

Aims	Artist	Producers	Audience	Threads Q2
<p><u>Open Call to Artists from works created in the last year</u></p>	<p>How many applications? 75</p> <p><u>Artist Feedback</u></p> <p>Q: How did you hear about this opportunity? Online: Arts Admin, Social Media, I send you this, Arts Job Website.</p> <p>Q: Did you share this opportunity with other Artists in your network? Yes - 100%</p> <p><u>Artist Interview</u></p> <p>Q: Highlight some points surrounding the importance of Exhibiting recent works from contemporary Artists?</p> <p>Jae: "The Artist is concerned regarding the communications with the audience. focussed on what is seen by the audience. Perhaps the existing contemporary Artists greatest work are born because of its Deadline"</p> <p>Camilla: "It can act as a catalyst to new work as it provides an open platform for discussion about the work with a wider audience than studio visits as you never know who may walk into the exhibition space"</p>			<p>Our Call out has reached a wider audience to our organisation. Increased knowledge of Threads aims to a wider platform.</p>

	<p>Bob: "To add something to the vernacular of visual communication. Each Exhibition of contemporary art is an opportunity for that, and that's really exciting."</p> <p>Clarissa: "Really Important, people have an opportunity to see what's going on in other cities. See what people are talking about as it's often how people talk about things in different ways.</p> <p>Emily: a certain amount of distaste for contemporary art and it is important to keep making contemporary work accessible.</p> <p>Kirsty: Networking and meeting artists, open up discussions about the work, open up new possibilities, testing work in different environments.</p>			
<p><u>Pop up Exhibition in an Empty Space in Folkestone</u></p>	<p><u>Artist Interview</u></p> <p>Q: Feelings towards Exhibiting in Folkestone?</p> <p>Excited</p> <p>Excited to be exhibiting outside London as I have not done that for years</p> <p>Excited to be showing in a location with no large Arts Institution, small seaside town.</p> <p>New, as out of London. Providing new sources of inspiration,</p>			<p>Through trying to obtain an empty shop front in the centre of Folkestone, we became far more connected to other individuals and organisations seeking to do the same. We learned how private properties were unwilling to release their properties on</p>

	<p>Familiar, normally I am here to see music, so it was nice to be here to see some art and be part of it. I like that not everything has to be in the big cities.</p>			<p>short term leases which has helped us learn that this is something we wish to pursue further than this project. We have joined other organisations in Folkestone to try and utilise empty shops.</p>
<p><u>National Opportunities out side of London</u></p>		<p><u>Producer Interview</u> Q: How did you hear about this opportunity? Mariam - Arts Jobs Website Faye - Facebook (Margate Creative Page) Q: Please highlight some points surrounding the importance of exhibiting outside London? Mariam- Widens participation & opportunities for those who don't have the opportunity to exhibit in London. Also good for</p>		<p>We learned how eager Artists are to show work in regional locations and connect with Artists outside the major capitals.</p>

		<p>local communities to enable the arts to cultivate outside of the capital.</p> <p>Faye-Important as a lot of people get quite overly excited about exhibiting in London as London speaks for itself; whereas this exhibition leads to more questions being asked to gain more information on the event.</p>		
<u>Attract Local, National and International Artists</u>	<u>Application form</u> Where are you from? 37% Local 70% out of London 30 % from London 7% International			We have established a European and International Audience which are now ready to develop. It is important to show both local work and International work in regional locations as Artists establish a wider network.
<u>Pay Artists</u>	<u>Artist Interview</u>	<u>Producer Interview</u> Q: Example of a difficulty you've faced		We have felt the impact of the ability to pay those involved in

	<p>Q: Example of a difficulty you've faced whilst applying to paid work within the Arts</p> <p>“Competition always exists in work related to money”</p> <p>“It can be difficult at times in making sure you get enough work to sustain your practise and job that does not take you away from the studio too much. “</p> <p>“getting the job was quite difficult as I come from a grassroots background, going into institutional work, and the compromises that are inherent with that in terms of politics”</p> <p>Clarissa: Paying for call outs, money involved in exhibiting work</p> <p>Emily: Difficult. If you don't live near where you are doing a show. Realising it is not forever. The more you do take the opportunities, the more you will get back eventually. it is worth it in the end, you don't know the opportunities that will come from it.</p> <p>Kirsty: fee to exhibit, pay to apply to things you care about. Apply to things more suited to me, smaller institutional based things, unused spaces that don't need as large fee to run the project.</p>	<p>whilst applying to paid work within the Arts</p> <p>Mariam -</p> <p>A lot of commercial galleries are looking for a gallery assistant/sales assistant and require experience. Overcame this by building up a portfolio of local projects to support future employment opportunities.</p> <p>Faye-</p> <p>Coming out of university this year I found it quite daunting and didn't know where to start, social media has helped to source opportunities and other people. Unpaid work is helpful because you get to interact with other people, it allows you to focus on the experience rather than the money which will help you when</p>		<p>our project. This overwhelming feeling of providing security to every Artist and those who worked on the project has encouraged us to seek further sustainable income streams.</p>
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		applying for paid work in the future.		
<u>Public Events</u>	<p><u>Artist feedback</u> Q: Are you happy with the level of promotion and marketing that this show has received? “Yes absolutely, a really fantastic job has been done all round regarding this” “Yes the marketing seemed to be fairly extensive over social media” Q: what are your views of the level of visitors to the exhibition? “I was able to gain feedback from the organisers through the visitor feedback forms, which have been very successful in recording the captive data” “A room full of people. the word was obviously spread around the folkestone area” “The turn out to the PV was beyond expectation, it was very busy which was great. There was also a range of ages” Q: What are your views on the Private View? “Photos looked great” “A good opportunity to hear feedback from visitors and for them to see contemporary work in Folkestone” “well organised and well attended” “well</p>	<p><u>Producer Interview</u> Q: How do you feel this project has been perceived by the local community? Mariam - From seeing advertising via social media Friends have been excited about the exhibition Faye - This is the first time I have interacted with the art scene in Folkestone...Talking to friends based in Canterbury and they too didn't know how vibrant the Folkestone Art scene is which will help spread the word.</p>	<p>Q: Did you attend the private view?</p>	<p>An incredible turn out to our Public Events. We hold regular public events through the year but not on this scale. After holding Interviews with potential producers we realised that the content and ambition they showed needed to be realised in a public event. We decided to host a Panel Discussion on DIY Culture and Arts Education. The panel was made up of our Producers and those who had been shortlisted and interviewed. The content was recorded and the audience was substantial. Both</p>

	<p>rounded experience which was not overly formal or a generic Private View” “A brilliant turn out” “I could feel the heat of contemporary art”</p> <p>“The live performances somehow distracted from the artwork although they were interesting to watch. At points it felt more like a gig than a performance, but that isn’t a criticism”</p>			<p>allowing our progression as an organisation to flourish.</p>
<p><u>Peer-to peer critique (Artistic/Professional Development) develop individual practises (current work - improve practises)</u></p>	<p><u>Artist Interview</u></p> <p>Q: How have the curatorial decisions made surrounding your work within this Exhibition affected the way you view your piece?</p> <p>Bob: I did reconsider the application of presentation, but ended up deciding to stick with how the piece was intended</p> <p>Camilla: The work looks at how we curate the world we live in, so it has always been intended from the curators to choose the composition of the the work.</p> <p>Clarissa: Laid back, not affected her work, placement of the screen.</p> <p>Emily: Everything has a certain similar aesthetic, when looking at beforehand I was worried that it would all clash but the way it’s been set out I can see why it was chosen now and I can see the differences more than</p>			<p>Professional development sits at the core of Threads aims. We were able to connect practising and non practising artists together at public events and during the instal, and in turn</p>

	<p>see the similarities of colour, that I had done online. Interesting to see how it all links in together.</p> <p>Kirsty: seeing on a larger scale, it's always been on a small screen. The hand has a different feel through the scale, more dominant. There is a larger gap between the channels. It changes things. Having side by side is interesting to how they relate to each other.</p>			
<p><u>The Edge students hold filmed interviews</u></p>	<p><u>Artist Feedback</u> Q: Are you happy with the documentation of this exhibition? 80 % happy 20 % somewhat</p>			<p>Collaborating and Partnering with local institutions has widened our local network. Allowing us to direct students and inform their graded work has helped our organisation realise our influence and potential. By Filming our interviews and documenting the install of the show we are able to learn and improve for future shows.</p>

<p><u>Local Artists</u> <u>Paid to produce</u></p>		<p><u>Producer Interview</u> Q: Example of a difficulty you've faced whilst applying to paid work within the Arts</p> <p>Mariam - A lot of commercial galleries are looking for a gallery assistant/sales assistant and require experience. Overcame this by building up a portfolio of local projects to support future employment opportunities.</p> <p>Faye- Coming out of university this year I found it quite daunting and didn't know where to start, social media has helped to source opportunities and other people. Unpaid work is helpful because you get to interact with other people, it allows you to focus on the experience</p>	<p>Threads has increased its team by employing two producers for this exhibition which has enforced a larger knowledge base for Threads and team size. We have been able to collaborate and learn from each other.</p>
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		rather than the money which will help you when applying for paid work in the future.		
<u>Raise Awareness of Entrepreneurial and DIY Thinking within young Artists to create more empowering and resilient thinking within the Arts</u>	<p><u>Application form</u> Q: What does DIY culture mean to you? Why is it Important? Clarissa: Time in exchange. So many things i've learned within the exhibition regarding transference of skills. Without this exhibition I would not be able to show my work and meet others. Emily: Within DIY culture it's often more relaxed, not to say it's not a proper place. there is more opportunities for exploration and critique for early career artists that is less intimidating. There is a bigger focus on the work in progress and ideas, not necessarily the finished work but how the Artist has got to that place. Exhibition with DIY projects seem more interested than larger institutes. Kirsty: frames exhibition in a different way, a lot of effort put into it. None of the work is trying to make money which frames it differently, more community vibe, public engage with the work in a less formal maner.</p>	<p>Were able to add a panel discussion with Producers and shortlisted producers Impact on Threads Money achievements beyond aims <u>Producer Application</u> "we need to make a conscious move to translate the DIY ethos from online to the real world, creating new ways to share our creations and our voices directly, face to face, with others. That is why I am very interested in getting involved with Threads as Assistant Exhibition Producer" "As a recent Graduate trying to break into the world of curation I love the DIY culture"</p>	<p>Q: Have you been to one of our events before? Yes 33% No 66% Q: What age category do you fit into? 20-25 - 28% 26- 30 - 21% 31- 40 - 21% 41 - 50 - 7% 51 - 60 - 14% 70+ - 2%</p>	<p>Threads as an example - DIY Panel discussion. We have increased our data and statistics to match our aims surrounding DIY organisations. We discussed issues surrounding paid work in the arts, higher education within the arts and a general understanding of being a social entrepreneur.</p>

<p><u>More platforms outside London can exist.</u></p>	<p><u>Application form</u> Q: can you supply your own equipment? 42.7% No 57.3% Yes</p>	<p><u>Producer Interview</u> Q: Please highlight some points surrounding the importance of exhibiting outside of London?</p>	<p>Q: Where do you live?</p>	<p>We have been able to increase our audience and an Audience to folkestone.</p>
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