

re:collect

An Undertaking

Project Evaluation



Sue Challis
December 2018

An Undertaking

Introduction

An Undertaking Artists:

Keith Ashton
Jacqui Dodds
Julie Edwards
(Lead Artist)
Jill Impey

Artists' Mentor:

Alex Boyd Jones
Curator, Oriel
Davis Gallery,
Powys

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An Undertaking, funded by the Arts Council England, was part of Britain's centenary commemorations of the end of the 1914-18 War. The project aimed to produce artwork which would challenge a perceived nostalgia for heroism, expressed through a popular yet backward-gazing aesthetic, by making contemporary artwork embodying hope and fragility.

The four Shropshire-based artists who led *An Undertaking* worked together previously in a larger, heritage-focused, artists' collective, *re:collect*. This new project built on that experience of making site-specific art, but was also particularly structured around professional development, both management and artistic, with the crucial support of intensive mentoring throughout from Oriel Davis Curator Alex Boyd Jones.

A key aim for artist Julie Edwards, who initiated and led the project, was to develop her own bid-writing and project management skills, and an important desired outcome was that the group would improve their individual work but also their ability to collaborate with artists and heritage partners.

Artwork was developed over almost a year, towards a month-long exhibition in the unusual circular body of the C18th St Chad's church, Shrewsbury. The exhibition, which coincided with the nearby international Shrewsbury Flower Show, exposed hundreds of visitors to a mix of contemporary sculpture, video and prints, scattered throughout on pews, in windows and on floors, in spaces usually reserved for church matters.

This was a highly reflective project, with artists regularly recording mentoring, frequent discussions and reflections about their individual progress and the collaboration needed to create a cohesive show. Evaluations also asked participants and a number of expert 'critical friends' and observers for feedback on workshops and the exhibition, and partners about the project's processes and outcomes. This report tries to reflect the diversity of those responses, the lessons learned, and to celebrate the project's achievements.

Dr Sue Challis December 2018

Project Summary

St Chad's Team:

Alun Llunes
(Assistant Verger)
Mary Brotherton
(Church Warden)
Claire Crackett
(WWI Project
Volunteer)
Kathryn Pryce
(Parish Administrator)
Volunteers

Following many discussions and revisions towards a successful Arts Council (ACE) funding application, focused work on *An Undertaking* started in March 2018 when the artists began a series of planning meetings, mentoring sessions and meetings with partners, especially with St Chad's team of Vergers, Churchwardens and volunteers. Spending time in the church was essential at this point as ideas for artwork began to emerge inspired by the building and individual artists' research.

A format for recording reflections on mentoring, discussions, workshop observations, feedback and work-in-progress (including sketchbook journals) was agreed and used by all the artists to a greater or lesser extent. The ACE 'Quality Metrics' were identified as a framework for evaluating the work. 'Critical friends' (experts in the field) were recruited to comment on the partnerships, the exhibition, the quality of the work and workshops.

As well as seven group meetings in the church, each artist had a minimum of three individual mentoring sessions with Alex Boyd Jones. During the summer, two participant arts workshops, led by Jill Impey and Keith Ashford, were delivered at Participate ArtSpace, a local artist-led gallery and studio space Community Interest Company.

Critical Friends:

Andrew Howe
(Artist)
Cerin Richardson
(Shropshire Council
Arts Officer)
Sara Mai
(Artist)
Melissa Evans
(Curator)

Over the summer months the artists' records show increasing cross-fertilisation of ideas in the group, edging towards the 'cohesive' exhibition they aspired to. *An Undertaking*'s already ambitious aim developed into a desire to demonstrate how contemporary art could encourage people to 'think again' about war, through re-presenting aspects of WWI, focusing on intimacy, delicacy, the natural world and hope. The work included embossed prints, videos and sculpture.

The exhibition was installed around the ground floor of St Chads on August 4th. Following a Private View, approximately 5769 people visited the exhibition space until it closed at the end of September. Two Focus Groups were created to discuss the exhibition, from church volunteers and visitors, and teenage students. Jacqui Dodds delivered a themed printmaking and poetry workshop at Westhope College in South Shropshire. Low recruitment led to the cancellation of an artists talk at the Shropshire Arts Cafe and a drawing workshop, but the group arranged a successful new finale - working together with two local poets, Jean Atkin and Ted Eames, in a well-attended poetry, drawing and origami workshop which culminated in a mass paper airplane launch from the upper balcony, echoing Keith Ashford's sculpture of WWI fighter planes.

Poets:

Jean Atkin
Ted Eames

‘Congratulations to the artists of re:collect. A powerful and moving show’



Images of Exhibition

Comments from a ‘Critical Friend’

‘The exhibition worked immeasurably well in the space, seeming almost invisible until you looked more closely or noticed the installations. The sensitivity to the historic setting was paramount and the attention to detail in the actual anchoring fixings, to protect the integrity of the physical structure of St Chads, were works of art in themselves!

It worked on many levels in the church. As a comment on the futility of war, as an extraordinary example of how contemporary art can sit alongside a heritage site and as a way to raise people’s awareness of the theme of War.

The artists had challenged their own practice, in particular the new undertaking of Sculpture in wire from one artist.

The collective connectivity of the pieces worked well as they were bound in space, all quite delicate in their fabrication – even the digital work had a great gentle sensitivity about it.

I was completely absorbed by the work and glad of the map to navigate my way around as would have certainly missed some of the pieces otherwise. The whole exhibition made very clear statements about the relevance of our lives now and the lives that were lost through considered and creative interpretation rather than the blatantly obvious – very clever.

The combination of the four very different types of practice and use of materials made for an inspiring exhibition and the positioning of the works at St Chads make the work important locally and to the Shropshire- wide WW1 commemorations, as well as connecting to the present day.

‘Congratulations to the artists of re:collect. A powerful and moving show.’

Cerin Richardson
Arts Development Officer Shropshire Council (2018)

‘The exhibition worked immeasurably well in the space, seeming almost invisible until you looked more closely...The sensitivity to the historical setting was paramount...an extraordinary example of how contemporary art can sit alongside a heritage site.’

*Cerin Richardson,
Shropshire Council
Arts Officer*

‘It was apparent that the group were continually discussing the project and their work with one another as well as the more organisational aspects of the show. They work really well together...their individual development and experience will feed into their ambitions as a collective’

*Alex Boyd-Jones,
Oriol Davis Curator
and Artists’ mentor*

Achievements

Artistic Quality

- *An Undertaking* was recognised by project partners and expert critical friends as representing a successful and cohesive group exhibition showing high quality contemporary artworks.
- It was well-received by visitors, many of whom were moved by the work to comment on feelings or new ideas it aroused. This included visitors who were frequent art-goers and those who weren’t.
- For most commentators *An Undertaking* met the ACE core Quality Metrics, in terms of concept, presentation, distinctiveness, challenge, captivation, enthusiasm, local impact, relevance and rigour. For the artists and St Chads team it represented successful risk taking, for example, a new venture for the Church, a challenge to existing practice (especially for one artist who made figurative sculpture for the first time); and some visitors fed back that they felt it to be both original and excellent.
- The quality of artistic input, materials and processes in the workshops was high and this was reflected in independent and participant feedback. This contributed to introducing the theme of war and conflict resolution as a potential subject of creativity to some participants, one of whom commented: ‘I thought it was out of bounds, but it isn’t’.

Professional Development

- The extensive record-keeping in the group revealed that the project planning and management process developed a new fluency over time and there were many examples of successful implementation of new skills by the artists’ team especially Julie Edwards who led this. This was largely related to a willingness to learn from the mentoring process and a continual collective review-modify-review loop implemented by Julie. The mentoring format proved highly beneficial.
- Partners and Critical Friends reflected positively on the adaptability, problem-solving and resourcefulness of the group.
- There was a clear evidence of growing confidence on the part of individuals and the collective in their ability to develop, produce, articulate and curate the new artworks required. Similarly, two artists expressed greater confidence in designing and delivering more relevant and successful creative workshops for participants.

Arts and Heritage

‘It’s important to have the exhibition here because artwork is the expression of the human soul’

‘What does the exhibition say about the world today? That perhaps we have lost touch with our humanity and nature, that gentle memorial may be more effective than pomp and circumstance’

‘It is a beautiful setting whether or not you are a believer. A wonderful peaceful atmosphere and anyone is free to wander in’

‘St Chad’s has the Military Chapel and several annual services for branches of the Forces plus Royal British Legion Standards. We have the wonderful WWI Remembrance services weeks. Nowhere could be more suitable’

Visitor feedback

- This was a successful Arts and Heritage project which developed professional artist-led partnership working practices. Communication was frequent and the Lead Artist and Church representatives were highly available. Both parties showed flexibility and efforts to understand the other’s perspectives. The outcome was an exhibition which met the Artists’ aesthetic concepts and respected the Church’s needs. Adaptations to the artworks were almost entirely practical and the Artists’ did not feel that the concepts in their work were compromised. Where there were disappointments - such as quality of artwork sound versus sounds in the Church, or reliable switching on of equipment - these were discussed as common problems of non-invigilated, site specific work in non-dedicated spaces, rather than as particular to this partnership.

- In terms of scale and aesthetic, St Chad’s - an ornate and rich environment with many military allusions - had the potential to overwhelm the artworks. However, the artists turned this aspect into a strength of the exhibition, producing delicate often small pieces which were scattered in corners, on pews and window ledges, projected onto the floor. Feedback from exhibition visitors confirmed that almost everyone felt that St Chad’s was an appropriate venue for the work and that it enhanced the space. This was frequently linked to the ‘quiet’ and ‘contemplative’ nature of the work.

- Maintaining signposting materials in the Church foyer was not always practically possible during the exhibition. That this made greater and not always successful demand on viewers was clear from visitor comments, but it was also often linked to a greater emotional impact of the work. Feedback suggests that commentators more familiar with contemporary art curation might have found the experience of ‘happening upon’ the works easier to appreciate; others identified ‘hard to find’ as a more frustrating element.

- The artists’ aim was to show contemporary art which would make people ‘look again’ at remembrance of WWI, to re-frame it or provoke new thoughts or feelings by ‘making strange’ the Church environment. To some extent there was tension between the implicit anti-war theme and the fragile delicacy of the artworks and their curation. Answers to the challenging ACE Quality Metrics question posed in feedback postcards. ‘What does the exhibition say about the world we live in?’ were wide ranging, many with references to the value of the natural world. Written or verbal feedback sometimes suggested that impact was related to the interpretative texts rather than the artworks or to the interaction between them, but that may not have detracted from the power of the work, particularly in the context of a site-specific, themed exhibition.

Recommendations

- That the artistic and organisational collaboration developed in An Undertaking is further developed in a similar project.
- That the model of mentoring and frequent ongoing review of both organisational and aesthetic processes developed in this project is incorporated into future collaborations. Similarly, the recruitment of Critical Friends was a successful way of gathering expert comment on the artistic quality of the work produced and strengthening the artists' reputations.
- That the high level of attention paid to the practical partnerships, facilitated by having a dedicated project lead for organisational matters, is incorporated into future work. Greater clarity about expectations of indirect benefit to partners may sometimes be needed.
- That the highly reflective approach of the artists, for example, their commitment to in-depth focus groups and gathering feedback produced unusually rich data, and should be built upon, unified and extended. For example, focus group re-visiting participants after project end would give a picture of impact which could inform future planning.
- That this aesthetically successful response to the site might have benefited from more explicit signposting which might have enabled greater engagement for less experienced art visitors; and that invigilation is prioritised in future planning.
- That further thought is given to the limits of a contemporary art exhibition of this nature to provoke very specific responses: these pieces had impact, they sometimes provoked ideas and feelings, but these were not predictable. It may be that their strengths lay in ambiguity which could be articulated in future planning.
- That a more targeted approach to marketing participatory workshops is needed, perhaps focussed on securing participation through existing groups or programmes of activity, rather like the Westhope College session in this project; this needs to consider the tension between charges and attracting diverse participants, which may be achieved more directly through partnerships.

‘[The workshop]
focused attention on
themes of natural
resurgence, kinship,
loss and
remembrance, the
fragility and
vulnerability of life’

[I learnt]
‘what planes need to
make them fly in
straight lines for
longer periods of
time’



‘The polystyrene was
cool’

‘[I was] a little
worried to begin, but
she made us feel at
ease. At the end I
was amazed at my
creations’

‘Jacqui is a skilled
and generous
teacher...she shared
her recent work ... it
was inspiring’

*Participant
comments*

Participatory workshops - feedback

Feedback was gathered about workshops in three ways: from participants (written and discussed), from independent ‘observers’, and from the artists own reflections. Volunteer ‘observers’, ranging from local artists to venue managers, were invited to use a template with the ACE’s Children and Young People’s Quality Principles for participatory arts as guidelines. The YPQP were developed through extensive consultation with the sector, and here we felt could be adapted to use with adults. The artists decided to focus on three indicators, ‘exciting and engaging’, ‘actively involving participants’ and ‘a sense of belonging/ownership’. Artists developed their own participant feedback forms for their own workshops, asking about the impact of taking part on mood or understanding, new skills, and general satisfaction.

For example, Keith Ashford gathered simple written and drawn feedback at his airplane making workshop, from 10-14 year olds, asking for ‘before and after’ mood indicators, new learning, and enjoyment. Jacqui Dodds also asked the adults on her workshop to report on their emotional state ‘before and after’, about new skills acquired and to give an overall rating (as with much ‘on the spot’ evaluation, everyone said ‘excellent’). Jacqui asked whether taking part had affected participants’ views about war; responses were varied, with most reporting that the workshop confirmed their views rather than changed them. However, one comment in particular points towards a major impact: ‘I think I wouldn’t be so nervous of working with this subject [war] in the future. I thought it was out of bounds, but it isn’t’ (*Participant feedback*).

The final workshop, *Beyond An Undertaking: Flying a Gentler Curve*, was led by two local poets in St Chads, supported by the artists and early career artist Benjamin Meeson. It culminated in a mass (and rather joyful) launch of paper aeroplanes from the balcony. As with all the other workshops, feedback was overwhelmingly positive - although longer lasting impact is hard to gauge. This workshop, perhaps because of its mix of making and thoughtful writing/talking, moved participants to reflect more deeply on the ‘natural resurgence’ themes present in Jill Impey and Jacqui Dodds’ work.

Independent ‘observers’ were also very positive about the workshops with more detailed comments reflecting that they were ‘playful’, highly engaging, allowed participants to make work in ‘simple, unchallenging’ and yet ‘thoughtful’ ways - for example, through ‘ten-minute’ drawing or poem activities, shared with the group. The variety of activities offered in a single workshop and the range of source materials and resources meant that participants were all able to find a ‘way in’ to the theme:

‘...allowing the participants to go off at a tangent when they are absorbed, and discussing the result with the group’ (*Observer*)

Focus Groups

‘We always need encouragement to remember, which this does, but it also represents the healing that time has brought’

‘*Together* symbolised good memories with people you know and love...[*Baitball*] was much more to do with the war, either ghosts or how you can’t see it but these people have been risking their lives’

‘‘But there’s always going to be wars...’

‘I think they contrasted very well with the religious pictures...’

‘The way it was spread out ...each quite far from each other...you could hear the bird noises from the other side of the room...that was nice’

Focus Group participants’ comments

Running focus groups was new to most of the artists. Jill Impey ran two focus groups to discuss the exhibition, for church volunteers and visitors and for teenage students (contributing to their bronze and silver Arts Award Certification through Participate). She collected very positive written feedback from four church visitors, who were less likely than students to have visited an art exhibition in the past 12 months. This feedback confirmed the mixed nature of responses to the exhibition overall: for some, having to search out the exhibits and their ‘sympathy’ with the building was absorbing, less so for others; for some the more ‘natural world’ elements of the show, were ‘difficult to connect with’, whereas Keith Ashford’s ‘Baitball’ of translucent model aeroplanes, and Julie Edwards’ wire figures, ‘*Together*’, made immediate links to loss of life in WWI. However, the high level of engagement in the discussion in itself reflects the commitment of the congregation and volunteers to the project - and the artists’ commitment to finding out what people made of their work.

Five young people discussed the exhibition with Jill Impey, often making perceptive and original comments. Some commented on the curation - the excitement of videos projected in unusual spaces: ‘...a portal or a window into wherever you took the videos that was related to WWI...’, identifying as the primary theme of the show the ‘peaceful message’ of the films, reminiscent of photographs of troops sharing cigarettes in the moments before battle. Again, some found the connection with war hard to make for the videos and prints but took away a general impression about the futility of wars: ‘[it has] relevance to today because of the amount of wars going on around the world and you are thinking so many lives have been taken away’. Although there were mixed views about whether war could be ended as a way of resolving conflict, the exhibition not only provoked a serious discussion but also was perceived as intending to lead to action: ‘The point of the exhibition isn’t to spark deep meaningful conversation, it’s to make us think, This is happening all over the world and I’m going to do the very best I can to help stop it’ (Focus Group participant).

‘In my experience, the exhibition and the concluding event were well organised. I was very clear on my role after a useful planning meeting, and I really enjoyed the whole process’.

‘I have been working on a commissioned poem for a WW1 commemoration and *An Undertaking* helped me establish a broader perspective on that project, so it aided my own creativity’

‘...the website was beautifully arranged and written’

‘We felt that workshop participants had created something of artistic value’

‘The *Beyond an Undertaking* workshop was enjoyable, distinctive, serious, and involving’

Feedback from commissioned artists, partners and venues

Partnerships

The project created several new partnerships and consolidated others. Most significant were the new strong partnerships created with St Chad’s church and the Oriel Davis Gallery.

Four partners (St Chad’s, Oriel Davis, Participate Contemporary Artspace CiC, and a volunteer church worker) completed online surveys before and after the project. These set initial goals for partners’ own involvement which were shared with the artists at the start, and allowed partners to reflect anonymously on the project’s impact afterwards. All felt that their organisation or they personally had benefitted from the experience of partnership and looked forward to another opportunity to work together. Good communication, listening well, clarity of roles, and ‘understanding each other’s limits’ were identified as key desired qualities of the project process - and for three of four respondents were clearly achieved, with some reservations from the fourth, possibly an outcome of being less directly engaged with the exhibition.

An important partnership for the group was forged with a new Council Arts Officer, who, although temporarily in post, continues in an influential role in the region. Along with other partners, she felt strongly that the Council had benefitted from the link, that Shrewsbury, Shropshire and the wider region had benefitted in terms of an enhanced cultural offer and through the development of new arts networks. At the same time, partners also felt that Shropshire Council’s support and involvement in the project was beneficial.

Feedback was also collected from workshop venues and commissioned artists (other than the core group). Some partners were able to comment that the impact of the exhibition on their members and visitors had been reported to them as ‘moving’ and overwhelmingly positive, promoting a ‘deeper engagement’ with the art around them and a better understanding of the Great War. Similarly, several partners reported that workshop participants ‘had created something of artistic value’.

The project mentor, Alex Boyd-Jones also identified her own professional development through the project: ‘Before this project I had only mentored artists on an individual basis and so this offered me a development opportunity... From a curatorial perspective the benefit of being a mentor in this situation enabled a rich exchange of ideas and consideration’. She went on to identify benefits to the Oriel Davis Gallery: ‘Mentoring through a funded project helps support our income streams as an organization but of course is more widely beneficial in cultural networking and forming positive working relationships in all kinds of ways’. To this end she has arranged to meet with the group at 6 and again at 12 months after the project to review and support their development in what has become a longer term, sustainable relationship.

Poets' reflections on *Beyond An Undertaking*

'I'd like to record my respect and admiration for the quality of the works on display. It was a relatively small exhibition, but each piece was substantial and absorbing in its own right. It was also a significant step towards greater collaboration across the boundaries of different forms of creativity, a practical example of the link between visual art and poetry.

It was a brave, and gently challenging, attempt to get away from the stereotypical imagery of that war... all the more interesting and worthwhile to move away from the poppies and the gas masks and the trenches'.

Ted Eames

'The Beyond an Undertaking workshop was enjoyable, distinctive, serious, and involving. I feel great respect for the artists and the quality of what they've made, and for those attending I think it was fascinating to hear how these works came to be, and the thought processes that had developed them. I certainly felt inspired by the exhibition, and wrote a poem during the workshop which was directly sparked by Julie Edwards' wire mesh sculpture. I set up a table with parchment paper in torn fragments, to recall the fragments of poetry left by Wilfred Owen on his death, and wrote with and for people who came to the event. Participants were clearly moved by the exhibition, and they all worked in a focused manner, wanting to get their thoughts down on paper.

'The finale, when poems were made into planes and launched from the top of the stone stairs was a necessary counterbalance to the gravity of the subject, and I could see people felt involved, and cheered, and fully a part of the little group we'd been all afternoon.

Though the church was an interesting and aesthetically pleasing place for the exhibition, I was very aware of how difficult the acoustics were in the entrance foyer and [elsewhere]. Two older participants clearly couldn't hear much of what was going on at that point. With hindsight, I'd have suggesting reading aloud in the main body of the church'.

Jean Atkin, commissioned poet

'The artists had a clear shared vision of the exhibition. The pieces complemented each other and there was a high level of continuity between the exhibits.

'There was an emphasis on the renewal of life, and the continuity of both the human spirit and the natural world.

'I did wonder if the exhibition had gone very slightly too far in the direction outlined in the previous sentence. The Wilfred Owen poems that were linked to exhibits, and read out by me in the concluding event, are full of bitter, righteous anger and distilled trauma. I do believe that we can become desensitised by repetitive images of gore, mud and unspeakable horrors. But at the same time this was the fibre of humanity's experience of that war and perhaps *An Undertaking* could have benefited from a touch more of that reality'.

Ted Eames, commissioned poet

Extracts from the Creative Process emails exchanged between artists in 2018

FEBRUARY

'I'm considering plastics, I'm going to experiment. I did some research into Viking burials but I can't align myself with female sacrifice...'

'I'm thinking of projecting onto the floor or white doors...can anyone lend me a small projector to try it out? I've attached a plan of the church'

MARCH

'We looked at Starc's Louis Ghost Armchair, but plastic seems an incongruous material in a space full of marble, brass, glass, plaster...it would provide a contemporary contrast...Here is a flier for Jan Hunt's Ghost Wardrobe for Julie, well worth a look at construction and suggestion of animate form'

'From talking to Julie and Jacqui about the shifts in their ideas I became more conscious of the importance of the quality of light in the different areas of the church'

'I'm thinking of using ledges with ceramic model planes on, like pigeons in open buildings...'

APRIL

'I've been rethinking some of my work after the meeting...'

'I'm thinking how I might use the bird forms suggested by Julie at the last meeting...Jill's idea of projecting video onto the made objects led me to...the idea of carefully constructed objects being deliberately destroyed [by war]'

'I took a looped film of a jackdaw, with sound, and projected in the church last week...the cleaners and the vergers were in and were quite entranced by it'

'Keith suggested powder coating the wire sculpture to colour it...but colour comes with so many interpretations: I will research it'

MAY

'I've been reading more of Wilfred Owen's biography...starting to build a picture of Shropshire landscapes that Owen would have visited. I'll use images of these for my artist book to be displayed'

'The light in St Chad's changes, lots of light and shadows that can play on my blind embossed prints...maybe this fits with Jill and Keith's experiments with films projected onto surfaces in the church?'

JULY

'We talked about the possibility of the vergers inviting people to stay behind after Services when they would switch the AV on again'

'This is fine but I need the logos as jpegs'

'Before I started the project I didn't know many of Owen's poems...a friend has said they are best read aloud - would that be possible?'

'Alex felt that because I keep changing materials I lose being able to see the continuity of dead and knowledge of the materials. I agree; I will use these again'

AUGUST

'Chris is going to use voiceovers by us for the video, he says this keeps viewers watching for longer...Don't worry about saying anything stupid, only a few words will end up in it...to prepare for this you need to think about what you want to say and who is your audience. For example, I would like to talk about my work and the space'

'We talked about the figures seeming to be from two different worlds, therefore a disconnect between them. The intention was they should be friends, but they do not connect. However, someone visiting the show not knowing the intention can accept the work as it is. We discussed separating them...I will try this'

'I've been in touch with Alex throughout the management of the project. She proof read and made suggested amendments on all of the texts that the artists wrote, exhibition information boards, leaflets and posters. This was really valuable. She also advised me on briefing the photographer so we can document the high standard of the exhibition. She helped me write a brief for commissioning a film about the project. I had never done this before so I didn't know what to ask for.'

THE ARTS COUNCIL ENGLAND'S CORE QUALITY METRICS

SELF, PEER AND PUBLIC:

CONCEPT: IT WAS AN INTERESTING IDEA

PRESENTATION: IT WAS WELL PRODUCED AND PRESENTED

DISTINCTIVENESS: IT WAS DIFFERENT FROM THINGS I'VE
EXPERIENCED BEFORE

CHALLENGE: IT WAS THOUGHT-PROVOKING

CAPTIVATION: IT WAS ABSORBING AND HELD MY
ATTENTION

ENTHUSIASM: I WOULD COME TO SOMETHING LIKE THIS
AGAIN

LOCAL IMPACT: IT IS IMPORTANT THAT IT'S HAPPENING
HERE

RELEVANCE: IT HAS SOMETHING TO SAY ABOUT THE
WORLD IN WHICH WE LIVE

RIGOUR: IT WAS WELL THOUGHT THROUGH AND PUT
TOGETHER

SELF AND PEER ONLY:

ORIGINALITY: IT WAS GROUND-BREAKING

RISK: THE ARTISTS/CURATORS REALLY CHALLENGED
THEMSELVES

EXCELLENCE: IT IS ONE OF THE BEST EXAMPLES OF ITS
TYPE THAT I HAVE SEEN

[HTTPS://WWW.ARTSCOUNCIL.ORG.UK/EXPLORING-VALUE-ARTS-AND-CULTURE/QUALITY-METRICS](https://www.artscouncil.org.uk/exploring-value-arts-and-culture/quality-metrics)

Images

Front cover: Photography by Helter Skelter Studios

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1. 'Baitball' by Keith Ashford
2. 'Together' by Julie Edwards
3. 'Buttercups, Haughmond' by Jacqui Dodds
4. 'Water-The Valley I' by Jill Impey

Acknowledgements

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[Link to 5.30" project film](#)



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