aware of.. Anyway. Just thought I'd chuck that back at you :)

This conversation can be found in full at:

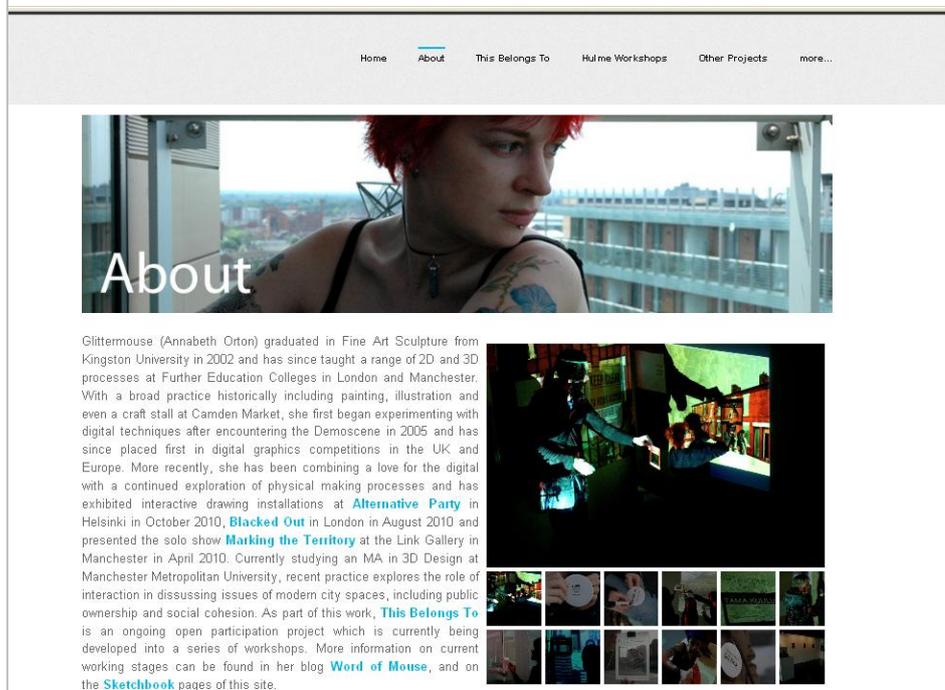
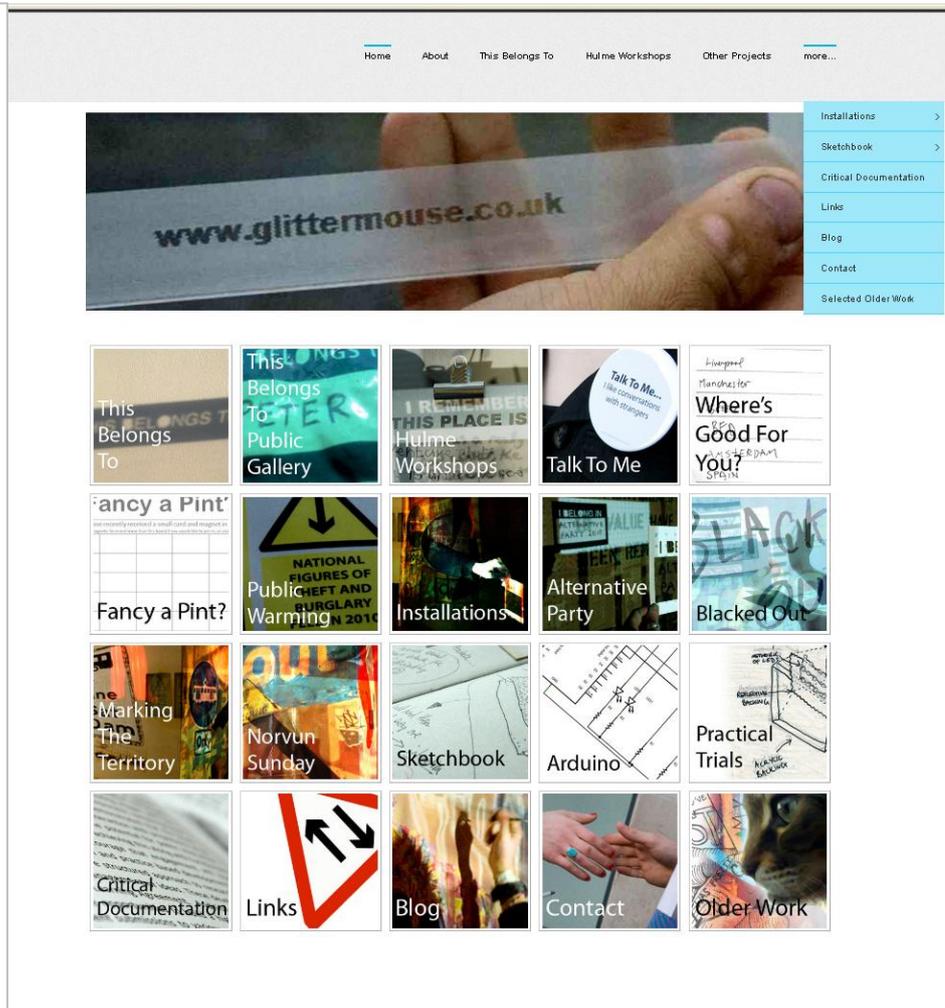
[http://www.ted.com/conversations/4610/if\\_you\\_could\\_ask\\_one\\_question.html](http://www.ted.com/conversations/4610/if_you_could_ask_one_question.html)

Part of a successful public practice in a contemporary field is a functioning website and I have continuously developed and improved this throughout the course.

These screenshots demonstrate the latest re-design which took place in mid 2011 and realised a much sleeker, user friendly design, re-written passages and a more focused and relevant content.

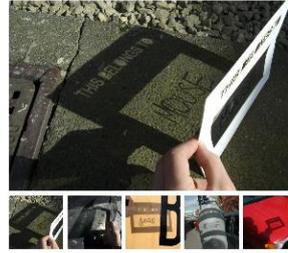
The website is not only central to certain projects such as *This Belongs To*; it has also been useful in gathering feedback for others including *Public Warming*. It has also been critical in communicating my work to other practitioners and external agencies as well as providing a point of contact. Recently, I have been contacted through the website with regard to running a workshop at the Wythenshawe Regeneration Team Garden City Festival.

I also have the site linked to other online promotional tools such as Facebook and Twitter.



# This Belongs To

This Belongs To is a public project in which you are invited to share photographs of urban spaces which you feel a connection to. Participants are sent a laser cut *This Belongs To* card, which features an acetate panel. Simply mark the panel (permanent pen works best) with your name, or other identifying mark, and find a way to claim your space. You may choose to use the card to cast a shadow on to a surface if it is a sunny day, or you might use it as a frame to view your chosen scene through.



1) Request your free This Belongs To Card

### Request A Card...

2) Write your name or other identifying mark on the acetate panel

Name \*  
 First  Last

3) Go out, be creative and make it yours! Don't forget to take photos showing the card or shadow!

Email \*

4) Upload photos of your ownership

Address \*

5) See your contribution in the [Public Gallery](#)

Line 1

NOTE: It does help if it's a sunny day but get creative or provide your own light source and it can be yours even when it's cloudy!

Line 2

Difficulty uploading? Email your images to [mouse@glittermouse.co.uk](mailto:mouse@glittermouse.co.uk)

City  State   
 Zip Code  Country

### Share Your Photo...

Upload Yours! \*

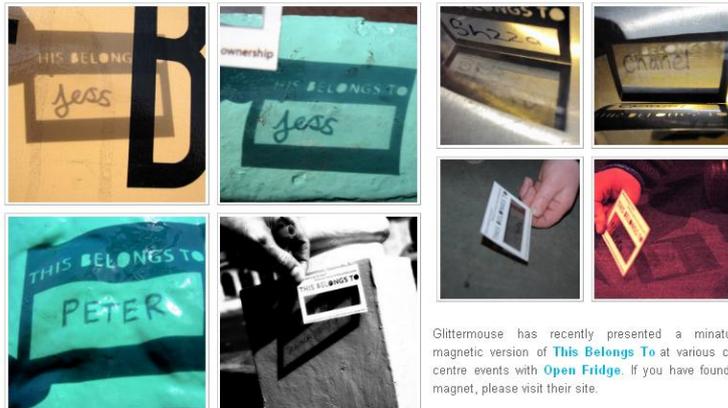
File: no larger than 20MB please

Email \*

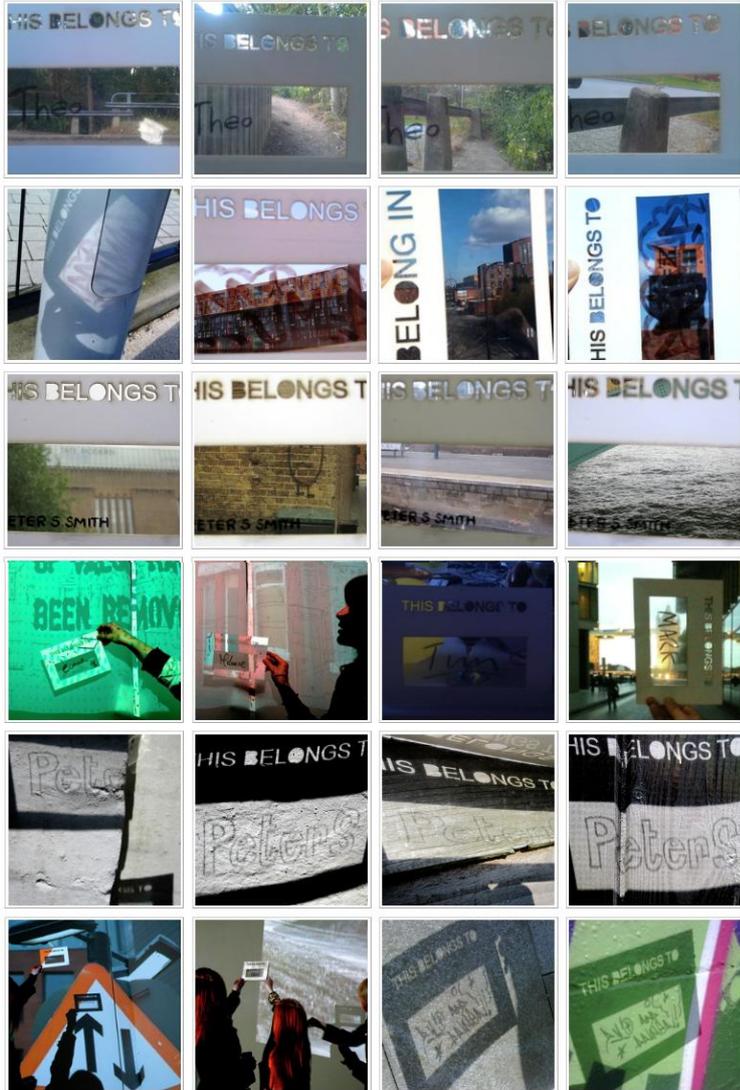
Name \*  
 First  Last

Comment

# Public Gallery



Glittermouse has recently presented a miniature magnetic version of *This Belongs To* at various city centre events with [Open Fridge](#). If you have found a magnet, please visit their site.



# Hulme Workshops

Continuing research into how interactions within urban environments can positively impact upon individual or group perceptions regarding a local area, *I Remember* and *This Place Is* are developments from *This Belongs To*. Participants use the boards as a frame for viewing their chosen locations and annotate or draw onto an acetate sheet, giving the impression of these marks being made directly on the landscape. If lighting conditions permit, the board may also be used to cast a shadow of the text or drawing on to a suitable surface. These objects are being used in a series of community workshops focusing on connections with place.





The *I Remember* workshop with the Hulme History Society early in the summer of 2011 was blessed with good weather which made the stroll in the streets around Stretford Road, Hulme especially pleasant.

7 members of the society all enjoyed the opportunity to relive their memories of the local area and discuss how it had changed, sometimes with some nostalgia but also occasionally recognising where improvements had been made. Participants felt that the *I Remember* board was an easy to use method of helping them to share their thoughts, evoking long forgotten memories and encouraging a discussion of the particulars before they were written down to photograph.



A few weeks later, the society met again to view the photographs for the first time on display at the [Zion Centre](#). They also each received a copy of the images in the form of a brochure. The participants reported that they felt a sense of achievement in viewing the work, commenting that although it was a small portfolio of images, the content was expansive. The group enjoyed a new conversation about the area stimulated by the photographs and were able to share the discussion further with members of the society who had been unable to participate on the day. Keen to continue the project, Hulme History Society has invited [Glittermouse](#) to return in September 2011 and conduct a second *I Remember* workshop using members' photographs of the area through various decades.



**Venture Arts** is an organisation in Hulme which provides arts workshops for people with learning disabilities. 7 members of the group participated in the *This Place Is* workshop in July 2011 and spent the morning exploring the Stretford Road Area of Hulme, recording in photographs what they thought about the place around them. This was an interesting opportunity to explore an alternative set of perspectives of the area to those held by the members of the Hulme History Society during the *I Remember* workshop.

The Venture Arts group agreed that they all had fun during the 2 hour session and that they enjoyed looking at the buildings and taking the pictures. Photographs from the session were on display from the 1st to the 12th of August 2011 in the Holden Gallery Café at the Manchester School of Art.



On the 4th of August 2011, members from the group visited the Holden Café Gallery to view the work for the first time. They also each received a souvenir brochure to take away. Those who visited were pleased to see prints of their contributions on the walls and talked about which of the photographs were their favourites. The group remembered that they had enjoyed the workshop and also enjoyed visiting the School of Art building.



# Fancy a Pint?

*Fancy a Pint?* is a public scheme developed as part of a suite of projects aiming to achieve positive interactions between residents in city spaces. Planned in the final stages of an MA in 3D Design, it can be used to provide opportunities for individuals to break social barriers, forming relationships across the usual divides and improving community cohesion.

**Suitable locations are being sought for trials of *Fancy a Pint?*** Think it would work in your area? Like to include it as part of your community programme? View the full project proposal below or make [contact](#) for further details

**Fancy a Pint?**  
Project Proposal

## Public Warming



Research is currently being conducted into a range of issues relating to public attitudes to city living as part of a suite of projects investigating urban spaces. Focusing on topics such as fear of crime, anti social behaviour and interaction between strangers, this short run of *Public Warming* signs has been created to explore reactions and challenge preconceptions.

Please help develop this work by responding to these brief questions:



If you were walking in a park and saw the sign inviting you to walk on the grass, which of the following would most closely represent your response? \*

- I would feel more positive about my environment
- My feelings about my environment would not change
- I would feel less positive about my environment

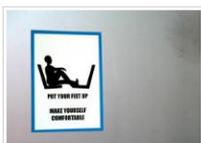
Do you have any other comments to make about the 'Walk on the Grass' sign?



If you saw the sign about crime figures in the street, which of the following would most closely represent your response? \*

- I would feel more positive about my environment
- My feelings about my environment would not change
- I would feel less positive about my environment

Do you have any other comments to make about the 'Crime Figures' sign?



If you were using public transport and saw the sign inviting you to put your feet on the seat, which of the following would most closely represent your response? \*

- I would feel more positive about my environment
- My feelings about my environment would not change
- I would feel less positive about my environment

Do you have any other comments to make about the 'Feet Up' sign?



If you were in a lift and saw the sign about making eye contact, which of the following would most closely represent your response? \*

- I would feel more positive about my environment
- My feelings about my environment would not change
- I would feel less positive about my environment

Do you have any other comments to make about the 'Eye Contact' sign?

Submit



# Installations

"Space is a doubt: I have constantly to mark it, to designate it. It's never mine, never given to me, I have to conquer it" Georges Perec

In 2009, work began on developing a series of installations which used digital and traditional drawing techniques to explore urban environments. Made by projecting digital images on to walls and objects then employing various materials to interact and record the light, the act of drawing and making became an essential process in these live works. Though photographic outcomes and the resulting objects and drawings remained as documentation, the work was only fully realised during public creation. This developed to begin discussing a variety of issues linked to public spaces such as ownership, fear of crime and the impact of social stereotypes on cohesion. In the most recent installations, work included opportunities for audience participation as visitors were invited to mark and claim the work themselves, as well as engage with elements of interactive technology to manipulate the projections. Though practice has now shifted to the facilitation of interactions directly within urban environments, this series of installations was a fundamental development process and remains as an important body of research which still informs current projects.



## Alternative Party

Helsinki, October 09/10



## Blacked Out

London, August 2010



## Marking The Territory

Manchester, April 2010



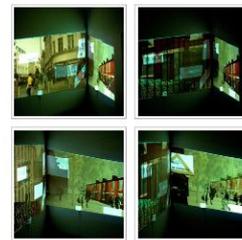
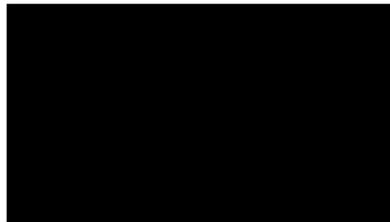
## Norvun Sunday

Manchester, 09/10



# Alternative Party

An annual digital culture festival which began as a **demoparty** in 1998, **Alternative Party** explores creativity in arts, technology and science. The event in Helsinki, Finland, has provided opportunities to develop the installation work and brought it to an audience from all over Europe. The 2010 installation, titled *Space Invaders* featured developments from **Blacked Out**, including use of video and analogue light sensors to control multiple projections.



Additional interactions were made through the use of **This Belongs To** cards, which visitors were invited to use to claim the projections and mark the surfaces. A related workshop on Saturday night saw temporary interventions in the city of Helsinki using an electronic development which used LEDs to project various statements directly onto urban surfaces.



Listen to the interview below by Ziphoid of [SceneSat](#)



### Alternative Party - October 2009



If this video doesn't play in your browser, find it [here](#)



You can see an interview with Gittermouse in a documentary of the event on [M2HZ](#) (English and Finnish)

and hear a radio interview (below - English) by Ziphoid of [SceneSat](#).



As well as increased size and timescale, the installation in 2009 saw further developments in the use of video which resulted in a more cohesive audio visual experience as the video interacted more directly with still photos, vectors and pixel graphics.



[Home](#) [About](#) [This Belongs To](#) [Hulme Workshops](#) [Other Projects](#) [more...](#)



**Blacked Out** was a group show in London which showcased the work of artists using light. This latest development of multimedia installation explored relationships with city spaces, especially focussing on issues relating to public ownership. Viewers were invited to explore their physical relationship to the space by interrupting the installations flickering projection and discovering how the intensity of their shadow on the light sensor changed the projected image. In so doing, visitors were asked to reflect upon the dialogue between the images; cityscapes, buildings, signs, statements and the impositions and implications that these affect upon their relationship with the urban environment.



Video doesn't play in your browser? [View it here](#)

[www.blackedoutgallery.com](http://www.blackedoutgallery.com)

[More Installations](#)



As part of *This Belongs To*, laser cut cards were available at the opening event for visitors to use as tools to interact with the projection, using the qualities of light and shadow to claim the images, space and work as their own. The cards were then free to be taken for use beyond the gallery. Responses can be viewed [here](#).



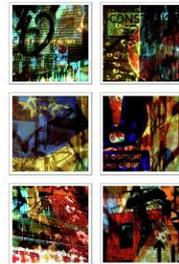
Marking The Territory was a visual and audio installation which continued explorations into cities and the sounds and artefacts found within them. Drawing on the writings of Georges Perec and Marc Augé to tell stories of Place and Space, a contrast between moving image and static drawing discussed the duality of transience and permanence in urban settings. The work also illustrated human interaction with city spaces and questioned issues around public ownership. After installations in the UK and Europe this first fully 3D installation was presented at The Link Gallery in Manchester in April 2010 with a closing event featuring live audio by Ne7.

sandbar

Fred Aldous  
BY THE ARTS COUNCIL OF GREAT BRITAIN



Video doesn't play in your browser? [View it here](#)



Also on display in the Interactive Arts Foyer was the private commission *Saint Peters Square* (right - acrylic on canvas with digital projection) and a new set of 6 digital prints *City Poems Series 2* (left).



[More Installations...](#) [View the Exhibition Catalogue](#)



Norvun Sunday is the monthly event from [Norvun Devolution](#), an audio visual evening that showcases musicians, DJs and visual artists. Glittermouse displayed the first public outcome of experiments developing live drawing installations into three dimensions at the event in March 2010. Working with two analogue slide projectors and one data projector, a laser etched object was drawn onto throughout the six hours of the evening with traditional materials leaving marks where the moving projections had fallen. This piece continued themes explored in other works and gave an insight into the upcoming installation [Marking The Territory](#) at The Link Gallery.

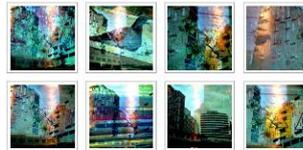


If this video doesn't play in your browser, find it [here](#)

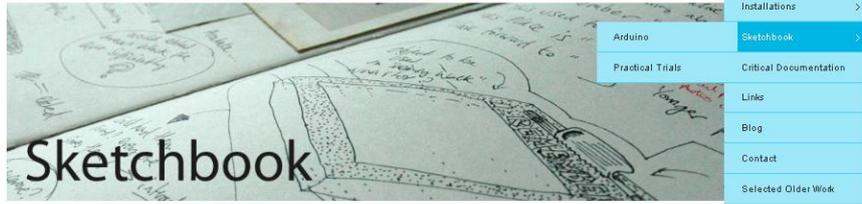
### Norvun Sunday - June 2009



The second multimedia drawing installation in Manchester, this work was created over the six hour Norvun Sunday event in June 2009.



If this video doesn't play in your browser, find it [here](#)



Modern visual arts are frequently criticised for lacking in substance, technical skill and aesthetics, partly because work which centres around concept rarely betrays the time, research or thought taken in its creation. In the interest of transparency and to provide a background to the projects, these pages demonstrate often overlooked, yet essential stages in any creative practice; planning, thinking, trialling and reflecting.



These pages describe earlier stages in the development of recent work, which began by looking directly to the urban environment for inspiration. An initial visual starting point was the contrast between interventions which exist either inside or outside institutional control. For example, No Parking signs and graffiti. Though these are equally common sights in city spaces, they pull in opposite directions, the former for a controlled and ordered environment, the latter for freedom of expression.

From these observations, many aesthetic qualities of earlier installations were derived and they were central to the development toward an interest in public ownership.

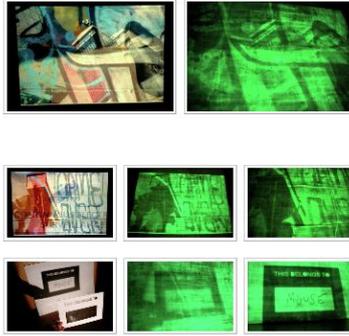


# Practical Trials

Between conception and realisation, research and tests are an important part of the creative process which not only ensures timely delivery of proposed projects but also frequently weeds out practical problems and reveals opportunities for improvement. The selected images on this page illustrate a few outcomes of those practical trials and a brief narration explains the background to some of the featured projects.

## Projection and Phosphorescence Oct 2010

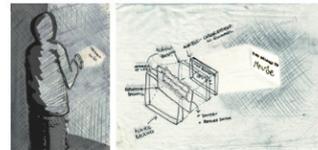
In preparation for **Alternative Party 2010**, consideration was given to potential methods of encouraging interaction with projections, including ways in which participants could leave traces of their interventions without precluding others from doing the same. Use of phosphorescent paint in these trials attempted to achieve this, as well as lending interesting new qualities to the visualisation of images and video. When a projection is cast onto a surface treated with phosphorescent paint it leaves a 'shadow' or trace which remains for some time when the light source is switched off or the image changed. The inclusion of this substance also potentially changed the nature by which **This Belongs To** cards might be used with the installation. Unfortunately, despite successful trials, the physical set up of the installation in Helsinki did not permit the use of the paints as the scale of the space and power of the projectors could not reproduce test conditions.



## TINT ARTS LAB

Glittermouse was pleased to participate in the **TINT Arts Lab** first season of residencies in June and July 2010 with a project that proposed to achieve an electronic development of the **This Belongs To** card, which would utilise LEDs to allow use at night or in lower light conditions.

Tests with LEDs and a **This Belongs to Card** (see below) raised problems relating to distance of light source from the card and focus/clarity of shadow which necessitated a change in the format of the design for the initial proposal.



Initial sketch for project proposal, May 2010



Developments of the project outlived the lifespan of the residency and following a range of trials including a series of lenses and different types of LED, a prototype was eventually realised in September 2010. Additional developments included interchangeable 'slides' referenced ongoing research in to related issues such as **Shared Space** and public fear of crime.



The final realisation of the developed object was completed in time to be part of the **Space Invaders** installation at **Alternative Party 2010**. Though the light was not strong enough to interact with the projections in the installation, it was successfully used to claim areas of Helsinki in a night time wander of the city.



This Belongs To Developed Object at Alternative Party 2010

## Digital Video March 2010

Experiments continued with laser etched objects to include use of projected Digital Video, allowing for a higher quality of projected image. Simultaneous shots of the same street captured at right angles to one another are lined up and projected onto the etched object lending additional three dimensionality to solid objects (such as buildings) while passers by appear to walk across the field of view without the distortion that would occur using one projection onto an angle. Continued use of slide projectors realised a contrast between still and moving image, reflecting an ongoing discussion of permanence and transience and 'filling in' the shadows cast by the object in the projection of the digital video.



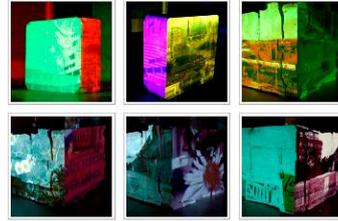


### 3D Projection January 2010

These experiments with laser etched MDF to produce further textured surfaces, found that this method allowed a greater flexibility with images as well as being much lighter and more practical to work with. These trials also included the utilisation of analogue slide projection as an alternative method to digital projectors. In these images, digital images have been transferred to transparency and projected onto the laser etchings. This negated the need for the availability of a laptop during exhibition, potentially reducing equipment requirements and costs.

### 3D Projection November 2009

Following on from drawing installations involving projected images of the urban environment, this series of investigations aimed to develop the use of space and surface. These images show experimentations using multiple projectors to cast simultaneous images onto different sides of plaster blocks. Casts made directly from surfaces in the city streets such as pavements and drain covers have also been used to produce a textured surface to project onto. This brought in an additionally illustrative layer aside from the projected image and any drawings made on to the surface, also referencing the transient and palimpsestic nature of city spaces.



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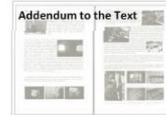
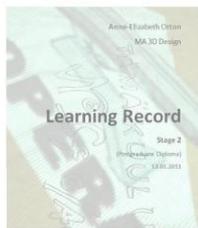
In October 2009 practice became formed by the academic structure of an MA in 3D Design at the Manchester Institute for Research and Innovation in Art and Design (a faculty of Manchester Metropolitan University). With assessments at Postgraduate Certificate, Postgraduate Diploma and Master of Arts stages, the submissions and related documents have influenced the course of practice as well as informing content. Due for conferral in Autumn 2011, written work produced alongside practice can be found here.



Learning Record Document



Evidence of Practice Document



# Links



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Photos from a recent workshop with artists at Venture Arts will be on display next week in the Holden Cafe Gallery at MMU...

Wall Photos

177 Impressions · 0% Feedback

53 people like **Glittermouse**.

Facebook social group

Make contact with Glittermouse on Twitter and Facebook or browse these links to various other artists and organisations



Please use this form if you are interested in more information on any of the projects on this site, or to enquire about bookings for a range of community arts workshops.

Alternatively, messages may be sent directly to [mouse@glittermouse.co.uk](mailto:mouse@glittermouse.co.uk)

Name \*  
First  Last

Email Address \*

Message \*



**This Place Is**  
07/16/2011

0 Comments



Following on from the *I Remember* workshop about 6 weeks ago, there are one or two updates to make in relation to those projects. The photos from the session with the Hulme History Society went on display at the **Zion Arts Centre** in Hulme for a month from the 13th of June. This gave the participants the opportunity to see the photographs of their contributions. The members of the society reported that they felt a sense of achievement in viewing the work, commenting that although it was a small portfolio of images, the content was expansive. The group also enjoyed a new conversation about the area stimulated by the photographs and were able to share the discussion further with those who had been unable to participate on the day. Keen to continue the project, Hulme History Society has invited me back in September 2011 to conduct a second *I Remember* workshop using members' photographs of the area through various decades. This workshop will take a slightly different format and we plan to bring projection back into the session to view and interact with the photos. The main benefit of this new approach will not only be that we can visualise the past of the area but also that those with reduced mobility will be able to participate more directly and share their thoughts

equally.

On the 14th of July, a group of artists from **Venture Arts** (an organisation in Hulme which runs workshops for people with learning disabilities) participated in a similar session. Instead of focusing on memory however, the *This Place Is* workshop focused on a more current perspective of the same part of Hulme, which provided an interesting opportunity to compare the impressions of alternative community groups. The 7 members of the group agreed that they all had fun during the 2 hour session and that they enjoyed looking at the buildings and taking the pictures. Photographs from the session will soon be on display in the Holden Gallery Café at the Manchester School of Art.



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Photos from a recent workshop with artists Venture Arts will be on display next week in Holden Café Gallery M15...



177 Impressions · 096 Feedback

93 people like **Glittermouse**.



Facebook social stream

**Categories**

- All
- Community Workshops
- I Remember
- Public Warming
- Talk To Me

**RSS Feed**

# Tutorial Records

10/02/11

Individual Programme of Study: Stage 3 - Interactions in the Urban Environment

Individual tutorial with Ian Roberts

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| <p>Actions from previous tutorials:</p> <ul style="list-style-type: none"> <li>• Submission of Practice 2 Learning Record</li> <li>• IR will let AEO know about the coursework receiving office. AEO will forward this information to the part time second years</li> <li>• Delivery of Presentation of Practice 2 (27/01/11)</li> </ul>   |
| <p>Details of Discussion:</p> <ul style="list-style-type: none"> <li>• The tutorial was arranged following assessment feedback in the previous week, during which AE had expressed confusion over assessment decisions and appropriate 'next steps', including a concern that there was 'not enough value' in the plans as outlined in the Learning Agreement to justify appropriate work at Stage 3. IR had previously requested a re-write of the Stage 3 Learning Agreement, which AE had also experienced difficulty with due to aforementioned confusion. In response, IR requested AE prepare a list of concise aims for stage 3 in the form of bullet points. These were:             <ol style="list-style-type: none"> <li>1. Interaction between people and their environments.</li> <li>2. Interaction between people <i>within</i> their environments</li> <li>3. Demonstration that these interactions have made people feel better about where they live and who they share it with.</li> </ol> <p>To achieve the above it will be necessary to :</p> <ol style="list-style-type: none"> <li>A) Facilitate an appropriate method of interaction</li> <li>B) Assess the success of the interactions against pre-defined criteria</li> </ol> </li> <li>• IR agreed that the aims were appropriate but also that they were not attached to any solid or tangible outcomes as yet. AE voiced some lack of confidence relating to the more 'solid' ideas, however these were discussed as being:             <ol style="list-style-type: none"> <li>1. Organisation of public workshops which seek to engage specific community groups with relevant issues relating to their own perceived ownership. These may take the form of 'Memory Walks' with older groups and could involve a specific development of the This Belongs To object. Some progress may have been made with organising these with the Streets Museum project in Salford, however this is still far from confirmed.</li> <li>2. A move away from the installed environment and more toward specific objects which may be used to stimulate conversation or interaction between strangers (especially on public transport)</li> <li>3. A series of designs (drawn, 2D) which realise in more detail the ideas as noted on the mind map presented as part of the Stage 3 learning record. These would involve modifications to existing street furniture (such as bus stops, post boxes, pedestrian crossings, litterbins etc) that required interaction between two individuals to enable functionality. If possible, a proof of concept may be generated using physical computing skills as explored in Stage 2.</li> </ol> </li> <li>• IR agreed that the ideas presented had potential for development and suggested that AE consider contacting Jane McFayden who works in the faculty and has some experience and connections with organising community groups.</li> <li>• There was some discussion on the topic of collaboration with other members of the group who may be working in similar areas. IR clarified that though this could be beneficial in research stages, care should be taken to ensure that any work presented for assessment should be clearly identifiable as individual outcomes.</li> </ul> |
| <p>Actions by next week (17/02/11):</p> <ul style="list-style-type: none"> <li>• Re-write Stage 3 Learning Agreement</li> <li>• Participation in second magnet project with Open Fridge (Nottingham, Feb 18th)</li> </ul>  |
| <p>Long term/ongoing actions:</p> <ul style="list-style-type: none"> <li>• Continue planning and facilitation of possible workshop opportunities including development of This Belongs to 'tool'/'prop'</li> <li>• Continue visualisation of street furniture modifications.</li> </ul>  |

25/02/11

Individual Programme of Study: Stage 3 - Interactions in the Urban Environment

Individual tutorial with Ian Roberts

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| Actions from previous tutorials:  |
| <ul style="list-style-type: none"><li>• Re-write Stage 3 Learning Agreement</li><li>• Participation in second magnet project with Open Fridge (Nottingham, Feb 18th)</li></ul>  |
| Details of Discussion:  |
| <ul style="list-style-type: none"><li>• Discussion related to recent reduced confidence with current work – it was raised that this might not necessarily be a bad thing and indicates at least a lack of complacency and/or familiarity with the subjects and processes.</li><li>• AEO stated that there was some uncertainty surrounding how best to progress with the physical realisation of the work and used the analogy that it was something like nailing jelly to a wall, feeling piecemeal, with lots of stumps of ideas but not much to get a grip on. IR suggested that the success may not be so much in nailing the jelly to the wall as in recognising and discussing the issues associated with the act (or area of study). IR stated that design is incremental and that small differences may be appropriate. Also, that design is not earth shattering but that the impact of 'the final drop' is only possible in addition to the swell of that which has come before it.</li><li>• IR suggested that it may be appropriate to begin a narrative or commentary on the difference between the focus on specific realisations within a defined parameter as experienced during the initial 2 stages and the current shift towards a less defined set of outcomes based more on research and concept.</li><li>• AEO queried the value in exploring smaller, tangential projects, referencing the feedback from Stage 2 that too much time had been invested in outcomes that did not generate a sufficient weight of outcome to justify the effort. IR agreed that such projects might be used to punctuate and illustrate the research as well as bringing clarity and understanding to a wider body of work.</li></ul> |
| Actions by next week (17/02/11):  |
| <ul style="list-style-type: none"><li>• Create prototype This Belongs To development on Acrylic</li><li>• Begin realising badge research possibility</li></ul>  |
| Long term/ongoing actions:  |
| <ul style="list-style-type: none"><li>• Continue planning and facilitation of possible workshop opportunities including development of This Belongs to 'tool'/'prop'</li><li>• Contact Jane Mcfadyen regarding workshop possibilities when a firm proposal has been generated</li><li>• Continue visualisation of street furniture modifications.</li></ul>   |

08/03/11

Individual Programme of Study: Stage 3 - Interactions in the Urban Environment

Individual tutorial with Ian Roberts

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| Actions from previous tutorials:  |
| <ul style="list-style-type: none"><li>• Create prototype This Belongs To development on Acrylic</li><li>• Begin realising badge research possibility</li><li>• Contact Jane Mcfadyen regarding workshop possibilities when a firm proposal has been generated</li></ul>   |
| Details of Discussion:  |
| <ul style="list-style-type: none"><li>• AEO presented a prototype 'I Remember' clipboard, acrylic 'This Belongs To' development and the beginnings of an investigation into the possible use of badges to encourage conversation between strangers in public places. IR questioned if the work could be summarised as attempting to 'identify opportunities to encourage person to person interaction and person to environment interaction' AEO confirmed that this was the case and indicated that this was stated at least in part, in the mind map presented at the beginning of Stage 3; 'To encourage and facilitate interactions between strangers in city spaces'. IR reflected that it was useful to continuously refer to the intended aim and where various manifestations of project work sat in relation to it.</li><li>• IR referenced Richard Wentworth's Making Do and Getting By work as well as the Thoughtless Acts publication as used during the Contexts seminars and related this type of work as a method for identifying opportunities. It may be that observing the remnants of interventions that have already occurred can suggest facility which does not, but should exist, provide evidence of a creative interaction or the leaving of a mark and/or the more poetic interventions or evidences of someone having been somewhere.</li><li>• There was some further discussion of the use/purpose/potential pitfalls of the Learning Record which culminated in the mutually agreed and understood summary that it should be a summary of the learner's thinking, not of their actions (which may instead be assessed through evidence of practice)</li><li>• AEO sought confirmation that the suggestion of potential opportunities for organisation of workshops through the Zion Centre as suggested following a meeting with Jane Mcfadyen were a productive avenue to pursue and that the badges were an appropriate investigation. IR confirmed that the organisation of the workshop would validate the work already done towards it and that as long as clarity on the link with the overall aim was maintained, other areas also had potential.</li><li>• AEO questioned a revised use of the sketch book as a method of recording and developing practice in a more structured way than had been employed in previous stages. IR supported this as a part of practice.</li><li>• AEO highlighted other areas of research being conducted in order to establish a better awareness of related work in the field as not just informing current practice but also working towards generating a proposal for study at Ph D level. This is following a meeting with Jim Aulich. AEO questioned if the generation of such a proposal might even be considered alongside assessment of Stage 3 in the interests of continuing practice beyond the end of the Masters and providing evidence for professional awareness. AEO made clear that at this time a firm decision to continue study has not been made but that an investigation into and an experience of the application process would be valued.</li><li>• AEO suggested that attempting to conduct some form of observational study of public places in Hangzhou, China, during a scheduled visit with colleagues at Tameside College might be an appropriate way to capitalise on the trip and relate it to MA studies. IR agreed this could provide interesting research material. In a related matter, AEO made clear that due to this trip she may not be in attendance for the next couple of weeks.</li></ul> |
| Actions by next week (17/03/11) and into/beyond visit to Hangzhou:  |
| <ul style="list-style-type: none"><li>• Continue planning and facilitation of possible workshop (contact Zion Centre)</li><li>• Continue planning/facilitation of badge project</li><li>• Continue investigation into circuitry for proof of concept for street furniture designs/ modifications</li><li>• Conduct (if possible around professional workload) some form of observational study of public spaces in Hangzhou, China.</li></ul>   |
| Long term/ongoing actions:  |
| <ul style="list-style-type: none"><li>• Continue visualisation of street furniture modifications.</li><li>• Research into broader context of work/field (in potential preparation for Ph D proposal) (Charles Landry (Community Arts and it's role in urban renewal), Richard Florida (Urban Planning), a range of related practitioners)</li></ul>   |

12/05/11

Individual Programme of Study: Stage 3 - Interactions in the Urban Environment

Individual tutorial with Ian Roberts

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| Actions from previous tutorials:   |
| <ul style="list-style-type: none"><li>• Continue planning and facilitation of possible workshop (contact Zion Centre)</li><li>• Continue planning/facilitation of badge project</li><li>• Continue investigation into circuitry for proof of concept for street furniture designs/ modifications</li><li>• Conduct (if possible around professional workload) some form of observational study of public spaces in Hangzhou, China.</li></ul>  |
| Details of Discussion:   |
| <ul style="list-style-type: none"><li>• AE presented some recent contributions to the <i>This Belongs To</i> project including further exposure as part of the Open Fridge projects, this time in Brighton. There was some discussion of the poetic qualities of the work, including the transient and palimpsestic nature. It was agreed that while it is appropriate for it to continue running as a project in the background and for new contributions to be accepted, it has really said everything it was trying to say and it's potential for illustrating the related concepts has been achieved.</li><li>• It was mentioned that it is important to refer to the recent collaboration with the Photography student during the composition of the learning record.</li><li>• AE presented the recent development of the <i>Fancy a Pint?</i> project and there was some discussion of the execution of the idea. IR mentioned the importance of making clear links back to the purpose of the project and the contextualisation of it within the broader series of investigations. In reference to the expected outcome, AE suggested that some feedback questionnaires to establish why people have not engaged with it may be generated in the event of a poor response. IR queried the impactfulness of the design of the material. AE accepted that this was a point that had been considered but maybe not responded to fully enough. It was agreed that a decision would be made about this in the event of a response from the management company. IR suggested possibilities of collaboration with Graphic Design students.</li><li>• AE presented the latest developments in the I Remember project and discussed the facilitation of the workshop with the members of the Hulme History Society, planned for the 4<sup>th</sup> of June. It was agreed that through their utilisation, the boards could encourage recollections and interactions that would not be forthcoming through normal conversation. AE suggested that in addition, the boards stimulated psychomotor and visual thought processes and not just the aural aspects of verbal discussion, which may also aid engagement.</li><li>• IR made clear that it was essential for AE not to underestimate the task of ensuring the work is properly communicated to audiences and to assessors and that there was a concern that the potential may get lost in the complexity of the projects. IR suggested a model of explanation along the lines of 'this is what the project is about, this is a part of it and this is why it is a part of it', and urged AE not to assume too great a level of understanding of the project or undervalue the importance of this. AE confirmed understanding of this by summarising that a cohesive approach to the learning record and any presentation of the work is required and that individual projects should be presented clearly within the context of the concerns of the practice.</li></ul> |
| Actions by next week (19/05/11)  |
| <ul style="list-style-type: none"><li>• Begin planning Learning Record, especially with regard to sections and their contents to ensure clarity</li><li>• Continue facilitation of current projects, especially those involving third parties.</li><li>• Begin planning and collating content for improved/more focused website which can better communicate current projects.</li></ul>   |
| Long term/ongoing actions:   |
| <ul style="list-style-type: none"><li>• Reading of Charles Landry (Community Arts and it's role in urban renewal)</li></ul>  |

## Additional Physical Materials Include:

- 2 x A4 Sketchbooks
- Arduino board with proof of concept circuit
- Laser Etched Boards for *I Remember* and *This Place Is* workshops
- Printed brochures for Hulme History Society and Venture Arts workshops
- *Talk To Me* badges, T-shirt, volunteer feedback books
- Hangzhou sketchbooks