



New Logo for future publicity of Factory Nights - designed by GLAD Creative currently in the process of finishing the Factory Nights Publication 2011-2012

Factory Nights Final Report

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1. Introduction and Summary report

rednile have successfully delivered 16 Factory Nights, 7 in the North East and 7 in the West Midlands, giving opportunities to 483 artists and creatives of this 31 travelled from outside of the regions with bursaries. All of these Factory Nights have been fully booked with a waiting list and attracted a significant proportion of new artists that have never attended a Factory Night before. We have commissioned 11 unique commissions involving 86 artists including a series of residency at Pitt Project space in Worcester for 6 artists resulting in exhibitions and a giant bill board tour from Worcester to Stoke-on-Trent, 2 weekends of events in Stoke-on-Trent Festival Park including a giant scaffold tower of kitted flowers by artist Ruthie Ford and a 24 hour durational performance by artist David Bethel made into a film. We also carried out two experimental making sessions where artists were invited to respond to the Factory Night on site making work. Rednile have commissioned and worked with 4 Curators, 44 organisations and businesses, 86 artists, 6 photographers, 2 evaluators, 2 web designer and 1 design company and 14 writers. In addition we have supported 8 artists that we have worked with on past Factory Nights to make new works to showcase on ETSY to help launch the Factory outlet. To date the project has received wide publicity featured in art review , time out Mumbai, a-n magazine and many local press including Sentinel Stoke-on-Trent. Factory Nights has brought in an extra £14,600.00 cash and £18,729 support in kind additional to the original match. rednile have completed 2 international research visits delivering successful Factory Nights in India and Peru and delivered an additional 4 Factory Nights than originally scheduled.

2. Culture Partners: Executive Summary

Evaluation and business Model, Factory Nights 2011-12 : Executive Summary

Introduction and aims

Culture Partners was commissioned by rednile Ltd to carry out an independent evaluation of the third series of Factory Nights, during 2011-12. The aim of the research was to assess the success of the programme, and to analyse its sustainability and business model.

Methodology

We used a range of evaluative methodologies (questionnaires, qualitative responses via email, telephone interviews, live and digital observation), to understand and analyse the experiences and responses of participants and partners, and to consider how Factory Nights might develop to remain relevant and viable.

Findings

The Factory Nights series we considered has been positively received by participants and appreciated by wider partners, and is well managed, in terms of both administration and finance. Our recommendations are therefore not about how to make Factory Nights 'better', but how to strengthen its strategic offer at a time when the context for all cultural activity is becoming harder, when funders are increasing their demands on applicants, and how to develop the Factory Nights model for participants who would potentially gain and develop more, from nuanced and different forms of intervention- such as those at earlier stages in their careers.

These findings are closely linked to the sustainability of Factory Nights: by developing iterations of the event which respond to specific needs and which are developed in conjunction with partners with links either geographically or sectorally, Factory Nights is in a position to deliver clearly and cogently against stated priorities, such as those driven by place, such as Stoke and its successful bid to 'Creative people and places', or by (sub)sector, such as supporting the needs of emerging creative practitioners, referencing workforce development. By focussing on outcomes (for example a reinvigorated public realm strategy, graduate retention or mid career learning and upskilling), Factory Nights offers the possibility to directly meet funders' needs.

Our recommendations therefore include the following 'clusters' for rednile to consider:

A range of models which provide differing levels of support for participants based on factors such as career stage, experience of collaboration and experience of working in the public realm.

The potential to offer an alternative route for public realm commissioning, for structured professional development for individuals and for organisational development, which could be explored through bespoke Factory Nights sessions.

Legacy activity including follow up support, online networking and other events which capitalise on the early stage relationship formed through the events

Clear criteria for assessing which opportunities (such as additional Factory Nights activity during the series and international events) should be developed further, examining such opportunities against criteria including cost, reach and strategic impact.

Reflecting a diversity of expectations (through communication and marketing activity) where the strength of Factory Nights in its relative intimacy of the events is sometimes counter to partners' desires to extend the impact more widely.

Working in partnership to enable rednile to utilise their skills in networking, partnership building and identifying and developing opportunities, while minimising the administrative impact on what is a small organisation.

Clearly identifying funders' and partners' priorities to develop iterations which clearly meet those needs, seeking larger individual sources of funding rather than multiple small pots.

3. rednile personal reflections and recommendation for Factory Nights

Demand for activity:

Good mix of venues and partners in the programme and good mix of attendees with varied skills and experience. All of the Factory Nights have been fully booked with waiting lists so proving a demand.

Increase in mailing list and use of Mailchimp and regular e-shots has increased our mailing list from 1885 in June 2011 to 2689 in August 2012. We have started using twitter as a space to share our Factory night ideas and now have 761 followers in August 2012 from 0 in June 2012.

The response to writers opportunity for the FNights publication has been amazing - had 78 applications for 10 slots and shortlisted this down to 13 which demonstrates a need for experimental writer opportunities.

Managing Marketing and Promotion:

Introduction of mailchimp is working really well for ease of use and how it links to twitter and facebook is excellent. If the Factory nights are to continue in a similar format we feel an appointed marketing person would be essential as this is a skill we are missing and could benefit reaching new audiences, especially for our commissions.

The involvement of a marketing person may also give us ideas on how to make the Factory Nights brand stronger so we can develop it as a franchise of some sort and also get more press coverage- think the reason we do not get lots of press is the way it is described to the press (we don't have the time or capacity to write vastly different promotional material which targets arts audiences and general press/general public with different language etc) so a marketing/PR person could help us with targeted press releases and follow up leads.

The new content led website is up and running and this means we can put up Opportunities and News as and when we need, initial feedback has been positive but the site needs more content in areas and reorganising slightly. We have spent our own time learning how to update our website and also attended social media workshops in order to be up to date on web presence/ search engine optimisation/ crowd funding etc.

Encouraging creativity, collaboration and information through feedback :

Attendee information (sent out prior to the event) and names badges at Factory Nights are working well. People comment that it helps aid networking but isn't too formal and we think that, despite what the odd person says, we should avoid doing introductions/speed networking style set ups. Creating closed groups on facebook for after the events is a really good idea, helps us to see ideas being generated too and witness a fraction of the legacy each

Factory night creates. Also, spending a little more time in order to produce a powerpoint presentation of artists images went down very well at the Dundas House Factory Night as images were able to roll on in the background and artists could refer to their images being displayed in the background when talking to others. It also gave other attendees ideas and inspiration on work to make during the Factory Nights 'making weekend.' During the introduction to each Factory Night we always stress that 'this event is what you make of it- you decide what you want to get out of this event' and this helps people to understand the organic nature of the event and underlines this idea of them 'making things happen.'

Since the interim report we have also introduced giving feedback to all artists that apply to our commissions, as artists ourselves we realise the huge importance of doing this and realise this is a part of our role to help with the development of emerging artists. We have received many positive comments for giving honest feedback to those unsuccessful and would encourage this to be adopted by other organisations across the regions to help improve the sector.

Since our interim report we wanted to get more galleries, curators etc collaborating with us on Factory nights in the North East and successfully involved MIMA and the Potteries Museum and Art Gallery at recent Factory Nights. They helped select artists for the event and subsequent commission and gave a talk at the Factory Night. We also delivered an event in partnership with grass roots arts project Navigator North, led by Vicky Holbrough and James Lowther who we have linked with for the Factory Night at Dundas house. They introduced rednile to East Street Arts who are very interested in Factory Nights and want rednile to deliver a project in Leeds. Jenny Hall and Saltburn Arts Fair also approached rednile to deliver a Factory Night as part of their fair on August 4th. This opportunity is an example of how the Factory Nights can be used to promote other events and involve artists in other ways, instead of a fee for this we were given a free stall to sell goods from the Factory Outlet of commissioned artist multiples and limited editions.

Ideas/Improvements for future:

- Make sure there is enough time for people to network after the tours etc and try and have a place to move on to after each Factory Night such as a cafe/bar so people can continue conversations.
- We need at least 2 members of rednile present to talk to everyone with other rednile member actively part of the artist group to ensure rednile are seen as active artists.
- Try to keep participants down to 15-20 maximum to keep an intimate feel at events as too many people to facilitate networking and idea sharing successfully.
- The introduction of weekend 'making' factory night was highly successful. Day one was talks from a social, planning and artistic viewpoint as well as a tour and also networking help to get ideas going and set the context/theme then day 2 was just making art in response to the building and the context. All 25 artists created new work and some experimented with new techniques and collaborated with others. This also had positive feedback in Stoke-on-Trent with only one day of tour and making session with artists commenting they would like more of these opportunities to explore and make responsive work in a supportive setting.
- Make sure speakers, partners, key tour guides or historians are able to stay around for the whole session in order to see what happens, understand what the event is all about and are there to answer any questions the artists may still have about the venue/site.
- Working with PITT projects space a well respected organisation in the West Midlands opened up the Factory Nights to entirely new audiences and offered the artists involved a significant opportunity to have residencies at PITT project space. Would like to link up with more high profile organisations in future and link up with their own funding and programmes.
- Through our Business development event we ended up working with a number of businesses in the region including Grindeys Solicitors and the Burslem Port Trust, approaching businesses and working with other organisations outside of the arts have proven very successful with both sides finding benefits and should be something we investigate into further how to reach, appeal to these people and find new ways of funding in future.

- Although we always promote rednile as an artist led organisation we are often seen as commissioners and would like to implement into future Factory Nights that we are lead artists on at least one of the projects and work with emerging artists so that we can nurture them during the project.
- The time allocated by rednile for the development and delivery of Factory Nights was greatly underestimated and meant that for much of the time we had to work giving our support in kind, we have been keeping a diary of time taken for each Factory Night and this is something that we need to consider when applying to future funding to ensure we are paid for our time and able to sustain the Factory Nights.

Sustainability:

We have listed a lot of Factory Night limited edition multiples for sale onto the Factory night outlet on Etsy.com, however as some of the commissions have still yet to be completed this is a work in progress. The Factory Outlet on Etsy.com has not been as successful as we had hoped. The main reason for this is due to lack of capacity at rednile- we have not had time to promote the Factory Outlet within Etsy in order to gain popularity within the site, get homepage promotion and recommendations- Etsy (like twitter and facebook) requires an investment of time in order to make connections with other sellers in order to increase visibility. However we have showcased the Factory Outlet at Saltburn Fair in August 2012 and the range of work and price ranges was very well received. We had a Factory Night banner and poster produced in order to promote the 'Factory Outlet' and showcasing the outlet at other, carefully selected, art fairs/events is something we will pursue, especially as we are due to have the other Factory nights commissions completed soon. Items such as the Factory nights sketchbooks are very popular and publications such as WE MOVE FORWARD (by Danny Shaw and Mick Gibson) have sold well when sold in the Teesside area (their publication is about the regeneration of Middlesbrough) so have a local connection.

All of the commission elements in the West Midlands are linked to much bigger projects to try and tap into other funding and to make sure the money is spent in a way that is more connected to wider issues and longer term projects to make the most of this. None of the commissions have been isolated commissions (ie all were linked into the local authority strategies programmes already happening or linked to events/festivals in the area.) One thing we believe is important for the sustainability of Factory Nights is making them relevant to artists but also to what is happening in a particular area and tapping into where the next planning/building development is taking place, or linking to Local Authority action plans/strategies. If a council wants to activate a space, a business wants to generate promotion, or a new arts space or group want to increase their reach or promote what they do to a wide audience then a Factory Night can provide this service.

Another key point to note is that the North East managed to get more funding and requests to deliver Factory Nights underway, this is likely to be due to our strong connections in the region but it is also worth considering that the West Midlands programme was already very demanding of time and resources so in this region we did not have as much capacity to seek out new opportunities and link up with new people. Would recommend that future programme is every other month so time is built in for projects to be nurtured and given our full time and dedication to involve and attract as many people as possible.

4. Final Schedule

red text=extra to original ACE bid)

Session 1: 26th JUNE 2011

Location/Venue: Middlesbrough Transporter bridge and Captain cook pub

Partners: Transporter bridge celebrations//Middlesbrough Council MYEVENT programme/Writers block/Listen up north

Content:writers and artists factory night/tour or middlehaven regeneration site/performances by local poets Bob Beagrie and Andy willoughby who retold stories about the history of the captain cook pub

Commission: Dan Shaw (london) and Mick Gibson (middlesbrough) were commissioned to create a book 'WE MOVE FORWARD' and mass poster campaign which was showcased as part of the Discover Middlesbrough Festival in Sept 2011 and commented on the regeneration of the area. Extra prints of some of the poster designs will be produced and exhibited in the TS1 gallery as part of this. The book and prints will be put on the Factory Outlet on etsy.com.

The council were also inspired by the artists feedback and potential of the captain cook pub day to open up the captain cook as an exhibition space for 1 week during the Discover Middlesbrough event. 65 people came to the preview to see 10 artists exhibited prints, film, drawing and installation work and 4 artists commissioned artists Dan Shaw and Mick Gibson gave a talk on WE MOVE FORWARD. Middlesbrough council paid for the captain cook to be

industrially cleaned. There was around 100 visitors during the exhibition opening days.

There is also a possible opportunity for artists to apply for a permanent commission for £10K which has come from a new development in the town centre. Rednile will co-curate and co-manage this commission with the council. Rednile have also been asked to contribute to the Tees Valley Visual arts strategy and attended a feedback session at MIMA led by Mark Robinson.

Session 2: 17th August, 1-5pm

Location/Venue: National Garden Festival Site, Festival park Stoke-on-Trent

Partners: Anna Francis artist and lecturer, Stoke-on-Trent City Council, Stoke Ski Centre, Best Western Moat House Hotel, Greenhouse 2000

Content: Tour of relics of National Garden Festival celebrating 25 year anniversary, visit businesses in park since then

Commission/Collaboration: temporary public art trail in park. Little Earthquake, The Golems (performance/theatre), Ruthie Ford (visual artist Gardener and guerrilla Knitter), David Bethal (visual/performance artist) over two weekends in May

Session 3: 24th SEPT 2011, 12.30-4pm

Location/Venue: Redcar / Skinningrove ironstone museum, Skinningrove shore and an Anglo Saxon archaeological dig in nearby Loftus

Partner: Redcar and Cleveland Arts Development/ Cleveland ironstone mining museum/Stephen Sherlock

Content: A history of the ironstone seam find and mining in Skinningrove and surrounding area. The archaeological dig of international significance in nearby Loftus. Discussion around the importance art can play in interpreting and activating history to audiences and its role in tourism

Commission/collaboration: Initial Commission has the potential to lead to a permanent commission which will form part of a new Iron art/heritage trail in Redcar and Cleveland which is currently being researched by Stephen Sherlock. The Council paid for the coach for the day and paid archaeologist Stephen Sherlock to do an in depth talk about all his amazing finds in the dig. The success of the Factory night has led to the council discussion potentially funding more Factory night events.

Session 4: Friday 7th October 5:15-8:30pm

Venue: Historic Wedgwood Institute, Burslem, Stoke-on-Trent

Partners: British Ceramics Biennial, Stoke-on-Trent City Council, Fred Hughes, Burslem School of art, Barewall Gallery

Content: Bringing together artists and potters from studio, design and Industry to explore the historic site and to share skills reinterpret for a contemporary audience.

Commission/Collaboration: Sun Ae Kim (ceramic artist) David Booth (sculptor) and Holly Corfield Carr (writer). Week long skill sharing residency at Spode hub site of BCB inspired by Wedgwood Institute on w/c 7th November for 2 creatives and week long public residency at Burslem school of art (opposite Wedgwood Institute) July 2012. Number of workshops activity and final showcase event in July.

Session 5: 2nd November 2011

Location/Venue: India (Mumbai) at Voodoo a nightclub that was formerly Slipdisc the swinging disco tech where Led Zeplin played an impromptu performance. Included talk by local anthropologist.

Partner: Chatterjee and Lal gallery (Mumbai) and Airspace Gallery (UK)

Commission: Rednile currently applied to Last Ship residency to continue working in Mumbai and will continue with Factory Nights working in partnership with Chatterjee and Lal Gallery. Presentation to Airspace gallery about the research findings. Piece of writing by Mort Chatterjee as support in kind.

Session 6 : 6th NOV 2011:

Location/venue: Peru

Partner: Sachaqa Arts Centre <http://www.sachaqacentrodearte.com/> , Lamas Council and the Transporter Project

Content: A Factory night as part of a brand new art event Lamas Without Borders (Lamas Sin Fronteras) which mixed contemporary art with traditional/indigenous crafts and skills. Received major support from Lamas council and Sachaqa arts centre with exhibitions and demonstrations and performances during event. This event was in addition to the original schedule and funded through the Transporter Project. <http://transporterproject.blogspot.co.uk/> . The Factory night allowed local people of all ages to come together in the central plaza and create drawings, take photos and network with the focus and inspiration being the rich heritage and crafts from that area of Peru.

Session 7: Saturday 7th December 2011- 1-3pm

Location: Old bus station Hanley and Peppers old car garage

Partners: Pitt studios and Gallery Worchester

Content: explore the old bus station in context of new one being built near by, what went wrong and to debate new square in this place and look at 1970's architecture, theme of transport continues looking at old Peppers garage around the corner and the award winning sensitive restoration project on this building and its new uses in the centre of Hanley Stoke.

Commission: residency for Charlie Hurcombe and rednile artist Michael Branthwaite. Bill board commissions for Michelle Rheeston-Humphreys + Redhawk Logistica, Paul W Johnson + Chris Reader

SESSION 8: JAN 28th 2012

Location: sunderland/roker in Spottee's Cave. Additional North East Factory Night(separate to current budget) We have also been offered 4k from Sunderland council to deliver a Factory Night as part of coastal regeneration funding. This will involve a Factory Night at Spottees Cave in Roker Park and Coastal Watch House and museum.

Commission: The resulting Factory Night commission will be linked to upcoming arts events in 2012 and could be used as seed money to realise something bigger. The cave is situated in a ravine which runs from Roker Park to the seafront and is a really fantastic space. It has been closed off and used as storage for over 5 years but we are now looking at using it as an event and education venue.

SESSION 9: Thursday 16th February 2012

Location: Historic Crabtree Factory now Characterful Lyndon House Hotel

Collaborator: Multistory

Content: explore history of site and future context. Work closely with Crabtree society and Lyndon House hotel

Commission: Elaine Lim Newton producing ceramic and mixed media lighting sculptures inspired by Crabtree electric Factory. Exhibition in November at Lyndon House hotel and possible exhibition at Walsall Museum or the New Art Gallery Walsall.

SESSION 10: 3rd March 2012

Location: Redcar Eston hills meeting at Flatts Lane visitors centre in Normanby . A long walk Factory night to explore interesting sites in eston hills linked to industrial heritage, such as fan house, walk up to iron age hill fort, see entrance to drift mine/, then walk up to top of hills to take in view of industry and changing landscape.

Content: mixture of artists and specialisms, council to attend to push idea of heritage walks finishing up somewhere warm. discussions around tourism and how art can help visualise an areas past and heritage

Commission: outcomes could link to a public art piece for the heritage trail. maybe an artist in residency at the visitors centre, showcase work at Saltburn artists projects, upcoming events, redcar events and the hub launch, profile gallery or kirkleatham museum.

Session 11: Saturday 21st April 2012

Location: Bed of closed Burslem Branch Canal

Collaboration: Grindeys Solicitors Firm in Stoke-on-Trent (now Grindeys Community) and Burslem Port Trust

Content: have ride in a canal boat upto the site and then get to walk on the bottom of canal and see buildings along the site that have not changed since 1960's when canal was breached. See historic venue at end and meet local community members that remember the site. Discussions around possible regeneration of site and bids underway to do this.

Commission: New Public Art Collaboration for visual artists Deborah Gardner and Joyce Iwaszko will be series of walks and public artworks on display in September 2012

SESSION 12: 22nd MAY 2012 (delivered as extra Redcar Council ended up giving us £3k instead of £2k)

Collaborator: Redcar council/ Boulby Potash mine (Neil Rowley tourguide)

Location: Redcar and Cleveland pot ash mine - 40miles out to sea underground/ no photos can be taken/ scientific lab on site which is researching dark matter. Writer to capture experience. An extra special Factory night which was invite only, contacting artists whose work would benefit and was a very intimate Factory night where everyone had a unique eperience of going underground into a dangerous working mine. Only 8 places available

Commission: no commission as yet but will discuss with council- Already had feedback on Facebook closed group of the impact this session has had on the artist who attended- who've gone on to create new work inspired by the event.

SESSION 13: 23/24th JUNE

Location/Venue: Middlesbrough / Dundas House tower block

Partner: Middlesbrough council, Navigator North, East street arts, MIMA and Xsite Architecture

Content: The last official Factory Night in the North East 2011-12 programme was an extra special weekend 'making' session, took place with over 25 artists in an 9 storey concrete tower block in the centre of Middlesbrough town. Visual artists, sculptors, architects, sound artists, performers and filmmakers took part in talks by Social anthropologist Alan Dowson, Xsite Architect Tim Bailey and MIMA Curator who offered 3 very different perspectives to the themes of Monuments, modernist architecture,, regeneration, social history and collaboration.

Commission: Artists then put forward ideas for a commission of up to £10k (given by Middlesbrough council from a percent for art project) to produce a new piece of work for the public realm. Rednile and partners have just selected 3 proposals to receive £400 each to develop their idea further and will choose a final proposal to take forward in Sept 2012.

Session 14: 8th June.

Location: Trentham Gardens Saxon Man site Stoke Museum and Art Gallery

Collaborator: Artist Andy Edwards, Two Saints way project and Potteries Museum and Art Gallery

Content: visit Staffordshire hoard at Museum and Art Gallery by candle light with tour by interpretation officer Cathy Shingler, see Saxon man by Andy Edwards then pilgrimage around Trentham Gardens site.

Commission: New Commissions for photographer Helen Stead and Composer Stef Conner to be showcased at Potteries Museum and Art gallery later in early 2012

Session 15: 7th July

Location: Longton Old bank currently undergoing development into apartments

Collaborator: in Partnership with Longton town centre and property developers

Content: Making session 10 artists selected from past Factory Nights that have shown promise plus 3 recent graduates giving each a small bursary to spend the day making work on site. Tour of site by Joe Devlin and Jason building owner and developer. Free use of materials on site.

Session 16: 5th August

Location: The Saltburn School

Collaborator: In partnership with Saltburn School/ Saltburn Arts Fair/Jenny Hall/Middlebrough and Redcar councils

Content: Not an official Factory night as asked to deliver this in return for a free stall at the fair. 20 people attended the tour of this new arts space (in former primary School) by Peter Neal and was promoted as part of the Fairs programme as part of the Julian Germain exhibition preview (also hosted in the School) and also to carry on debate following on from MIMA's People and Places seminar which occurred on the same day. This Factory night provided rednile with new contacts in this area as well as a possible exhibition space (at the old school) for the upcoming residency and exhibition for Factory Nights commissioned artists Bethan Lloyd Worthington and Sarah Riseborough at the Archaeological Dig in nearby Loftus.

5. Overview of programme and Unique Commissions to date

FACTORY NIGHT#1: Transporter Bridge and Captain Cook Pub@ Middlesbrough



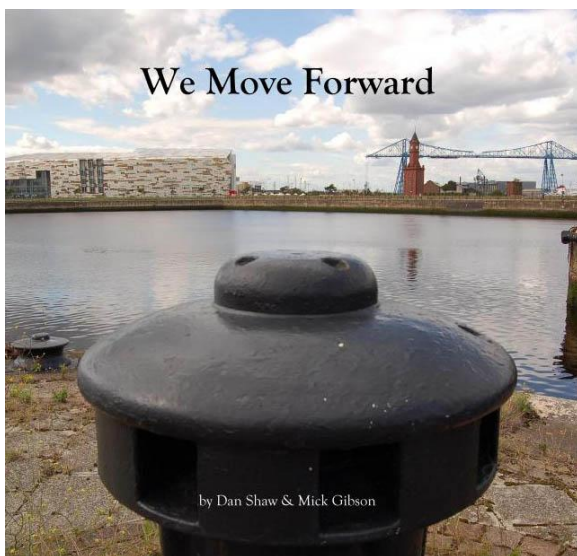
8 artists from the 25 who attended applied to the commission fund.

Dan Shaw (London) and Mick Gibson (Middlesbrough) were chosen to create a book 'WE MOVE FORWARD' and mass poster campaign which was showcased as part of the Discover Middlesbrough Festival in Sept 2011 and commented

on the regeneration of the area. Extra prints of some of the poster designs will be produced and exhibited in the TS1 gallery as part of this. The book and prints will be put on the Factory Outlet on etsy.com. The council were also inspired by the artists feedback and potential of the captain cook pub day to open up the captain cook as an exhibition space for 1 week during the Discover Middlesbrough event. 65 people came to the preview to see 10 artists exhibited prints, film, drawing and installation work and Knight commissioned artists Dan Shaw and Mick Gibson gave a talk on WE MOVE FORWARD. Middlesbrough council paid for the captain cook to be industrially cleaned. There was around 100 visitors during the exhibition opening days.

There is also a possible opportunity for artists to apply for a permanent commission for £10K which has come from a new development in the town centre. rednile will co-curate and co-manage this commission with the council. The Council also ended up commissioning work by some of the unsuccessful artists who applied for the FN commission as part of their Middlesbrough reminiscence project and Transporter Bridge Centenary limited edition multiples project.

We are impressed with how quickly Middlesbrough council has taken rednile on board as a deliverer of arts activity in their area. rednile have also been asked to contribute to the Tees Valley Visual arts strategy and attended a feedback session at MIMA led by Mark Robuinso) on a Tees Valley visual arts strategy and contributed ideas on how MIMA could integrate and support local artists more.



See link to images from the Factory night captured by Photographer Jason Hynes:

<http://www.rednile.org/factory-nights/factory-nights-11-12/factory-night-middlesbrough%E2%80%99s-transporter-bridge-and-captain-cook-pub/>

FACTORY NIGHT#2: Factory Night @ National Garden Festival Site, Stoke-on-Trent



Garden Festival site will become part of the Two Saints Way pilgrimage project

Residency for 3 artists that attended the Factory Night self funded connected to the Saxon way project.

Looking to get funding from local businesses to produce a publication to celebrate 25 year anniversary and fund other arts projects in the area to activate the site similar format to the original map of site but updated.

Event happened over 2 weekends in May on the the site for 3 successful artists Ruthie Ford (experimental Knitter from Sheffield), David Bethall (performance/visual artist from Stoke-on-Trent) and Philip Holyman of Little Earth an experimental theatre company from Birmingham) with extra funding being sought to develop this into a weekend event open to the public

Had 11 artists apply for the Unique Commission fund and 3 successful artists commissioned and support offered to other artists to develop their projects further to be part of the event

A new publication to map the Festival Park site and temporary artworks was produced by Andy Branscombe of Airspace gallery as support in Kind, 200 copies were printed and given out over the event weekend to encourage people to come back and use the site. Can be downloaded here: <http://www.rednile.org/press-publications/>

See photographs of Festival Park event by Glen Stoker at: <http://www.rednile.org/factory-nights/factory-nights-11-12/factory-night-national-garden-festival-site-stoke-on-trent/>

See photographs of commissions and events by Glen Stoker at: <http://www.rednile.org/factory-nights/factory-nights-11-12/unique-commissions/festival-park-25yr-celebration-event/>



FACTORY NIGHT #3: Cleveland Ironstone Mine, Skinningrove beach and Anglo Saxon Archaeological Dig @Redcar



We have strengthened links with Redcar and Cleveland council, delivering this Factory Night in Skinningrove which is currently being included in a feasibility study led by the council and archaeologist Stephen Sherlock for a permanent art trail so we think there is much scope there to create a legacy from the project.

Photography by: Bob Mitchell @ Profile gallery
Number applied to Factory Night: 50 for 25 places
Number applied to commission: 4

Commission Outcome: The commission fund was split to give 2 artists the opportunity to respond. These are London based artist Bethan Lloyd Worthing who will be on site for 2 weeks in early September 2012 and emerging, regional artist Sarah Riseborough will be joining her for 3 days. They will join the archaeologists on site in Loftus and document the finds of the dig on site in a visual language and will prepare the work produced to be exhibited in a venue in nearby Saltburn later in the year along with an artists talk looking at the theme of how visual language can interpret science and the concept of a working process/work in progress exhibition. Limited edition multiples will be produced for sale on the Etsy outlet.

FACTORY NIGHT #4: Factory Night @ the Historic Wedgwood Institute, Burslem:



Tour of the building by Town Centre Manager Julian Reed and Historian Fred Hughes.

Selected artists have been offered 2 residency spaces free of charge with support from the British Ceramics Biennial (BCB)and Burslem School of Art, use of equipment and materials at BCB free of charge. Have facilitated a number of flower making and Poetry sessions and a final showcase of work at BCB Spode site in July 2012 titled Poetry and Potts. Looking at workshops and long term project for 3 artists leading up to next BCB in 2013. BCB will fund these workshops outside of project- amounts to be confirmed.

BCB decided to support another application from the 11 submitted as part of own programme with rednile support however this fell through with their funding that was postponed but may be picked up later in the year.

Had 11 applications from 14 artists that attended

See images of the Factory Night captured by photographer Darren Washington:
<http://www.facebook.com/media/set/?set=oa.296511593692711&type=1>

See images of 1st week of residency The Key to Inspiration at Spode for : David Booth, sculptor, www.davidbooth.uk.com, Sun Ae Kim, ceramic artist, www.sunaekim.com and Holly Corfield-Carr, writer, hollycorfieldcarr@gmail.com <http://www.facebook.com/media/set/?set=oa.313951415282062&type=1>

See images of work produced during residency: <http://www.rednile.org/factory-nights/factory-nights-11-12/unique-commissions/key-to-success-artist-residency-british-ceramics-biennial/>

You can also visit Holly's blog at: <https://hollycorfieldcarr.wordpress.com/>



Factory Night #5 @ Voodoo nightclub former iconic Slip Disc swinging Disco tech, Mumbai, India



In partnership with Chatterjee and Lal gallery and Airspace Gallery, the Factory Night was fully booked with the event only advertised to a small amount of people, there is no commission connected to this Factory Night but rednile have continued links with Mumbai and Chatterjee and Lal are keen to host more in partnership. Rednile have applied to Last Ship a residency programme in Mumbai to undertake further research and make site responsive work in collaboration with other Indian Artists.

See link for more images and information: <http://www.rednile.org/factory-nights/factory-nights-11-12/factory-night-the-iconic-slip-disc-swinging-discotheque-mumbai-india/>

See link for research document to the British Council: <http://www.rednile.org/wp-content/uploads/2011/11/India-Research-Document-rednile-Airspace-ChatterjeeLal.pdf>

Factory Night #6@ Lamas Plaza in Peru



Factory Nights Peru was a collaborative project with LAMAS SIN FRONTERAS (LAMAS WITHOUT BORDERS) festival and in partnership with Lamas Council and [Sachqa Arts Centre](#) and delivered as part of the Transporter Project.

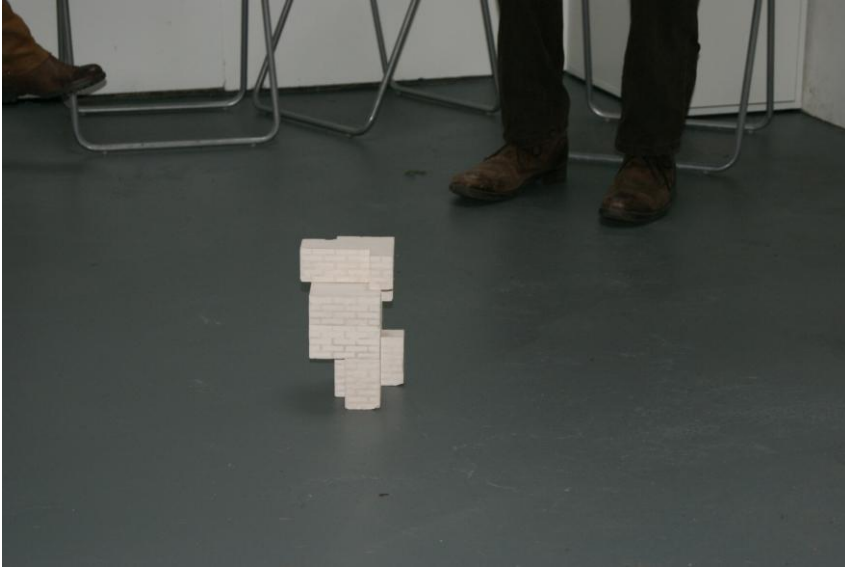
This Factory Night focused on the rich history of Lamas and took inspiration from the day's activities and demonstrations from highly skilled local artisans. The concept of providing an opportunity for traditional and contemporary artists to come together in this region of San Martin had never been done before and was strongly supported by the Council and Sachqa Arts Centre. The partner organisations are now taking this forward and will deliver an annual event taking inspiration from this to bring artists together to be creative and share ideas. *This Factory Night took place during a research residency focusing on the crossover of art skills, crafts, cultural traditions and heritage across countries with a focus on sustainability within the arts.. For more information see the [Transporter Blog](#) and [Transporter Flickr](#).* There was no booking process for this event and was much more of a free, more informal event. It was very interesting to see how eager people were to draw and be creative right on the street as the remote Peruvian village was known for their shy demeanour but the event seemed to really open people up and cross boundaries. There was no commission as part of this Factory night.

Factory Night #7@ 1970's bus station and Historic Peppers Garage, Hanley, Stoke-on-Trent



This Factory nights was hosted in partnership with Pitt Project space, Worchester and included a number of talks from the local shops including the cafe and newsagents and services within the bus station. The tour of Peppers old Garage now a business space was by property developer Andrew Smith who has won a number of awards for his sensitive regeneration. The new bus station project manager Simon Hourihan was booked to attend but did not show up he did however disseminate plans for the new bus station before the Factory Night.

This was a very popular Factory night with 43 applications for 15 places, 7 people applied for the commission and we offered an alternative project to involve all the artists including 4 residencies and exhibitions at PITT project space Worcester with two funded residencies for Charlie Hurcombe and rednile artist Michael Branthwaite. 2 bill board posters were commissioned by 4 other artists 2 of each working in collaboration Michelle Rheeston-Humphreys + Redhawk Logistica, Paul W Johnson + Chris Reader. The giant double sided bill board was towed from Worcester to Stoke-on-Trent and showcased in prime location next to the bus station for one full day.



Factory Night #8 @ Spottee's Cave, Sunderland Watch House museum and Marine Walk in Roker, Sunderland.



Funded by Sunderland Council, with thanks to Sunderland Volunteer Life Brigade

Additional North East Factory Night rednile were approached by Sunderland Arts Teams with £1100 to deliver a Factory Night as part of coastal regeneration funding and £3750 to deliver a subsequent commission.

This Factory Night took a great mix of creatives to visit **Spottee's Cave**, the cave showed great potential for interventions, events and art work. Sunderland City Council's public art consultants, Grit&Pearl explained the development plans for Spottee's Cave and other public realm improvements along the seafront. Attendees also learnt about a masterplan for Roker's lower promenade, known as Marine Walk, and view the completed Marine Walk events space by CAFE as part of this major master plan for the Seafront. The finale of the day was a visit to the wonderful **Roker Watch House&Museum** which opened in 1906 as the headquarters of the then Roker Volunteer Life Brigade.

Photography by: Julie Armstrong- sunderland photographer

Number applied to Factory Night: 46 applications for Factory Night – 24 artists chosen

Number applied to commission: 10

Commission Outcome:

London based artist [Yolanda de los Bueis](#) was chosen from 10 applications to create an interactive public event which took place throughout the seafront at Roker. Mobile phones, [QR codes](#), online social networks, films and fast reactions helped teams solve tasks and pushed them to ask their own questions and work creatively. Utilizing unique businesses and locations along the seafront as well as teamwork, technology and creativity, participants explored Roker in a different way and built their own, personal experience from the choices they made. Films inspired pirate stories and local legends created by the artist helped to create a narrative experience throughout the game. Support in kind from the local businesses was amazing and commented on the difference between this and London where she had delivered a similar, but smaller event on a bigger budget. 90 participants played the game and gave very positive feedback such as 'never done anything like this before- totally unique experience' 'great to have the story and journey to follow and the volunteers in character at the stations were amazing' 'We've done geocaching before but this was far better- even our grumpy teens said it was awesome' A limited edition dvd and publication will also be made of the event.'

<http://www.rednile.org/factory-nights/speed-of-reaction-interactive-event-roker-sunderland/>



Factory Night #9 @ Historic Crabtree Factory, now characterful Lyndon House Hotel, Walsall



This factory Night was in partnership with Multistory and the Crabtree Society and included a tour of the original factory Building which is now a quirky hotel in Walsall by the hotel manager detailing what the original use of the rooms was.

Photography by: Candice Smith: <http://www.rednile.org/factory-nights/factory-nights-11-12/factory-night-the-historic-crabtree-factory-now-characterful-lyndon-house-hotel/>

Number applied to Factory Night: 37

Number applied to commission: 7

Commission Outcome: A new Commission for artist Elaine Lim Newton to create a series of Porcelain lighting sculptures inspired by the Crabtree switches and manufacturing methods. Elaine is working closely with the Crabtree Society and we are currently approaching venues to showcase the final works in late 2012.

<http://www.rednile.org/factory-nights/factory-nights-11-12/unique-commissions/elaine-lim-newton-porcelain-lighting-sculptures/>

www.elainelimnewton.wordpress.com



Factory Night#10 @ Redcar Eston hills



This event attracted a diverse and exciting mix of artists and creative people who had an interest in walking, industrial heritage, archaeology and the changing landscape. It involved a hike up Eston Hills in Redcar and Cleveland to view remains from the *Ironstone Mine*, remains of an *Iron Age Hill Fort* (built in 800-300BC), a *Napoleonic Beacon* (constructed in 1808) and finally time at the top of the hills to take in amazing views across the Vale of York and Tees Valley. Archaeologist Stephen Sherlock provided insight into the rich history of that area and how the hills and landscape have been utilised by man over time. Overall, a fascinating day, filled with ideas, discussion and even a police helicopter, quad bikes and cyclists - and made all the better by the great mix of people and good weather we had (most of the day!)

Photography by Jason Hynes photography

Number applied to Factory Night: 34

Number applied to commission: 3

Commission Outcome: In July 2012 Artist and Cartographer Luce Choules and Writer Adam Stock conducted research into Eston Hills, taking photographs, audio recordings and writing in order to create an alternative map of the Eston Hills area. They walked and engaged with locals to discuss their relationships with the landscape and made sound recordings and photographic documentation. They looked for traces and markings, entry and exit points, pathways and invisible borders. The idea is to explore the landscape in relation to past industrial use, present population and unfolding future. The limited edition Map will investigate temporality, and conversations with the land and its histories – shaping a shifting landscape of images and words involving notions of ‘beauty’ and ‘utility’. The map will become a record of a consultation process – poetic and democratic – and become a place in its own right where the collective dialogue can be realised. There will be a limited edition print run with the hope to find funding for more which could then be sold in local info centres and outlets etc.



Factory Night #11@ Bed of closed Burslem Branch Canal

This Factory Night was in partnership with the Burslem Port Trust and Grindeys Solicitors and included a boat ride to the start of the missing canal and a guided tour around the site and old loading warehouse by the Burslem Port Trust

Photography by Glen Stoker: <http://www.rednile.org/factory-nights/factory-nights-11-12/factory-night-bed-of-closed-burslem-branch-canal/>

Number applied to Factory Night: 29

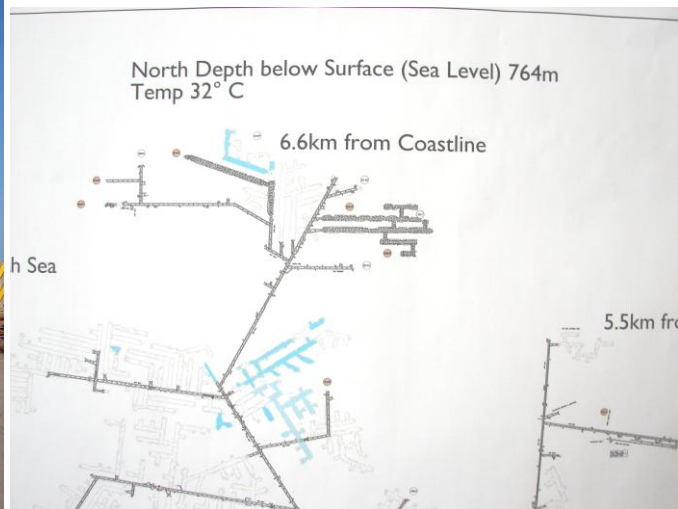
Number applied to commission: 3

Commission Outcome: New Collaboration and public art commission for artists Deborah Gardner and Joyce Iwaszko. They will be working closely with the Burslem Port Trust to deliver a public art event on 22nd September 2012 including a series of guided walks, a free boat ride down the canal, 3 temporary public artworks and workshops exploring the original wall of the canal and stories connected to this. The aim of the project is to raise the profile of the site and continue involving the community and artists in the development of the area.

<http://www.rednile.org/factory-nights/factory-nights-11-12/unique-commissions/resurrected-boat-event-bed-of-burslem-branch-canal/>



Factory Night # 12@ Boulby Potash mine



In collaboration with Redcar and Cleveland Council and Cleveland Potash. Thanks to Neil Rowley, our knowledgeable and friendly guide. This unique Factory Night was an exceptional opportunity for 7 selected artists who were interested in industrial heritage, science, geology and the mining process. This Factory Night involved a full and intensive day visit where we travelled 7 miles out under the North Sea, learnt about the important work currently being carried out and Boulby's 40yr history.

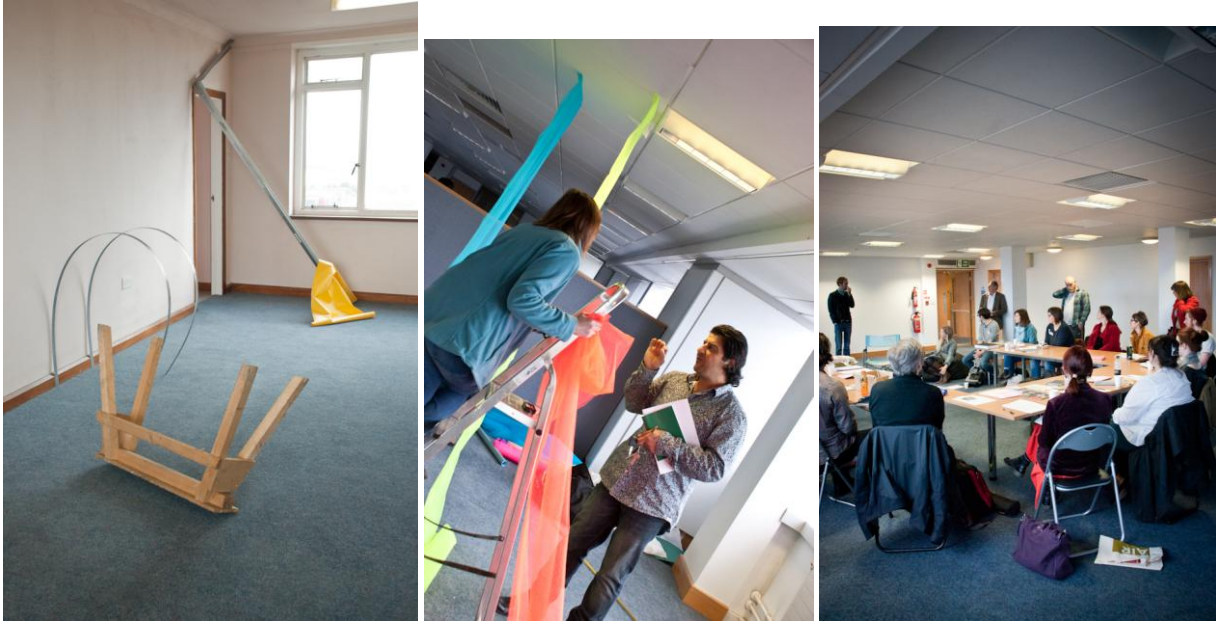
Photography by: none allowed

Number applied to Factory Night:

Number applied to commission: No commission as yet but will discuss with council- Already had feedback on Facebook closed group of the impact this session has had on the artist who attended- who've gone on to create new work inspired by the event. Joanna Brown: *I'm finding it hard to know how to put the experience into words without undermining it. Such an intense experience. The dark matter thing just blows my mind.* Pauline Woolley: *I thought is*

was an fascinating day and has left me feeling very inspired. Weirdly, having not been able to take any photos had enabled me to recall the physical aspects of the trip very vividly. It was really great to meet you guys and to break out of the Nottingham's art scene for a brief period. I have been developing photographic ideas along the lines of dark matter. I have got a solo show next year at the University of Nottingham and feel the experience in the mine and dark matter lab will be the focus of it.

Factory Night # 13@Dundas House tower block in Middlesbrough- 'making weekend event'



Photography by: Jason Hynes

Number applied to Factory Night:31

Number applied to commission: 9

Great range of artists attended travelling from as far and wide as dumfries and London. They really took the opportunity to make work in the building. Partners from Xsite, East street Arts directors attended as well as the Local authority arts officer and MIMA curator James Beighton.

Lots of organisation involved in the schedule for this as first time we'd delivered a whole weekend factory night. Artists who'd travelled far stayed together in the area which helped them to connect and we encouraged participants to explore the town and see other arts venues.

Commission Outcome Artists then put forward ideas for a commission of up to £10k (given by Middlesbrough council from a percent for art project) to produce a new piece of work for the public realm. Rednile and partners have just selected 3 proposals to receive £400 each to develop their idea further and will choose a final proposal to take forward in Sept 2012. Shortlisted artists are Gassan Mohamed collaborating with Claire Johnson (both Teesside based), Briony Clarke and Sarah Stead (London and Whitby) and Cath Keay (north east).

<http://www.rednile.org/factory-nights/factory-night-dundas-house-middlesbrough/>

Factory Night #14 @ Staffordshire Hoard Treasure and Saxon Pilgrimage, Stoke-on-Trent

This Factory Night was in partnership with artist and saxon enthusiast Andrew Edwards along with the Potteries Museum and Art Gallery and included an intimate tour of the Staffordshire hoard by candle light when the museum was closed at night and a pilgrimage led by Andy Edwards to Trentham Gardens a well known Saxon site. The evening included a focus on story telling and crafts adopted by the Saxon traditions.

Photography by: Glen Stoker: <http://www.rednile.org/factory-nights/factory-night-staffordshire-hoard-treasure-saxon-pilgrimage/>

Number applied to Factory Night: 44

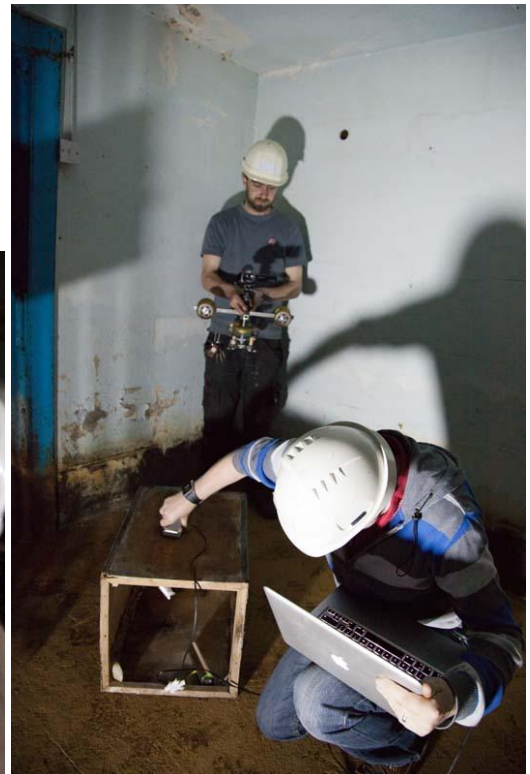
Number applied to commission: 9

Commission Outcome: A new commission for recent graduate photographer Helen Stead to develop a series of Motion sensor camera trap photographs on the Trentham Saxon estate and for Composer Stef Conner to create a new atmospheric soundscape inspired by the hoard and Anglo Saxon poetry and legends. The works will be showcased together in the Potteries Museum and Art Gallery alongside the Staffordshire Hoard in early 2013.

<http://www.rednile.org/factory-nights/factory-nights-11-12/unique-commissions/composer-and-photographer/>



Factory Night #15 @ Martins Old Bank- Experimental making session, Longton



Photography by: Glen Stoker: <http://www.rednile.org/factory-nights/factory-nights-11-12/factory-night-old-bank-longton/>

Number applied to Factory Night: This Factory Night was by invitation only and included artists that we have worked with for other Factory nights that we saw potential in and 3 recent graduates, we also invited a range of groups from across Stoke-on-Trent to help connect up the cultural community.

All 10 artists were given a £100 bursary to buy materials and for them to make new work on site during the event, this was very well received and embraced by all artists with a wide range of outputs including a new film.

See video by Andrew Branscombe: vimeo.com/46048941

6. Commissioned writing to date:

Factory Night @ Festival park

Commissioned writing from Anna Francis and [Emily Speed](#) is a conversation between the Stoke and Liverpool National Festival Garden Sites, Anna has also written up the project on her blog see:

<http://www.annafrancis.blogspot.co.uk/2012/05/greatest-show-of-86.html>

Emily, I am up on the garden festival site, near to the compass where Richard Wilson's lighthouse was.

It is February, but a warm and sunny day. It feels like that moment just before the world wakes up, it has been a time of struggle and hardship, and much has been lost. But there is something in the air, as if it is the moment before a breath.

There are so many tiny birds, some I don't know the names of. I can hear a strange mechanical tapping noise, like a hammer reverberating against a hollow drum. I have to walk right around the clump of trees before seeing a great crested woodpecker. He sees me and stops tapping, before disappearing. I am writing this from the clump of trees, hoping he will reappear.

Small sounds come from the undergrowth and make me nervous, snapping twigs. It could be an animal, large, a rat the size of a dog, teeth baring – about to jump out. I move on.

I am standing on the bridge over the rocky ravine, the bamboo has died-back over winter and more of the rock can be seen, a magpie coughs in a tree above. I see an old man with a boy and a dog in the distance. Something goes wrong with my ears and I can hear nothing but a high pitched whine, and then the sound is back. I suddenly notice the road noise and see the road through the trees, a car alarm, a lorry reversing, a constant hum of the city as it circles this forest.

A man passes me on the bridge, we look and then look away.

Just around the corner I come to the wooden spikes on the hill. There are only 6 left standing now. Again the feeling something is watching me from the brambles, dozens of eyes are trained on me. I am being stalked.

I go off track. There is something red hanging in a tree. A long ago boomerang. I am forced to take a lost path, the brambles and branches have taken this one. They grab at my coat and scratch at my face. I breathe as I regain the path.

But this is the wrong path and I have to double back.

This staircase compels me up, it leads to a round platform, perfect for viewing – what? Something important was here. This spot sends me back in time. I am wearing a jumper dress, my sister a shell suit, we salute each other, a mixture of girl guides and peace hippies. We were never at the garden festival, so I can only imagine other people like us, in hopeful sunglasses, and floral dresses, with a packed lunch in a coolbox, looking for a day out. It rained a lot in 86, but it was nobody's fault back then.

Something has changed here, one of my landmarks is missing and a new path has opened up. It leads around to some moss covered stones like a mini amphitheatre. Back on the path I head towards the trig point. Suddenly the weight of 26 years is clear. This was a bare hill once, with a lone figure standing next to a column. The figure was misplaced some time ago, and has become a legend. Now this is an unnatural forest. A wild boar snorts and rampages at the bottom of the hill. I will take another route. Emerging from the trees I hear children yelling, cars, a crossing beeping green, and magpies cackling from every direction.

Standing between two palm trees, a family group comes from behind me, making their way towards what I know is coming; up and over the hill ahead. I linger here in the area which was the labyrinth. I could do with a broom to remove all of the leaves that have fallen on the round wooden feature.

The final remnant on my way out is the paved circle, with flying birds before a red sun. It is overtaken with grass, but seems right. This place belongs to the birds. At least it does today.

Emerging over the hill I am spewed out onto the retail park. Sunday afternoon shoppers milling about in and out of cars into supermarkets electrical shops, fast food outlets. I am back.

I have walked the perimeter looking for an entrance but the previous triangular hole I've always used is gone, replaced by high wooden boardings and signs covered with the developer's name and idyllic images of a development currently halted by the recession.

On my way to the site, I breathed a huge sigh of relief as I drove past (like every journey) and saw that the carcass of the dragon slide was still standing. In my dreams as a 5 year-old, this was the centre of an underwater world in a reoccurring dream, which I glided around, barely needing to swim. The dragon's mouth was part of a long series of red tunnels full of water that left me giddy even after I woke up, only slightly irritated that the whole of my primary school class had been there to share it with me. Only his head remains now, but his long neck used to be the best part. The site still has an oneiric atmosphere; dreamlike because it exists firmly in the past, in my past, as well as being here, now, in front of me. I feel sure Foucault would say this was a heterotopia linked to slices in time (past with the present and its potential for the future), a perfect example of one of these heterochronies¹.

Cars stream steadily past, surprised to see a pedestrian where there are usually no signs of life. It's a 30 mile an hour limit along there but I don't think anyone is sticking to it, I can feel myself bristle on the narrower part of the pavement as each car displaces the air towards me.

My aunt had a job as a busker on the site during that summer of 1984, so I felt hugely important, like this connection gave me power and ownership over the site. My twin sister and I could go in free and spent much of the summer swanning around, sitting on huge pencil benches in an exotic glass palm house, eating funny feet and playing in the ball pool. We also helped Jill out with her songs. Our favourite went like this:

I've found a baby bumble bee, won't my mummy be proud of me. (hold out hand to show bee with a huge smiling, proud face)

OUCH! I was stung by a baby bumble bee, won't my mummy be sad for me. (react to an imaginary sting and show a very sad face)

I'm squashing up a baby bumble bee, won't my mummy be cross with me. (grind hands together)

I'm licking up a baby bumble bee, won't my mummy be cross with me. (lick palms as you sing to distort the words)

I'm puking up a baby bumble bee, won't my mummy be cross with me (exaggerating vomiting with noises, doubtful face).

The song appealed to our disgusting sides and we took special delight in licking our palms with the whole of our tongues, but there were so many bees and so many flowers, that it seemed made for that particular place and time. Now I can see long grasses and a few wild flowers, it's a sparse landscape, raggedy and kind of torn rather than the plump, neat planting that used to be there.

Walking around the fencing I feel glad I can't get in somehow, the distance stops the other, more colourful place getting eroded by the reality. It's a liminal space, neither derelict nor rebuilt, it's waiting for inhabitants and only half dressed. Without flowers, the brightest colour is the restored Japanese pagoda and torii, which still seem incredibly promising, like anything could happen in that part of the garden. A bit further along I come across the entrance gates and it feels like I could be anywhere, a theme park of the Giardini in Venice between biennials. I can just make out the Mersey across the park and it reminds me how much water there used to be here; fountains, a Blue Peter ship and the Yellow Submarine of course. I can't place where they would have been, nor can I remember any real plan or ways to navigate the site – I was too young. Now it's only a memory of excitement and a vague sense of vastness, both in the landscape but also in what was possible there. I decide I like it half-complete because it allows that possibility.

Heading back to my car (parked at the pub at the water) in warm sun – it was always sunny there wasn't it? – I imagine the padded green arms of a massive liver bird hugging me as my face presses into its soft side.

Notes

1. Michel Foucault. *Of Other Spaces* (1967) *Heterotopias*.

This text, entitled "Des Espace Autres," and published by the French journal *Architecture /Mouvement/ Continuité* in October, 1984, was the basis of a lecture given by Michel Foucault in March 1967.

<http://foucault.info/documents/heteroTopia/foucault.heteroTopia.en.html>

Factory Night@Transporter Bridge and Captain Cook pub, Middlesbrough. | Reclamation (On Visiting the Captain Cook) | by Andy Willoughby

On the carpet-stripped floor

Across the dusty bar tops -

Impressions and shadows;

Impressions of whores' breasts
Flopped out for the best boob
Competition- an old marketing device

In times as steely as the toe caps
Of the old docker's dusty boots
Making ghost rhythms in our ears,

Clunking amongst sad-vulgar bric-a-brac
Of incongruous lost inhabitants:
Old family photo's and a sex toy box.

Haunted by the fact that Granddad
Had his last pint with Dad here
On knocking off from Head Wrightson's
With the cancer already in him,

And shadows, brawling shadows:
Fists raised and an old landlord's shade
Mock dancing a drunk to the door

Where you can feel the hard past
kick you up the arse.

Andy Willoughby is a writer and poet/performer from Middlesbrough. He runs publishers Ek Zuban and recently produced a book of poems (with Bob Beagrie) to launch the Anish Kapoor's Temenos sculpture.

Factory Night@Transporter Bridge and Captain Cook pub, Middlesbrough. | The Captain Cook | by Bob Beagrie

There are places that resist the future,
where the notion of regeneration is nothing
but the stinking corpse of a dead pigeon
rotting on a carpeted stairway, where
the heavy air of a summer afternoon
settles in dust, caught by a sticky stain
on a bar that hasn't served anyone, nor been
wiped, in a year; where a circle of pinpricks
marks the spot where a cyclops eye once hung
and polaroids of the good times lie scattered
randomly, here and there; one snap beside
an upturned chair, another under the pink bow
from a bouquet, a third propped on a shelf
next to a slimming book and a novelty cock;
where light shafts crawl across analogue faces
patiently bleaching the fashions, the colours
and all of their tightly held distinctions.
We pick through its grime-thick past
not knowing who drank here, who brawled,
who won the meat draw, who sold wraps
of coke and weed in the bogs, who bought
which whore for a night onboard his ship;
the tidal river has carried them away to escape
the telechanging world, they are deathless
though something remains or returns, pressed
to our skins, ear drums, clinging to wood grain
of a submerged wreck, dressed in slop,
as we move, they entangle our feet, clamour,

'Stay, drink with us, have another swift one!
We have stories and have ye' heard this joke.'
And I am a dogfish skulking through brevity
supping upon the current's historic sludge.
When we re-surface into daylight the sun-
dragon breathes on my face, hands, time.

Bob Beagrie is a writer and poet from Middlesbrough. He has track record of publication through various presses and also acted as editor on many publications. Recently produced a book of poems (with Andy Willoughby) to launch the Anish Kapoor's Temenos sculpture.

Factory Night@Ironstone mining museum and Archaeological dig, Redcar. | Not Just Remembrance: Different States of Cultural Fragility | by Gabriella Arrigoni

A few decades ago being a local personality was something. The idea of local itself was remarkably different from now and every town had its own celebrity: a politician, a tycoon, a journalist perhaps... At the same time, the chance to overcome geographical barriers and extend one's own popularity to other communities, this was pretty hard. Tom Leonard, however, was probably more than happy first with his articles for the Cleveland Standard and later with his job as a district reporter for the Evening Gazette. I don't know if covering football events and being a member of the Lifeboat Committee suggested to him the cosmic transmutation of sport into a metaphor for society and fair play as a collective ethical code. That is to say that, far more than athletes, what he really wanted to celebrate and preserve was the memory of local miners, their infinitely repeated anonymous gestures, their poor tools, their obscure role in that trajectory of social and industrial history that turned Teesside into one of the most important ironstone mining areas in Victorian and Edwardian Britain, until its slow but complete decline after the Second World War. Leonard's collection of memorabilia from the mining industry that was closing down was therefore the first step in making his dream of a Mining Museum come true in 1983, even though that came shortly after his own death. And now we can experience the claustrophobic sensorial deprivation of the underground tunnels, and listen to the passionate account of anecdotal family reminiscences of museum guides whose grandfathers and forefathers lived in the area, worked in the mines. Men who, when they came back home wore trousers so soaked with humidity and powder that they "could stand with no body inside".

Sometimes you need proper ruins, crumbling buildings devoured by vegetation or pure decay, as an incentive for conservation. In other cases, the passage from use to heritage is much faster, almost instantaneous, because something else has been neglected for a long time; dignity, recognition, well-being... In fact, it is very often left to citizens and local communities to fight for the protection of what they consider their own past: the traces of *industrial archaeology*. This has been true since the time of the campaign to save the Euston Arch, when the discipline was a new-born field of research known by a narrow circle of academics. Even before the contemporary commentary on ancient relics became such a post-modern practice, it was revealing the fragility of civilisation as well as personal histories. The transition between a state of industrial Romanticism, with its dark mines, and the windy open fields where excavations are bringing to light remnants of the Neolithic Age, following the discovery of an Anglo-Saxon burial site, is therefore a passage through different states of cultural fragility.

The possibility to disappear and be forgotten generates potential freedom: the territory is finally able to escape a given function, a strategy, to elude the logic of productivity and economic planning and to become an object of contemplation and rediscovery. However, a new regime takes over under the flag of the laws of representation. In the re-staging of the ironstone mining, fuelled by narratives, documents and collectibles, as well as in the pits outlined in the ground by the archaeologists, whose findings are now treasured and museified too, there is space for something missing, but not for indecisiveness. There is an inescapable degree of fictionality in both places that Sven Lutticken would probably explain with his theory of *park life*: the contemporary proliferation of fenced-in spaces, gated communities, themed and protected enclosures of territory endowed with a special history, morphology, wilderness, landscape or leisure destination. *Park life* builds on the concept of the *human park*, introduced by Peter Sloterdijk in a famous lecture in 1999: in the end, we all are animals under the influence of culture¹, in a big zoo where guardians reject the entropy of abandoned places whose identity is nourished only by the residual and time has no label.

We don't know how relevant is the role that memory plays in civilisation and progress, suggesting for example how not to deviate or not to repeat a certain pattern. Similarly, we don't know to what extent artists are hostages of cultural memory². Aby Warburg envisaged an unconscious migration of visual symbols from antiquity into the future

as the vehicles of collective memory, whose transmission cannot be explained in biological terms, but rather through socialisation, habits and cultural formations. There are other ways too for cultural memory to nurture and inspire an artistic process, more individual, subjective, immediate, that can set up a museum of the everyday life of a closer or distant past. However, memory is not about preserving the past, but rather about reconstruction. Its destination is a museum where authenticity of signs and traces is not even an issue. What is left to artists is not a salvage operation that would reanimate the lost object, but it is a regeneration process that will relate the object to the present by re-enactment, interpretation, criticism, transformation, appropriation... From a culture of production to a culture of (cultural) consumption.

Notes

1. Sloterdijk, Peter. "Regeln für den Menschenpark", Suhrkamp Verlag, Frankfurt am Main, 1999.
2. Green, Charles & Gardner, Anthony. "The Second Self: a Hostage of Cultural Memory", in A Prior Magazine, University College Ghent, 2008.

Gabriella Arrigoni is an Italian historian and curator based in Newcastle. Professional experiences have focused on public art and has a special interest in experimental geography and alternative interpretation of the landscape.

Factory Night @ Historic Wedgwood Institute, Burslem | Hugh Dichmont

It occurred to me it was a stupid idea when I thought of it. But my life is crap anyway, so I thought fuck it, what can I lose. My flat is dead shit, right. Really cheap, but the wallpaper's coming off and mould's growing in the corners, and in the kitchen there's these crystals like flaky head in patches, which I poke and leave holes in, and some comes off. The rent's dead cheap, almost nothing, which is what I can afford with no job. I don't even bring my mates round here. It's too shit. When telly's rubbish I just sit and think about having a better pad, where I can take girls. One time, sitting there – and before you say it I already told you, I know it's stupid – but the mould and peeling wallpaper and cracks started looking like a map to me, for some place I don't know where. I went up and down that big crack (no jokes) like it was a road, or something, just looking. The smaller cracks were rivers, the crystals bits were snow on mountains. I was bored – so what? And I keep looking at this wall, and for some reason I thought I should leave this shit-hole and go somewhere, anywhere. So I get this map of Britain I've got and I look at the names of cities. But I can't choose where I want to live that'll be better, so just for fun I get a pen and copy the line on the wall, the massive crack down the middle. I start at home and go up the map with the pen till I'm done, but not looking down. And when I finish I look at the crack on the page, and my version's pretty good. Stoke-on-Trent is where it stops. So I know it's stupid, but I've already made my mind up: I'm going to Stoke. Now I never knew my dad, but what I got of him is a photo. In it he's painting, like a picture, and I reckon he was an artist. He's looking at the camera, or mum taking it or whoever. Mum never answered any questions about him, and she never speaks about him, not even cross words. She just used to go quiet, so I learned to stop asking. But on the back of the photo it says "Tony, Burslem, Stoke-on-Trent, 1974". When I saw where the line ended on the map I thought it was funny, and straight off I thought of dad. I know it's crazy but I've always wondered what Stoke was like, and I had nothing keeping me here, not a job, not a girlfriend, and TV was shit. So I went.

1970s, the School of Art, Stoke-on-Trent. Tony, bearded, good-looking and in his forties, and Mark, early fifties, stout and balding, stand outside the building. Vikki, in her forties, pushing a plastic doll baby in a full-sized pram.

Tony takes a drag of a cigarette. He looks off into the distance. Mark stares at him.

M: What are you going to do Tony? You've screwed up mate.
T: It'll blow over, it always does.
M: You can't charm your way out of every mess you've got into.
T: I'll think of something. (Finishes his cigarette and puts it out)

Vikki wanders slowly into view, pushing her pram, talking quietly to herself.

M: Check this weirdo out.
T: What do you think I should do then?
M: Tell your wife, first of all. Tell her about this girl you've got up the duff, all the other students you've been messing around with too. Soon all the stories will come out by themselves, but it's better that she hears them from you.

T: I'm sick of this place, my life. I'm going to run away with Tina.
M: You're too old to run away, mate. And with a pregnant teenager?
T: Tina's not the pregnant one. I don't care about her. Tina is the tall blond one with green eyes. She's special. Different from the other girls.
M: And you should know... I bet you could identify half our student body by name through touch alone.

Vikki stops near them and takes the doll out of the pram. She hugs the doll and bounces it up and down, comforting it. Mark and Tony look, but keep talking.

M: What about the commitment you made with your wife, your plans?
T: You're right, I should think about Jayne. Maybe she'll understand, and we can be happy. Have a family.

M: And this pregnant girl? You can't just fob her off.
T: You're right, I should give her money or something, shouldn't I? I'm not into kids. Maybe I should get her to get it removed. You know, every fag break I look at all that carving on the Wedgwood, and it makes me depressed. It's beautiful, but all that hard work, and for what? They're just dead now.

Vikki drops the doll momentarily, but picks it up and continues to comfort it as before.

So I leave Stoke station and follow signs to the city centre. But I walk and walk, and there's just rows of houses. I ask a granny if I'm going the wrong way but she says nah, that Stoke doesn't have a middle, and that the city's in pieces. I keep walking and there's this paving slab on one street that says "step towards the future" on it, written in big. Now stop me if I'm talking bollocks, but I reckon I'm stepping towards the past, but like my map, it's this big space with no names on it or signs, and I'm just walking. What am I doing here? I ask myself. And I don't know. Sometimes I imagine what my dad was like, and I look at his photo. I can't see the picture he's painted in the photo, but I imagine him sometimes to be brilliant, really good at making it look realistic, making it like it should be. And I think of my life if he was around, and I think it would have been good, to have him around. It might sound a bit gay, but you can fuck off if that's what you think, because sometimes I wonder if he knew me at all, and if he ever held me, comforted me when I was just a baby. It makes me happy thinking the gap between us is not so big anymore now I'm stood somewhere he was. I'm in a park, and I feel pretty stupid, I didn't bring any bread for the ducks. But they don't seem disappointed, they just go right past me anyway.

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Adam Stock March 2012 The Condition of Cleveland for Eston Hills factory Night

A cold mist clung to the ground that morning, obstinately chilling the skin. By the city church steps we hesitantly approached each other, three figures incongruous in our hiking boots: a photographer, an artist, a writer. We were waiting for a lift to Redcar, where we would be joining a dozen or more other artists and writers for a tour of the Eston Hills.

The journey south took us along the A19 over Middlesbrough; the bypass arching in cat-stretch above the metal and concrete apparatus of chemical works, just beyond the reach of the gridded industrial plain that stretches to the dull shimmer of the River Tees. Aldous Huxley visited the region in the early 1930s for *Vanity Fair* (he told his well-heeled readers that Middlesbrough resembled the growth of "staphylococcus in a test-tube of chicken broth"). He was awestruck by the functional aesthetic of ICI, terming it "vast cooperative work of art." The industrial landscape is currently visibly less industrious; the brutal concrete wears its neglect awkwardly, leering over busy ring-road retail parks.

Hours later, the morning's mist had burnt off and we stood windswept in coastal sunshine on Redcar's Eston Nab. In the distance we saw the churned-earth colours of Middlesbrough, careless browns and greys of heavy industry. Before us neat oblong fields in uniform green lay inland from Redcar's own cooling towers. At this distance there was a certain stolid calmness in the monochrome industrial strip sandwiched between emerald fields and azure sea. The landscape was settled and at rest in its industrially etched skin.

The well-worn patchwork of the region belies the revolutionary transformations of its past. Mystic forces and microwaves, military threats and market opportunities led people to Eston Nab. Iron-age settlers built fortifications, Georgians kept watch for foreign invaders, Victorians thundered mines deep underground and mobile providers networked the town. We huddled against the wind by a ring of beacons – Napoleonic and telephonic – in the ruins of a fort on a hollowed-out hill.

Rain streaked darkly from distant landward clouds, steadily advancing. Weather turns quickly on such exposed land: coming up the hill we had ascended above the morning mist through a dappled wood of leafless winter birch, oak, sycamore and larch. The path had followed the route of the thousands of carts that raced down from the ironstone drift mine from the 1850s onwards.

The path we passed along brought to mind Verdun: all that the hill lacked was trenches stacked with concrete imitation-sandbags. A shower of blast holes were scattered beneath the quiet trees. It is hard to reconcile such violence with this all-too-English idyll, the sort that belongs only to an Orwellian or Lawrentian love-scene. Anxious to keep on schedule, we marched along an old tram track embankment, not pausing to regard the nests of parasitic mistletoe perched in treetops or the lichen and fungi sprouting from fallen boughs. We stopped instead by ventilation shafts of the ironstone mine, tramping business-like past unprotesting trees to halt by industrial artefacts.

The hill's trees, though bare, softened the landscape. They clothed the mine's ventilation shafts, and demurely shaded the Guibal fanhouse (known locally as the "SS Castle") without getting too close to its sinister concrete slats. The building has "S" shaped steel reinforcing bosses on its face, from which its local name is taken. Helpfully, locals have daubed swastikas on a wall in case anyone is left in doubt about the reference. According to our guide, in the mine's working days, it "was a ventilation shaft to draw foul air from the mine which would naturally be replaced by fresh air at the drift mine entrance." Nowadays, it houses a foul blocked-off hole some twenty-five metres long containing beer cans and rusted mattress springs, waste that is drawn into the fetid mine from the fresh air of the woodland.

Up close, this abandoned industrial fort is a far cry from the brutal towers of Middlesbrough's faded skyline. The thirty-seven foot fan is long gone. All that remains is an exoskeleton that filled with echoes as we stepped inside. Touring the industrial north during the Depression, J. B. Priestley had remarked of Tyneside, "if T. S. Eliot ever wants to write about a real wasteland, instead of a metaphysical one, he should come here..." Inside the concrete sepulchre, it struck me that Priestley was wrong. "Wasteland" designates where we put everything that has no other place, that which fits neither our taxonomies nor our dreams of order. Wasteland cannot be contained within a controlled urban environment, but nor does it belong to the non-human realm of organic nature – that which stands apart from human culture: it is that which is left behind. There is no escaping its metaphysical (not to mention mythic and psychic) properties. In a comprehensively mapped country that bears no wilderness in which humans have not already trodden, wasteland is where we lead our scapegoats, and from whence we therefore return unclean. The ground of the wasteland itself, a ground which has been ruthlessly exploited and can give no more, is itself turned out into the category of unknown wilderness: it is a space which generates its own narratives of intrusion and abandonment, blame and emptiness. Slumped and abandoned factories and fanhouses serve to remind us that wasteland is an organising category of thought.

Striding along muddy embankments we listened to the biography of a landscape and its people. Eston Nab is a graveyard, holding the dried bones of fanhouses and fossilised mineshafts. It is a quiet planted wood, where every step is along a contour line of innumerable histories. Wasteland is where we put everything that cannot find a place in our everyday order. But such ground is neither passive nor inert. Already in early March there were green shoots of growth in the undergrowth by the SS Castle. Returning to the old mining village where our walk began, the rain shower passed and the sun broke out. Spring is on its way.

I.

Who could have foreseen this ending
when they dreamed it up
with such optimism - those drawings
of sunlit arches, bougainvillea
on bustling walkways,
perfectly defined shadows
across glazing? What happened
to those hipster, Wrangler kids,
the well-heeled Letraset women
stalking in their pencil skirts
towards an unimagined
new century?

II.

It is a tide breaking on the shore
of the Potteries, all day in and out
like the roll of pebbles on cold beaches,
a down-at-heel pleasure pier
landlocked in the English Midlands.
You'll want to disembark, to hurry to the city
that shelters behind its gimcrack façade, for this
is no welcome for tourists.
Yet there's something of the seaside
all washed up, that gaudy fragility,
the smell of ozone, a hint of ammonia.

III.

The scrap heap's where I'll be
when this disappears in six months time,
maybe twelve, who knows?

I've seen business come and go
like buses – the needles, the muggings,
the dossers, the shops
closing one by one, the toilets. That
was the beginning of the end when
they closed the toilets. And the internet.
But still we're always busy. I don't know
where they come from, our regulars.
They sit and ask for credit and sometimes,
because I know them, they get it.
Don't tell the boss. He's OK but even he
can't stop this rot. At my age
I don't see it matters much. I can go home,
spend time with the grandkids. It's the others
I worry about - out of work
and soon enough on the scrap heap
like this place.

IV.

It is near Christmas and we are chilled
though we see art everywhere:
in the light show of passengers,
the fabric of conversation,
the choreography of railings and roofs.
What kind of art would you like to see here?
No answer comes, at least none that can be heard,
only between the words a look that says
art? It's too late for that now.
Yet it is easy to rest in the past,
to be cynical of the future. There is courage just
in opening a sketch book, searching between cracks

in pavements. There is renewal

in standing in the city

inventing it afresh.

V.

Connexions

Walkaden Shoe Repairs We Sell Christmas Dinners

Trentham, Coalville, Cheadle, Chell.

How about something to keep you going?

Sainsbury's Triple Distilled Vodka?

Except buses, Premier Pool Club

Saxonfields, Espa, Biddulph, Tean.

Mow Cop Azza Kesic Chris.

Cherry Farm, Banda Bingo

Blue Buses Blurton.

Show's Over.

Stone.

VI.

Nightclub

Voyeurs, we glue our eyes to the window,

finding gaps scratched in purple paint

as if a story will unreel,

a what-the-butler-saw of scandal behind.

The picture is smoke-damaged, a silent movie.

You have to invent your own drama

from overturned tables, a menu,

stairs to nowhere, a floor carpeted

in pigeon shit.

VII.

In the new world

a frond of glass and steel
will unfurl to embrace you,
buses caked in clay
will dock like worker bees
bringing pollen from the suburbs
to the new world. There will be hotels
and restaurants, maxi multi-plexes
and all will be in its proper order:
cars and people, arts and commerce,
delivery and despatch.
This old hive will be reduced to dust,
and all its stories, not forgotten,
will be shelved like honeycomb
remembering the taste of
coffee, fried onions, oatcakes.
For another forty years
all will hum along perfectly
in the new world.

Joanna Brown 'Grace is the art of the fall ascending.'¹ For Boulby Potash Factory Night

1: The Picture In *My* Head.

A man is stuck inside the ball we call Earth. His feet glued onto the earth, he forms the left 45 degree angle of an isosceles triangle. His head is supported by the corner of the triangle and his hat does not fall off.

¹ The title has been influenced by the following text by Simone Weil.

“To come down by a movement in which gravity plays no part... Gravity makes things come down, wings make them rise: what wings raised to the second power can make things come down without weight?

Creation is composed of the descending movement of gravity, the ascending movement of grace and the descending movement of the second degree of grace.

Grace is the law of the descending movement.

To lower oneself is to rise in the domain of moral gravity. Moral gravity makes us fall towards the heights.”

(Weil 1952:3-4)

This is the picture in my head.

A man is stuck inside the ball we call Earth. His feet glued onto the earth, he forms the left 45 degree angle of an isosceles triangle. His head is supported by the corner of the triangle and his hat does not fall off.

Sweat drips from his face,

his arms,

his legs,

his body.

This is the picture in my head.

A man is stuck inside the ball we call Earth. His feet glued onto the earth, he forms the left 45 degree angle of an isosceles triangle. His head is supported by the corner of the triangle and his hat does not fall off. Sweat drips from his face,

his arms,

his legs,

his body.

Sweat drips and falls.

Sweat looks after the man.

Sweat is the miner's version of Greek catharsis.

A man is stuck inside the ball we call Earth. His feet glued onto the earth, he forms the left 45 degree angle of an isosceles triangle. His head is supported by the corner of the triangle and his hat does not fall off. Sweat drips from his face,

his arms,

his legs,

his body.

The sweat drips and falls and takes care of the man. It is the miner's version of Greek catharsis.

This is the picture in my head.

The sweat drips
slowly at first,
as to be invisible,

but after a time accumulation turns invisibility into colour.

The colour takes its leave through the rocks above the miner's feet.
Its ferocious blue cuts through the earth and finds its way into the sea.
The miner is paddling upside down in the sun.
His feet are wet.

The ferocious blue sweeps up into the sea.

2: The Picture in *Your* Head.

We stand at the mine shaft waiting for the lift.

We are in mining uniform and full of the novelty which that brings.

The minerals fly up from the shaft and stick to the concrete giving it a sense of the archaic. The cage itself is functional and unwelcoming. If this was a horror film the cage would break down and the protagonists would be in limbo, left to die somewhere between the earth as we know it and the earth as we do not.

Miners come out of the cage at the end of their shift. Not visibly dirty they are covered with an imperceptible layer of salt. The story of their work is felt upon their bodies, yet not seen. Later I will lick my arm and taste the salt. The salt of my sweat? The salt of the rock? I don't know which salt is which.

We are introduced as artists. There is a novelty in this for our guide; we are not his usual clientele. Standing beside people who spend their lives deep in the crust of the Earth, the career of an artist feels insignificant.

We enter the cage, preparing for our ears to pop as we travel the 1100 metres down in 4 minutes.

We are deep in the crust of the Earth.

Above us there are strip lights. They make the mine dim, not light.

The ground is rough, uneven and dust coloured. As are the walls. As is the ceiling.

Perhaps I expected roads made out of concrete, fake ceilings, a factory underground.

What I see is more primitive

yet we are on a truck driving through the mine, in the ground under the North Sea and so

we are far from primitive

yet we are so close to the Earth that perhaps , and yes,

we are primitive.

Sitting in the front of the truck I feel that I am on some kind of rollercoaster. We drive through low tunnel after low tunnel, oppressive light seeping through, our future in front of us and then gone.

There is a hazy sleepy feeling in the mine, the temperature is high.

Yes, it is tiring.

This relentless subterranean world.

3: The hands of man are hot and alert

Rock is crumbling somewhere, falling apart from the earth, into the hands of man, somewhere under the North Sea.

It is not day here, or night.

There is no view of the sun.

There is no view of the moon.

Here, machines prowl through the Earth- stripping the Earth of its Earth. The potash is mined until there are cracks in the ceiling above us. It is mined until the Earth begins to make strange noises. Yet the Earth knows and gently replenishes what has been taken. We see where the rock has moved up a metre in one year. We notice this -the bumpy which once was flat.

We are in the Earth, and if I stress this, it is because it is so.

This is more than simply being underground.

We are in ground.

In the middle of this Earth trucks move, conveyer belts circle, lights are switched on, machines are operated by remote control and someone in the dark matter lab checks his emails. The miners always aware they are working side by side with danger – the danger of an Earth unfamiliar with the hands of man.

What does it mean to work here, always with the Earth?

The story of the Earth cannot be second guessed by words and so, at best,

the answer lies in

the arms.....

the legs.....

the body.....

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The Space inside Digital Signals | Factory Nights, Conversation & Process | Davy Smith

“The electric light is pure information. It is a medium without a message, as it were, unless it is used to spell out some verbal ad or name. This fact, characteristic of all media, means that the "content" of any medium is always another medium. The content of writing is speech, just as the written word is the content of print, and print is the content of the telegraph.”

Marshall McLuhan, Understanding Media.

The former Crabtree Factory in Walsall is a space of our industrial history. Although now occupied by the Lyndon House Hotel, the building still resonates with its industrial past. The Factory Night organised within this building brought together creative practitioners to investigate its past as the site where John Ashworth Crabtree designed and patented the first quick make and break switch. Ironically, the complexity of Crabtree's invention was one of reduction and simplification. His switch design attempted to recreate digital logic in the physical, analogue world. Basically, the peaking current levels during the switching on process are contained with little risk to the user. It provides illumination instantly and neatly.

By using mechanical principles, Crabtree attempted to erase the levels in-between, providing a simple method of supplying the most basic of products, light. It traverses from 0 to 1 abstractly and without process.

In electronics, an ideal switch is just this, purely digital. Measurements, often expressed in binary form (1 or 0), are treated as Boolean operations, either ON or OFF. Theoretically sound but, in practice, impossible. It is the ultimate form of measurement and category, *this or that, one or the other*.

Creative practice, however, cannot be categorised by digital means. Put simply, it would exist as follows: An artefact of creative production, an object, resulting from a pure instant of conception. Dealing with creativity in this way is to strip out process, surroundings, and any other multitude of conditions that lie within.

In contrast to this, the analogue signal is one of infinite complexity. All values, no matter how indistinguishable are recorded. However, a *pure* analogue signal also resides in theory. The concept of measurement, by its nature, ensures that potentially infinite levels of resolution can never be achieved in practice. Analogue signals tend *towards* a value, but never arrive. Patterns emerge and can be understood, but they are always assumptions. In a digital system we get close enough to that value and accept it.

Factory Nights resides in-between the binary logic of conception and completion - the spaces of conversation and process. An event for which the whole purpose is to allow a space for discussion and collaboration, remaining unrestrictive to potential outcome. Asymptotic to conception, Factory Nights provides as few boundaries as possible, creating the situation and then withdrawing into the background. It acts a catalyst, providing encounters and spaces for creative reactions to occur, without polluting the discrete parts.

Artefacts are inevitably created from this process. Although they remain inexorably linked to Factory Nights, they become separate entities in and of themselves. As the digital revolution progresses, participatory events such as Factory Nights become increasingly important. Here, collaboration is encouraged at its most fundamental level, that of discussion and speech. The surroundings are unearthed to participants and creative conversation is established. The directions that projects take after this point are unknown. There is great simplicity in this approach: Provide a space for collaboration and see what happens!

Simplicity, however, should not be confused with lack of importance. In fact, creativity requires this space in order to flourish. As our realities become increasingly virtual, curated forms of participatory creative practice become ever more important.

24 October 2012 marks the end of analogue broadcasting in the United Kingdom. Along with the rest of the World, there is a pure shift towards digital technology. The instantaneous dissemination of information across vast geographical spaces is now a reality and often taken for granted.

However, one thing remains; the physical act of coming together within places of history cannot be recreated through the extensions of man. For all our instant messaging, Skype and FaceTime we can never replace the role of participation on a human level in creative production.

It's a question of not starting with answers | Martine Rouleau | Factory Night at Bed of Burslem Branch Canal

The process of commissioning art, for all its long and famous history, has always been fraught with difficulties. Without it, who knows what the ceiling of the Sistine Chapel would have looked like? Then again, it can be a great source of conflict, ranging from the disappointment of having to compromise all the way to the complete impasse best illustrated by Richard Serra's Tilted Arc². What Rednile has been offering with Factory Nights is not only a novel approach to commissioning that dispels connotations of power formerly associated with the process, but also a chance to finally establish a welcome case for best practice.

If you ever thought of commissioning art, as an individual or on behalf of an organisation, you've probably been advised to first develop a brief and then to search for suitable artists to implement your vision. As valuable as these basic guidelines might be, one does not always know exactly what to ask for, how to formalise ideas that might be of

² Tilted Arc was a sculpture commissioned by the Arts-in-Architecture programme of the United States General Services Administration for the Federal Plaza in New York. It was designed by Richard Serra and constructed in 1981, and dismantled, after much debate, in 1989.

a visual or abstract nature or even where to look for artists. As an artist, being approached with demands for ““Artwork onto vitreous enamel panels: 160 x 140 x 25mm” or “a piece of public artwork exploring the life and work of So and So” and often little to no information about the context can also be daunting.

What lacks in such an approach is the relationship that makes it possible for communication between both parties to flow in a constructive manner in order to achieve a collaborative, mutually satisfying outcome. As James Lingwood, founder of the commissioning organisation Art Angel once stated: “Every new commission begins with questions, not answers.” Without that, expectations, concerns and needs might remain unaddressed, turning the commissioning process into a potentially disappointing experience, or even a nightmarish one. Sometimes, the central issue of facilitating communication is addressed by hiring a consultant, especially in situations where public art is commissioned. This rarely proves to be an efficient solution as the consultant is often employed by the person or body commissioning the art and, therefore, mainly aims to protect their interests.

It is perhaps more helpful to think about the mutual knowledge, trust and respect necessary to a positive outcome for a commissioning process as the foundation of any solid partnership. So why not approach this as one would any other meaningful relationship by relying to a third party for a bit of match-making magic? After all, someone who understands how artists work as well as what potential collectors might want can provide precious help when it comes to cutting through incompatible expectations.

But to reduce Rednile’s practice to a match-making service would be an oversimplification. Rather, they facilitate collaborations of all kinds which create spaces of possibility for art to be created and experienced differently. They have made it a specialty to address potential gaps in the cultural landscape of the West Midlands and the North East of England by bringing together practitioners from all creative spheres to devise collaborative projects that have taken the form of temporary public art, events, studio spaces, mentoring and residencies often meeting regeneration and/or community agendas. Basically, Rednile thrives on the fact that there isn’t a single perspective that is sufficient to address contemporary art.

Factory Nights, the on-going series of working sessions for creatives popping around different locations of the West Midlands and the North East, gently chip away at barriers between artists and communities, businesses and industry leaders by bringing them together in a playful, often surprising, environment where differences are easy to forget. While having tea on a canal boat, exploring the bed of a closed canal and taking refuge from hail under the cover of trees as we did on Saturday the 21st of April 2012³, conversation flowed easily between members of the Burslem Port Trust and artists. Whoever was inspired by the space and the Burslem Port Trust’s enthusiasm to work with creative people, was encouraged to submit a proposal to Rednile for support in developing the idea further.

Instead of bowing out once the introductions have been made, extending this support in all kinds of forms including bursaries and hands-on help, allows Rednile to remain at the heart of the commissioning process. Adding more people to the complex relationships generated by the commissioning process might appear counter-intuitive. In fact, they appear somewhat reluctant to maintain too much of a presence or to leave too strong a stamp on projects that come out of Factory Nights. That slight tension is par for the course when establishing new practices but what Rednile offers is impartial facilitation.

Hopefully, over time this facilitating presence will firmly present itself as an ideal addition to the commissioning process, a best practice of sorts. Far from being the proverbial third wheel, Rednile provides perspective with both an understanding of artistic processes and a clear view of how these can be compatible with the needs and expectations of communities, businesses and local authorities. In other words, they know which questions to ask and they don’t hesitate to ask them, opening up the commissioning process for all involved, allowing for self-reflexivity and communication.

³ Factory Night at Bed of closed Burslem Branch Canal.

Iris Aspinall Priest for Factory Night @ Dundas House, Middlesbrough- Curious cartographers drawing invisible maps:

The old adage '*Don't judge a book by its cover*' can be a difficult principle to abide by when first confronted by Middlesbrough's evocative skyline of arching cranes, zigzagging pylons, steaming cooling towers and elaborate industrial bridges. That this 'Teesside Rococo' influenced Ridley Scott's direction of *Blade Runner* is neither a secret, nor a surprise. The close coupling of industrial extravagance with urban decay is, at first glance, reminiscent of a fittingly science-fiction dystopia (just think *Mad Max* meets *Metropolis*). But surface appearances, and historical accounts, can be misleading. What draws these 30-odd artists, architects and creative practitioners from all over the country to an empty former-office block is not simply an interest in aspirational modernist architecture but a deeper curiosity concerning a place, its people and its social history.

From the 7th floor of Dundas House we look down upon a landscape of flat, concrete roofs and quiet pedestrianized streets. Opposite our vantage point, a loop of seagulls hang on the upwind generated by a 17 storey block of empty offices, swaying as if suspended there by invisible strings. Further out from the centre, row upon row of grey monopoly houses stretch out in uniform little terraces and beyond those, the low horizon and swelling clouds of the North Sea at Redcar. As everyone arrives and congregates with an assortment of greetings, sketchpads and hot drinks in takeaway cups we are met by Suzanne and Janine from Rednile who introduce their collaborators and the order of the weekend. The project begins with Alan Dowson, described to us with the correction "not a historian but a social anthropologist". Dowson, now living in Peterborough, occupies a very particular time and place in Middlesbrough's history; namely those formative years of his youth during the 1950s which he spent in a part of town long since demolished as part of the urban clearance schemes of the 60s and 70s – The Wilson Hill Street neighbourhood. As his talk moved amongst the idiosyncrasies, customs and self-contained ecologies of the former Victorian terraces we were persistently reminded of the need to *look closely* rather than rush to assumptions. The generalising effects of history have often daubed Middlesbrough - and many Northern towns whose evolution was propelled by the Industrial Revolution - as drab and grey places (just think of the oft quoted, infrequently challenged trope '*It's grim up North*'). Even those voices which have extolled the city – Gladstone called it the "Infant Hercules" during his 1862 trip to Teesside – have been those of the industrialists and politicians which only serve to monumentalize and aggrandise. What Dowson's talk introduced us to -and what our encounters throughout the weekend would remind us - was the human, personal and highly subjective heart of any town or history that we would need to observe quietly, carefully and persistently rather than succumb to dehumanising overgeneralisations or be seduced by its icons of industry (The Transporter bridge, The Riverside Stadium etc).

One of the overwhelming first impressions I had of the city of Middlesbrough was of a place whose landscape had been shaped with a utilitarian purpose, now all but vanished. This impression was mirrored in Dundas house itself; formerly the site of The Middlesbrough Winter Gardens (1907 – 1963) as demarked by an inconspicuous blue plaque in the back alley between bins and anti-theft barbed wire; then rebuilt as a BT call centre (the open plan offices still containing the furniture and documents of its former occupants); now it stands as an almost empty building whose heritage resembles an archaeology of Middlesbrough's own short history from industry, to commerce, to occupation (a few floors of the building having been recently taken over as artists studios and offices for Navigator North). Entering the building as I did through the basement car park, there is a highly poetic transition which takes place from the dark, chaotic, subterranean (or 'nonconscious') of the building up through the back service lift towards the light and quiet top floor with its panoramic views of the town. But if the top floor is, as Bachelard suggested, the 'clear thinking mind' of the building, the zenith of its enlightened consciousness, then there is something very peculiar about the mind and psyche of Dundas House... The top floor, unlike any other in the building, is divided into a series of smaller roof rooms. The layout seems more like that of a holiday bungalow in Wales than an office block in Middlesbrough with one family-sized room leading off into the next. This incongruous appearance of faux-domesticity is heightened by the faded and peeling floral wallpaper and the antiquated, tar-stained net curtains. Occasionally the faint smell of cigarette smoke emanated from the walls or one of the few remaining furnishings, evoking a stale but ghostly atmosphere. For a while some of us stood in silence, gazing at the dead flies, the cracked

wall paper, our feet, inhaling, exhaling, thoughts drifting to past occupants who must have done the same... inhaling, exhaling... thinking their own thoughts and looking out at the view of Middlesbrough...

As we move through the building the idiosyncrasies of each floor (defined for the most part by their original use and purpose) contribute to a growing sense of the impermanence and fragility of everything. The 'smoking flat' embodied a time and place when it was not only socially permissible to smoke indoors, but defined as a leisurely activity: one to be enjoyed in homely, comfortable surroundings distanced (literally and aesthetically) from the pressures of the work space. Similarly, the open plan offices of the floors below denote an approach to interior design once coveted by large businesses but since proven detrimental to the wellbeing and productivity of the workforce (due in part to increased stress and noise levels). There was a haunting, Mary Celeste quality to this experience; it was not the ruins of ancient history we were walking through but the relics of living memory and ideologies which had only recently been deserted, ruptured or undermined either through developments in the economy or ways of thinking. Most of those in the group could vividly remember the shift in the law to prohibit smoking indoors and even more had spent some time working in similar office layouts and call centres. The proximity to recent history both underlined the fragility of our own moment in time (and the inherent ideologies which we are perhaps often oblivious to) but also, for many of the group, this nearness of the past catalysed a sense of the nearness of the future and of their role in elucidating, shaping and building that future.

The second presentation of the day was given by Tim Bailey - Partner and Architect from Xsite Architecture (Newcastle and Middlesbrough) - offering an insight into the ways in which Middlesbrough has been defined and shaped by the coupling of Industrial innovation and individual visionaries. His overview telescoped between the few remaining, locatable monuments in Middlesbrough and their unique relationship to wider social, historical and economic context (such as the Dock Clock Tower, originally built in 1847 but without clock hands in order to prevent the workers from clockwatching). From near dereliction to flamboyant town 'Master Plans' Bailey's presentation was both an overview of the landscape seen through the enquiring, socially motivated perspective of an architect but also an opportunity for the group to start asking some fundamental questions about the project, their location and their responses to both. Some of these began to lace their way into the post-talk conversations; *What would a contemporary monument in Middlesbrough look like? What is the social utility (if any) of art and architecture? Who are we making this work for and what do they want and need?*

Over the course of the weekend I followed the group as they scouted the streets like voracious explorers, collecting fragments of urban poetry, photographing the ephemeral monuments of human activity and talking to anyone who stopped long enough to gather and trade thoughts, opinions or stories. Many of the group continued their enquiry back at Dundas House as they started to translate and explore their ideas further through making; one artist traced the perimeters of an office cubicle with a microphone, the sound projecting back out into the empty office space, another hung sheets of fine, luminous gauze from the ceiling which seemed to dematerialize space, suffusing it with pure colour and light, others filmed, photographed and sketched. What struck me profoundly about the whole event was the way in which the project seemed to develop *both* collectively, individually and intrasubjectively... As the group of thirty-something individuals compared and collated findings, exchanged ideas and conversations, it was as though an imaginative re-mapping of the town was occurring... This invisible, co-authored map was neither static nor finite but mutable, open and organic. Dundas House became a locus for the project, a rhizome of sorts whose roots extended across the invisible networks developing between participants, propelled by their curiosity and extending out into their own unique universes of thoughts and influences. Where the project takes them, individually and collectively, is yet to be seen but whatever unknown routes it takes, I'm convinced it will be somewhere enriched by the collaborative approach to thinking and making.

7. Factory ideas and twitter

August rednile Twitter @rednileprojects has 761 followers and has sent 701 tweets including our 365 Factory Ideas one for each day of our first year promoting our ethos of sharing the development of ideas between artists and arts organisations.

Here is a sample of the Factory ideas and other Tweets that reflect the community of sharing ideas through Factory Nights:

Factory Idea#351: stay connected to new vibrant energy in your city- in North East- make sure you are part of these people: [@N_B_Project](#)



[10 Aug](#) [rednile Projects @rednileprojects](#)

Factory Ideas#345: when doing drawings use large sheets of paper (even on your everyday sketches) to elevate it. great e.g: [@BethellInfo](#)



[9 Aug](#) [rednile Projects @rednileprojects](#)

Factory Idea#344: ...currently discussing changing website to fine art and design categories instead of public art and gallery work



[8 Aug](#) [rednile Projects @rednileprojects](#)

Factory Ideas#343: continue to redefine your practice and how you are represented on your website as your artwork develops....



[2 Aug](#) [rednile Projects @rednileprojects](#)

Factory Idea#337: Visual artist should draw daily- we communicate in a visual language so don't just write your ideas down



[31 Jul](#) [holly corfield carr @hollycorfield](#)

Piecing together stories and pictures of stories from my [@rednileprojects](#) collaboration at Spode over on my blog: <https://hollycorfieldcarr.wordpress.com/2012/07/31/potterypottery/>

•



[26 Jul](#) [rednile Projects @rednileprojects](#)

Get your ticket and your team ready to play the game! Interactive digital adventure along Roker seafront - <http://eepurl.com/nXglb>



[25 Jul](#) [rednile Projects @rednileprojects](#)

Check out "Public Art and Self-Organisation (Leeds): ixia" via [@eventbrite](#) - just booked!

24 Jul



[holly corfield carr @hollycorfield](#)

Hello [#Stoke](#) ! Come along to a little pop-up show [#Pottery](#)//Poetry on Thursday in the Spode factory:
<http://goo.gl/6kifV> [@rednileprojects](#)



18 Jul

[Iris Aspinall Priest @ Iris Priest](#)

My article on [@rednileprojects](#) Factory weekend @ Dundas House, Middlesbrough
<http://www.rednile.org/factory-nights/factory-night-dundas-house-middlesbrough/> a rich weekend full of
intrepid explorersX



16 Jul

[rednile Projects @rednileprojects](#)

Factory Idea#320: Buildings are the backdrops to our towns and cities. Is public art the same? if so, how can
we change this?



15 Jul

[Becky Inch @beckvinch](#)

[@rednileprojects](#) Ideas#318 is quite difficult to relax when you're a creative type tho, always coming up
with another [#crazyidea](#)



15 Jul

[rednile Projects @rednileprojects](#)

Factory Idea#318: Relaxation and 'non creative' time is important- it clears the mind ready for new ideas to
form



10 Jul

[rednile Projects @rednileprojects](#)

Factory Idea#314: New innovative materials researched for public art like those used in architecture and
design



7 Jul

[bitjam @bitjam](#)

Many thanks to [@rednileprojects](#) for the opportunity to create a data and found sound art piece in the Old
Bank, met lots of fab artists!



4 Jul

[rednile Projects @rednileprojects](#)

Factory Idea#308: Art works that make use of materials from demolished buildings- 2nd hand concrete &
steel rods!



2 Jul [rednile Projects @rednileprojects](#)

Factory Idea#306:How about a Factory Night at a Pyrex factory- its where we first thought of-the workers go home&artists come out to play...



29 Jun [rednile Projects @rednileprojects](#)

Factory Ideas#303: series of public artworks that are fantastical, totally unrealistic & achievable



28 Jun [rednile Projects @rednileprojects](#)

Factory Ideas#302:Rapidly changing flamboyant artworks & series of spontaneous events around Middlesbrough reflecting people & place



26 Jun [Unfolding Theatre @unfoldingtheatr](#)

Asked [@tynesidecinema](#) young programmers abt cool events they'd been to:[@rednileprojects](#) Factory Night,[@JuiceFestival](#) &[@northernstage](#) Apples



25 Jun [Jon Wakeman + others @EastStreetArts](#)

[@rednileprojects](#) [@ Iris Priest](#) [@timatxsite](#) I have posted a few pics on instagram, this lot [#dundashouse](#) <http://ow.ly/bOcQ8>



23 Jun [Iris Aspinall Priest @ Iris Priest](#)

Idea#26 remapping the city through narration/phone app activated by spots fiction/history/shifting perspectives [@rednileprojects](#)



22 Jun [Nathaniel Pitt @PITTprojects](#)

Over shires & conurbations >fields & factories >Hanley to Worc [@rednileprojects](#) PITT new works by Michael Branthwaite <http://pic.twitter.com/Mfaovg81>



17 Jun [Meadow Arts @MeadowArts](#)

[@PITTprojects](#) [@rednileprojects](#) Saw these two billboard pieces last night & really enjoyed them. Intelligent and witty comment on society.

PITT

[17 Jun](#) [Nathaniel Pitt @PITTprojects](#)

WE R THE CHILDREN.. Activated billboard [@rednileprojects](#) <http://pic.twitter.com/uI5D5EI0>

rednile
projects

[12 Jun](#) [rednile Projects @rednileprojects](#)

Factory Idea#288: Develop artist made meditation spaces along the Sustrans routes to contemplate and reflect journeys

rednile
projects

[11 Jun](#) [rednile Projects @rednileprojects](#)

[@CreativeDiarist](#)- brilliant images and account of Factory Night @ Staffordshire Hoard Treasure & Saxon Pilgrimage <http://wp.me/pN4WB-PR>

rednile
projects

[1 Jun](#) [rednile Projects @rednileprojects](#)

Factory Idea#278:Residencies in empty spaces above shops or in storage rooms- birds eye view of the world & materials: <http://www.rednile.org/exhibitions-residencies/space/>

rednile
projects

[31 May](#) [rednile Projects @rednileprojects](#)

Factory Idea#277:Explore what artists think and the public think the role of public art is-make something beautiful, comment on the world...

rednile
projects

[24 May](#) [rednile Projects @rednileprojects](#)

Factory Idea#270: Common University could be linked to the Factory Nights giving a space for developing creative ideas over a longer period

rednile
projects

[22 May](#) [rednile Projects @rednileprojects](#)

Factory Idea#268: look again at the meaning of words we have always been inspired by Art Povera-more than we realised: http://en.wikipedia.org/wiki/Arte_Povera

rednile
projects

[14 May](#) [rednile Projects @rednileprojects](#)

Factory idea#262:Use tracing paper for brainstorming sessions&meeting clients. You can draw over mockups&give visual reference on the spot



10 May

[rednile Projects @rednileprojects](#)

Factory Idea#258:Work with local businesses2develop public art products;raising the bar4quality,diversity of materials&fabrication processes



5 May

[rednile Projects @rednileprojects](#)

TODAY: Performances and Tours inspired by Stoke Festival Park - we hope you can make it!

[@little_earthquake](#) **[@BethellInfo](#)** <http://eepurl.com/lsac1>



3 May

[rednile Projects @rednileprojects](#)

Factory Idea#251:Must we always hark back to heritage in public art-perhaps we could try a fresh perspective



30 Apr

[rednile Projects @rednileprojects](#)

Factory Idea#258: when writing proposals for commissions it can be a fine line between fulfilling the brief and being too contrived



26 Apr

[rednile Projects @rednileprojects](#)

Factory Ideas#244:be inspired by other artists- loved use of scaffolding in Festival park artwork by

[@RuthieFord](#)

<http://www.facebook.com/photo.php?fbid=10150940182889017&set=a.10150940181094017.404111.503004016&type=3&theater>



24 Apr

[rednile Projects @rednileprojects](#)

Factory Idea#242:use projects that dont pay so well or not at all to try out new techniques or materials as an investment to your portfolio



24 Apr

[rednile Projects @rednileprojects](#)

[@RuthieFord](#) Stoke photo of the week: http://thepotteries.org/photo_wk/index.htm



21 Apr

[joyceiwaszko @joyceiwaszko](#)

Found hidden treasures. **[@rednileprojects](#)** <http://pic.twitter.com/lBJxtQq3>



17 Apr

rednile Projects @rednileprojects

Check out photos of Glooms preview tour in Stoke this Saturday [@little_equake](#) and [@PhilipHolyman](#)
<http://www.facebook.com/photo.php?fbid=385481554808509&set=oa.417834788227057&type=1&theater>



17 Apr

rednile Projects @rednileprojects

Factory Idea#238: a series of happenings can be better than a one off event - leaving more time for artworks and ideas to infiltrate a site



14 Apr

rednile Projects @rednileprojects

TODAY!! with [@RuthieFord](#) | Giant woollen floral attack on Stoke Festival Park | 12-4pm
<http://eepurl.com/kUyWP>



9 Apr

rednile Projects @rednileprojects

Factory Idea#229: if u see an opp u r interested in but aren't experienced enough, collaborate with someone with a different skill set.



8 Apr

rednile Projects @rednileprojects

Factory Idea#228: Most museums can show only a fraction of their collection; find out if there's a full catalogue and access to the archive.



2 Apr

rednile Projects @rednileprojects

Factory Idea#222: Think international when it comes to residencies! Lots of useful info at Res Artis:
<http://www.resartis.org/en/>



31 Mar

rednile Projects @rednileprojects

Factory Idea#220: Make art in the dark: switch off the lights tonight for Earth Hour:
<http://www.earthhour.org/>



16 Mar

rednile Projects @rednileprojects

Thanks for the favourite [@Rainbow_Sophie](#) I will get down to your inventory soon to do some major crotcheting!



6 Mar

[rednile Projects @rednileprojects](#)

Factory Idea#196: If u can't develop ur practice due 2 lack of relevant opportunities then maybe u need2 raise funds for ur own project idea.



21 Feb

[rednile Projects @rednileprojects](#)

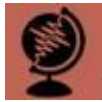
Great news! Victor Pasmore's Apollo Pavilion: awarded Grade II-listed status: <http://bit.ly/xoVLVq> via [@AddThis](#)



17 Feb

[rednile Projects @rednileprojects](#)

Factory ideas#178: Visit a couple of galleries a year that are not on your doorstep- we are off to visit the new Turner Contemporary



16 Feb

[Little Earthquake @little_earthquake](#)

Just got home from [@rednileprojects](#) Factory Night in Walsall with ideas for one-on-one performance in the pink jacuzzi in my head... (P)



15 Feb

[rednile Projects @rednileprojects](#)

Factory Ideas# 176: Forward opportunities to other artists who will be interested -we all need to look out for each other in these hard times

Factory Ideas#345: when doing drawings use large sheets of paper (even on your everyday sketches) to elevate it. great e.g: [@BethellInfo](#)



10 Aug

[David Bethell @BethellInfo](#)

[@rednileprojects](#) thanks for the mention, glad you like the drawings. Keep up the good work and thanks for opportunities.

Factory Idea#344: ...currently discussing changing website to fine art and design categories instead of public art and gallery work



9 Aug

[Art Gene @Art_Gene](#)

[@rednileprojects](#) Let me know how that one progresses ... (JR)

[Iris Aspinall Priest @ Iris Priest](#)

My article on [@rednileprojects](#) Factory weekend @ Dundas House, Middlesbrough [http://www.rednile.org/factory-nights/factory-night-dundas-house-middlesbrough/ ...](http://www.rednile.org/factory-nights/factory-night-dundas-house-middlesbrough/...) a rich weekend full of intrepid explorersX

[bitjam @bitjam](#)

Turning imagery into data: bITjAM at Rednile's Factory nights project <http://crlplnt.me/LXQZ6J> [#dataviz @rednileprojects](#)

[holly corfield carr @hollycorfield](#)

We're dishing up a little show, Pottery//Poetry, at Spode in [#Stoke](#) this Thursday [@rednileprojects](#) Check out the flyer: pic.twitter.com/yODPRj56

8. Other feedback Press Publicity and feedback

8a. Key Email Feedback

Yolanda de los Bueis
Media artist and graphic designer

[on Spottee's cave Factory night]

I found the proposed location and theme truly fascinating and inspiring - normally I wouldn't think of events outside London but I couldn't resist this. Also I thought the concept of factory nights was wonderful. On one hand having the chance to learn about the place from a varied range of people and places, meet other artists and organizations with a shared interest, and live the whole experience. Once at the location I was not disappointed but I got more than I expected, including paid travel and really interesting, helpful and friendly people. I really enjoyed it and I got very inspired. And of course getting the commission was great! Now that I am in the process of completing the commission, I have found Rednile very professional, effective, generous, helpful and friendly. I am very happy with it all :)

charis jones cjculptedsteel@btopenworld.com

Thanks for getting back to us. I understand the reasons for your decision and am quite happy about the outcome. Please keep me informed of any future events and how the successful commission goes. Are you able to tell me what it was?

Charis Jones

Ania Bas aniabas@gmail.com

Hello Janine, Karl and Michael

Many many thanks for your e-mail and so detailed feedback. I really appreciate you taking time to share with me the comments. This is very very useful and incredibly rare to get this level of feedback!

I think your Factory Nights are a very unique and special event and hope the future events and commissions will go well. I am happy I experienced one of the nights first hand!

Warmest wishes & Happy Easter to you.
I shall definitely keep in touch

Ania

<http://www.aniabas.com>

David Booth davidbooth_artist@yahoo.co.uk 28 Jul

I think the concept behind Factory Nights is brilliant - I find them inspiring. It is fantastic to gain access to sites which automatically gives context and focus to any proposal for a commission. I like that the commission is collaborative as it is a good opportunity to expand the horizons of personal creative practice.

My experience has been completely positive - I feel like the project has valued me as a professional artist and provided opportunity to have a platform to demonstrate what I can do which can only enhance my career. 4 Aug

There may be evidence from the evaluation of the projects success to look at the potential for this model of commissioning to be extended to further ambitious projects and budgets to expand creativity.

I would like to take the opportunity to say, that for me and my collaborative group, the experience has been fantastic - rednile have been available at all times and have given their support to our residencies. I have learnt from it - enhancing and extending my skills - and I have enjoyed every minute.

elaine lim-newton elimnewton@hotmail.com [via rednile.org](http://rednile.org)

so far; The freedom to create new work with a very open brief, working with creative people such as rednile and meeting and forging relationships with members of the interesting crabtree society. looking forward to a solo exhibition in december!

Hi Susanne,

Enjoyed yesterday very much. Here is the link to the book I was banging on about yesterday.....it's a fascinating read.

<http://www.archive.org/details/atworksastudyam00bellgoog>

Kind Regards,

Mick Gibson

Hi

Just wanted to say how much I enjoyed the Transporter Bidge event yesterday - it was really eye opening, in every sense!

I was wondering if you are able to give participants email addresses etc as I was unable to talk to everybody yesterday? Would like to get in touch with Andrzej and Ewelina for example? Happy to have my email address circulated.

Thanks again for a fantastic day.

best wishes

Jo Colley

Hi Suzann

Just wanted to say thanks again for a fantastic event, very much looking forward to putting forward a proposal!

All the best

Dan

dcwshaw@gmail.com

Hi Suzanne

What a great afternoon yesterday! I was so pleased to be part of it. So filled with ideas I spent half the night awake thinking about the creepy pub!!!Please let me know about any further Factory Nights opportunities.

I noticed that my name was spelt wrong on the contacts list which means that anyone trying to look me up online or get intouch would not find me. Could you let people know it is Beverley (with an e) Haines. I am happy for anyone to have my contact details. Also would you please alter my contact email address to this one Beverleyhaines@live.co.uk it is my business email.

Thanks so much for organising yesterday.

Beverley

Hi Red Nile Team,

Please may I be added to the artist submission data-base for future funding applications. It was great to attend the Factory Nights Transporter and Captain Cooks Pub event. I would love to be part of this project and future exhibitions.

Please find attached a current copy of my CV with my full details.

I look forward to hear from you soon.

Mai Twynham Hoang

Plumleaf07 Arts

Hello all!

Thankyou so much for including us in Saturday's event at the Stoke Festival Gardens - it was such an unusual and interesting place, and it was so good to meet you and to find out more about what Rednile has been doing. I think the region is lucky to have you here.

Just before we left, we mentioned midpoint to Janine, a network which is loosely based in Birmingham but which embraces artists from all over the region. It's mostly theatre-orientated but is expanding slowly to include artists working in other forms. And we thought it might be interesting for you to come along to some of the events, or even just to add yourselves to the mailing list as an easy way to keep tabs on what's going on down here. The website is: <http://midpoint.org.uk/> - and there's quite a bit of info on there already.

At the end of September, we're presenting ten minutes of a new work we're developing as part of the First Bite Festival at mac in Birmingham. More details on th Festival can be found here - <http://www.chinaplatetheatre.com/First-Bite/> - and details of the show we're presenting can be found here - www.little-earthquake.com/itonlyapapermoon. There'll be lots of artsy types fromthe Midlands and beyond at First Bite, so if you fancy a trip down to Birmingham, it might be quite a good way to meet everyone and for them to meet you. I think there would be lots of people who'd be very interested to find out about Rednile, and who'll be surprised that you're on the doorstep - the more opportunities they have to find out about what's happening in the north of the region, the better!

Thanks again, and very best wishes

Phil

Thank-you Janine & Anna and everyone else involved in making Saturday afternoon such a success.

As I reflected on the event, I had to say that it was the best organised and most stimulating event I have been to since coming up from London in 2007. I thought it was very well planned, but sometimes well planned things can seem too slick and you feel controlled which was entirely not the case. You generated a great relaxed feeling that made it easy for us to get to know each other. Your comments Anna at each place were not too long and always interesting.

I would love to meet with you and discuss collaborative ideas in relation to the Two Saints Way. I have always wanted to seek ways to engage artists in the setting up process and I think that it would be great to explore the possibilities of having it go through the Festival Park site and then on to the Potteries Museum. There could be an associated circular walk created off the main route. The project could include a pilgrim waystation in a quiet nook and an interpretation panel - may be possible to collaborate with Phil Rawle on that.

Let me know how your diaries are - would love to meet up and brainstorm with you.

All the best,

David

David Pott

Project Leader

Two Saints Way Project

Dear Janine and Michael,

It was very nice to meet you both, and I just wanted to say thank you for an excellent afternoon that was so interesting and inspiring. Look forward to hearing more in due course.

Many thanks

Jenny

Jenny Steele

Hello,

Apologies for the delayed contact. I went on holiday straight after the meet and since I got back have been totally snowed under with a project.

Firstly I would like to say thank you for having me for the visit to the Stoke Garden Festival Park. I must admit to feeling slightly overwhelmed on the day; I have not before attended such an event and found that there was so much to take in. Afterwards, however, I found myself overflowing with excitement and ideas about the things I had seen and the places we had been and the potential outcomes. It was great to meet other creative people in this way; I wish we had had more time so I could have spoken to everyone! It was fascinating having Anna as a guide to the gardens and hearing of the history, events, ups and downs of the site. I loved the seed and bulb bombs!

Since then I have been thinking about where I could take my ideas from the day and the below text is a brief outline of what I have been thinking about. I would love the chance to respond to the site. At the end there are a couple of questions I wondered if you could help me with in order to move forward.

Cheers,

Ruthie

Hi Suzanne,

Thanks for a great day yesterday, it was well worth the long trip! I've included my train receipt below, should I send an invoice?

Thanks again,

Bethan

www.bethanlloydworthington.com

Just a quick note to say that it was a pleasure working with you and I hope I get the chance to again in the future, Rednile is a great organisation!

Mick said that he's had a lot of positive comments about the book from the locals!

Hope all's well

Dan (factory night commissioned artist)

Janine Goldsworthy,

Thank you for the opportunity to take part in this event, I am interested in the residency at the BCB on the 7 Nov. just at the moment I'm about to start sketching and planning project. I think the pillars in and part of the exterior have great potential and even started a few practical trials.

see attached images - work in progress.

look forward to hearing the details etc. I forward the evaluation form to your Leek address?

Dear Rednile,

Stef Mitchell Thanks for a great event - met some like minded people and has really spurred me on back in my studio - I will look out for more events

Featured in Blog by airspace intern Basia Holli:

<http://internatairspace.blogspot.com/>

<http://internatairspace.blogspot.com/2011/10/factory-night-wedgwood-institute.html>

8 b. Other outcomes, feedback from Factory Nights

From transporter FNight it made the council aware of Ian Horn and his public art commission which was never realised due to funding, they have now looked into making it happen and are commissioning him as part of other projects

Look at amount of applications for commissions received and applications to FNight events

From transporter applications one which we did not select (Mick Gibson reenactment) the council are commissioning as part of a reminiscence project.

Due to the factory night at the Captain Cook pub in Middlesbrough, the council were inspired to clean up the pub and open it up as an exhibition space as part of the transporter centenary/discovery event

Oh, Pity .. Thanks for considering my proposal and for letting me know. I understand that.

But I would like to produce this video anyway.. I'll try to get some external funding or cover it with my personal funds.. Is it possible to get access to Captain Cook Pub for one day to shoot the material? We would like to move on with the project and the performance artist taking part agreed to do it. Best, Ewelina (artist from North East)

Dear Rednile, Could you please forward this press release to all your contacts. With thanks and kind regards Adrian Moule (they went ahead with their silver transporter bridge idea)

rednile were asked to contribute to middlesbrough councils' arts strategy consultation document and invited to attend a symposium at MIMA (led by Mark Robinson) to discuss the content of the Tees Valley Visual arts Strategy

Norma kyle suggested northern echo building and runs an arts space in darlington to showcase new work too

Hiya Janine, I hope you're well and everything is on course for the current season of Factory Night's events - there sounds to be some really interesting evenings being set up there.

I'm getting in touch primary to update you with progress on the Oceana project and let you know what our next steps are. Not quite sure where we last left it (it seems to have taken forever to pull this together!), so I might be repeating a few things you were already aware of.

The project has now developed into a collaboration with Taryn Edmonds, and expanded into a more ambitious HD video and 5.1 surround sound installation. Our time-frame is to undertake the residency / recording stage of the project between October & Dec, and edit the piece between January and March 2012. We've also agreed with the Oceana about showing the work on the first floor of the Parmatrada building for a one evening event. I've attached a copy of our project synopsis, so you can see what we're aiming for.

We are finalising our Grants for the Arts funding application, having secured support from various organisations towards the making and showing of the work. Newcastle University are providing use of video and audio editing facilities, as well as in-kind hire of recording equipment. Blyth Valley Arts are providing their mobile cinema kit, including projector and DVD player. BALTIC are also allowing us to hire a 5.1 surround sound system for cost price, while Northern Architecture will include the showing of the piece as part of the 2012 North East Festival of Architecture, subject to their securing funding. Newbiggin Maritime Centre are also interested in re-showing the piece later on in 2012, and we also have interest from Space In Between, a curatorial collective in London.

What would be really useful to know is if Rednile were able to provide some support in terms of distributing information about the project when funding is confirmed, and being able to send out e-invites to the showing of the work at the Oceana to your contacts. If you could let me know if that's okay, that would be great. If possible, it would also be useful to have an idea about the size of your mailing list, to we can add this information to the grant application.

Any questions at all, please get in touch.

Best wishes

Lauren Hi Janine

Hope you got our multiple proposal over okay. On a related note, we've been successful with our funding bid for our project to take place at the Oceana (hurrah!), so we're both very pleased about that.

We'll keep you up to date as the project progresses.

Best wishes

Lauren

Lauren Healey

web: www.laurenhealey.co.uk

blog: <http://www.a-n.co.uk/link/laurenhealey>

twitter: @laurenkhealey

tel: [+44 \(0\) 7779 578 713](tel:+44207779578713)

Dear Janine and Michael

After seeing you at Jo's opening on Friday it reminded me, I have been meaning to write to you.

I would like to thank you for giving me the opportunity to have access to the Fat Cats/Exchange building (Factory Nights) a few months ago. I was inspired by the building and the room we saw, in particular the dripped magnolia paint on the walls and the balloon strings and florescent pink fur (from Hen nights etc taking place down stairs)

I created a couple of paintings inspired directly by Fat Cats/Exchange building and have attached some images. The magnolia drips relate to the history of the building and the yellow and pink to its current contemporary use.

Please see a below a extract amended from the original proposal to explain more clearly

The intention is to illuminate the vibrantly layered existence of the Old Telephone Exchange from its conception to its current context.

The paintings have been inspired by the colours on the walls and *party debris* found there, the paintings have layers of dripped dirty greens, blues and beige on one side and fluorescent oranges, pinks and yellows on the other creating a visual dialogue across time and place, the past communicating with the present.

I am currently working in a studio at The Exchange art space on Cheapside and have continued to experiment with the drip technique. I am combining ceramic lithographs, plaster, cement, oil paint and using the colours found on litho for the drip technique. The paintings are a response to living/working in the area faced with "rubble" all around yet we have a history steeped in beauty. All the current work has been directly inspired by the Factory Nights experience. (Please see images attached for your information) So Factory Nights has done exactly what you intended.

I also wondered if it would be possible for you to forward me the contact details for Fat Cats as I would like to approach them with regard to showing the work there. Also if you know of any further opportunities could you let me know as I would be very interested.

Many thanks

Joyce Iwaszko

joyceiwaszko@yahoo.co.uk

Hi Janine and Michael

Just to let you know the paintings of Fat Cats I did after Factory Nights are currently on display at Artwaves in an exhibition called Surface everyday 10-4pm this week please come and have a look if you get the chance. Response has been good :)

Many thanks

Joyce

8.c Press Coverage

<http://www.artmonthly.co.uk/newsletters/sep11/#opportunities>

<http://www.britishtheatreguide.info/reviews/1smallstep-rev.htm> review on FN 09-10 commission@apollo pavilion (commission from last programme of factory nights)

coverage in Novel magazine- because of unique design of Factory nights publication

Aesthetica magazine got in touch- guest blogger online

a-n advert/feature in art in unusual places/ online button advert and inserted into targeted eshot (suzi has this screenshot saved on computer)

Janine interviewed by Sarah Duffy at Cross Rythems radio station in Stoke-on-trent to be broadcasted on 24th October at 12:30pm. As a follow up to the Wedgwood Institute and to advertise broader about the Factory nights opportunities.

Thanks for the interview today - it will go out 24th oct 12.40pm on 101.8fm :-)

Artists aim to bring broken branch back to life

ARTWORKS will be showcased beside the closed off Burslem Branch Canal in Stoke-on-Trent as part of an innovative project.

The aim is to help the local community and developers understand the history of the site and the Burslem Port Trust's vision for giving it a brighter future.

Hidden Depths takes place on September 22.

Rednile Factory Nights artists Joyce Iwaszko and Deborah Gardener plan to bring the site to life with around 25 wooden posts of varying heights painted in pottery patterns in oil paint and with canal boat paint dripped over the top.

There will also be inscribed stepping stones with 'porthole' tops and a series of sculptures too.

A canal cruise to the site has also been organized through Flower Cruises.

Joyce said: "Through measurement, inscription and trace, this intervention with site should speak about the here and now but in turn speak of social change and a fading history waiting to be reawakened."

The Burslem Branch Canal, formerly an arm of the Trent and Mersey Canal, runs along Furlong Lane in Middleport. It opened in 1805 and closed after a major breach in 1961. A campaign to reopen the canal and regenerate the area, at an estimated cost of £5.5 million, is under way.

Booking in advance to view the art or join the cruise is essential. Contact Joyce on 07730 323868.



Wooden posts of varying heights will pop up along the Burslem Branch Canal. PHOTO SUPPLIED

18 Saturday July 28, 2012

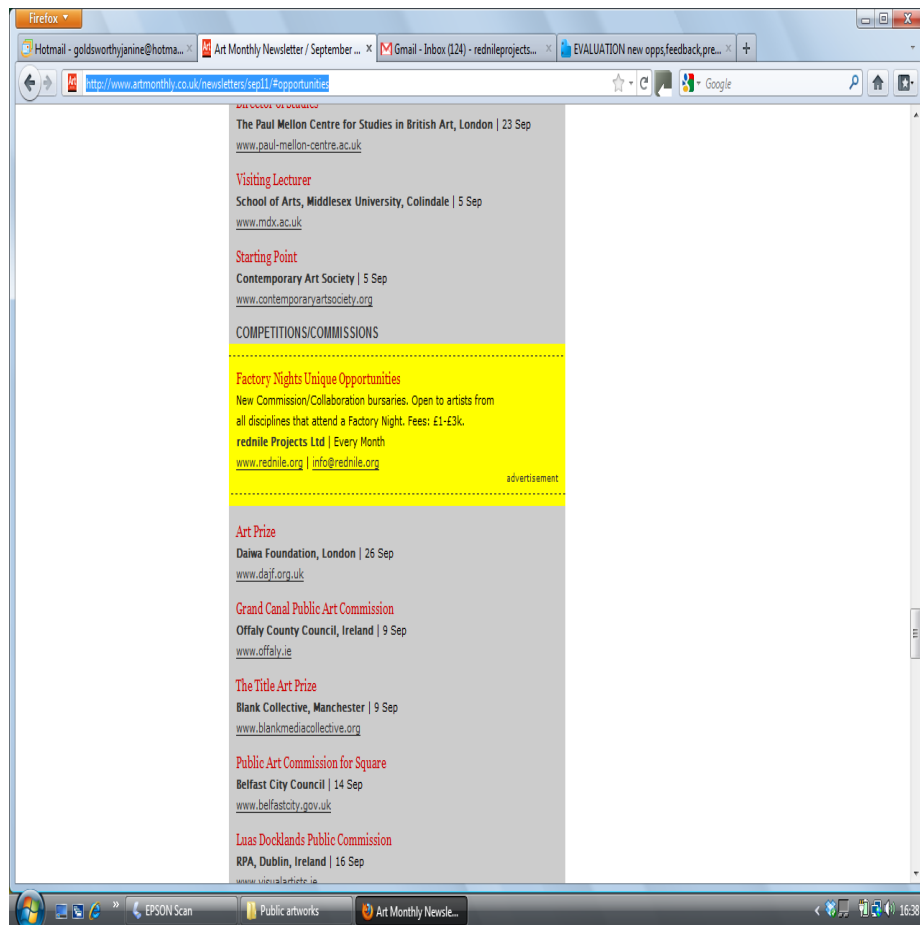
NEWS

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SAY IT WITH FLOWERS:
An evening of poetry and craft was held at the Spode Factory, in Stoke, to celebrate the area's artistic skills. It marked the end of a project held at the Burslem School of Art which saw Holly Corfield Carr, pictured left, from Bristol, David Booth, from Derby, and Sun Ae Kim, from London, above, explore the traditional art of ceramic flower making. The project included poetry workshops and classes in how to make ceramic blooms. Holly said: "It has all been great fun."

Pictures: Mark Scott



Firefox | Gmail - text to check FN draft 1 - red... | welcome to PITT project space

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above : In-ger-land / Various Artist ©


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ARCHIVES

December 2011

FACTORY NIGHT @ BUS STATION AND PEPPERS GARAGE

Posted on 13 December, 2011



Redhawk Logistica spent most of Saturday 10th December wandering round Stoke-on-Trent's faded Bus Station with a group of like-minded artists and folks from arts organisations Rednile and The PITT project space. The occasion was one of Rednile's innovative **Factory Nights**; site specific events that create

Dispatches « Redha... | evaluation | Nov Interim Report...

hybrid presentation, which offers a cautionary tale amidst an installation that is itself a visual feast." Until Sat Nov 5.
Pipewala Building, near Navy Children School, Fourth Pasta Lane, Colaba (97099-50136).
Museum Gallery (WR), CST (CR Main & Harbour). Regal Cinema. Tue-Sat 11-7pm.

Museum Gallery
Solo Show Nikki Bhaskar displays paintings. Until Sun Oct 30.
K Dubash Marg, behind Jehangir Art Gallery, Kala Ghoda, Colaba (2284-4484). M Churchgate (WR), CST (CR Main & Harbour). Museum. Daily 11am-7pm.

Project 88
New Works Sandeep Mukherjee's large hypnotic abstracts, which feature lines and spirals, appear to be references to astronomical, topographical or microscopic phenomena. Several of his works feature swirling forms that resemble a black hole, the eye of a cyclone or a whirlpool in a water body. Other new works have strips of colour that look like representations of DNA when it is examined under a microscope. Until Fri Oct 28.
Twilight In her first solo show in India, Pakistani artist Huma Muji shows paintings and sculptures that hint at "urban ennui and dystopia". From Sat Nov 8. See Preview.
BMP Building, NA Sawani Marg, near Colaba Fire Station, Colaba (2281-0066). M Churchgate (WR), CST (CR Main & Harbour) & Colaba Fire Station. Tue-Sat 11am-7pm, Mon 2-7pm.

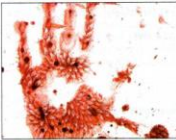
Sakshi Gallery
The Anatomy of Celebration or The Party Plot Vasudha Thozur shows digital painting in this solo show featuring works that capture the aftermath of grand celebrations. Until Sat Oct 29.
Places of Rebirth Navin Rawanahakul, an artist of Hindu-Punjabi descent whose family migrated to Thailand in the 1930s, presents billboard-style paintings, sculpture and installations that help to examine his diasporic identity. From Wed Nov 5.
Tanna House, 11A Nathalal Parekh Marg, opposite YMCA, Colaba (6610-3424). M Churchgate (WR), CST (Main & Harbour). Regal Cinema. Daily 10.30am-7pm.

The Viewing Room
Skin Deep: The Art of Fibreglass Curated by Johny ML, this fibreglass sculpture show features works by Arunkumar HG, Chintan Upadhyay, CR Ianna, Karl Antao, Manjunath Kamath, Sumedh Rajendran and others. Ongoing.
Elysium Mansion, Fourth Floor, opposite Cusrow Baug, Walton Road, Colaba Causeway, Colaba (2283-0026). M Churchgate (WR), CST (CR Main & Harbour). Cusrow Baug. Mon-Sat 11am-7pm.

86 www.timeoutmumbai.net October 28 – November 10 2011

Critics' choice

The two best shows this fortnight



They said it was love...
Lakeeren
Intricate paintings by Pakistani artists Imran Qureshi and Atif Khan tie together love and violence.
Until Sat Dec 31

Twilight
Project 88
Urbanisation continues to be the muse of Pakistani artist Huma Muji in her debut India solo show. **From Sat Nov 8**

Malabar Hill-Prabhadevi

Amrita Javeri

Make Me a Black Hole and I Will Believe You London artist Mohammed Qasim Ashfaq's first solo show in India features drawings, maquettes and a site-specific installation that bring together his interest in science and spirituality. Until Sat Nov 5.
Flat No 2, 58A Krishna Nivas, near Lakme Salon, Walkeshwar Road (2369-3639). M Charni Road (WR). Walkeshwar. Wed-Sat noon-6pm.

Bhau Daji Lad Museum

Evoking The Pause Delhi artist Sheba Chhachchi displays her multimedia installations across the museum. Ongoing.
Veermata Jyotsa Bhonsle Udyan (Byculla Zoo), Ambelkar Road, Byculla (E) (6556-0394). M Byculla (CR Main). Jijamata Udyan. Thur-Tue 10.45am-5.45pm. Tickets available until 5pm. Children above five years ₹5, adults ₹10. Foreigners above five years ₹50, adults ₹100.

Gallery Art & Soul

The Third Dimension Dipti Bondre displays paintings. Ongoing.
1 Madhu, Annie Besant Road, Shrusagar Estate, Worli (6253-6266). M Mahalaxmi (WR). Poonam Chambers. Mon-Sat 11am-7pm.

Nehru Centre

AC Gallery
Group Show Ron Phipps and Shilpa Dala's paintings. Until Mon Oct 31.
Silver Calligraphy Achyut Palav and Kathrine Piper show calligraphy paintings. Tue Nov 1-Mon Nov 7.
Bal Disha To celebrate Children's Day, the gallery shows works by four kids, Poojika Melra, Advait Nadavdekar, Rajlaxmi Bodhankar and Poorva Bhosale. From Tue Nov 8.
Circular Gallery
Study Camp Works produced during

the last edition of Nehru Centre's annual student art camp go on display. Until Mon Oct 31.
Group Show Paintings by Pankaj Rawdekar and Prashant Dhavde. Tue Nov 1-Mon Nov 7.
Group Show The Sir JM Dakre School of Art Education shows works by its students. From Tue Nov 8.
Annie Besant Road, Worli (2496-4670). M Mahalaxmi (WR). Poonam Chambers. Mon-Sat 11am-7pm.

Tao Art Gallery

Parallel Abstracts by Payal Khandwala. From Sat Nov 5.
The View, Annie Besant Road, Worli (2491-8888). M Mahalaxmi (WR). Poonam Chambers. Mon-Sat 10.30am-6.30pm.

Tulika Arts

Solo Show Shyamal Mukherjee shows paintings. Until Thur Nov 10.
Raghuvanshi Mills Compound, Ground Floor, Senapati Bapat Marg, Lower Parel (2491-3051). M Lower Parel (WR). Kamala Mills. Mon-Sat 11am-7pm.

Bandra-Andheri

Gallerie Leela

Solo Show Kavita Parekh shows paintings. Fri Oct 28-Thur Nov 3.
The Leela, Sahar, Andheri (E) (6691-1422). M Andheri (WR, CR Harbour). Sahar. Daily noon-9pm.

Gallery at Svenska

Beyond Walls Sangeeta Babani's paintings are inspired by family values. Until Mon Oct 31.
For the Love of Nature Nandita Desai displays paintings. From Tue Nov 1.
Svenska Design Hotel, F 73/74, Oberoi Complex, off Link Road, Andheri (W) (4431-0000). M Andheri (WR, CR Harbour). Laxmi Industrial Estate. Daily 9am-midnight.

Nandan – The Art Paradise

Group Show Niren Sengupta, Manoj Mitra, Pran Gopal Ghosh and Milanendu Mondal display paintings and sculptures. Until Mon Oct 31.
Rajendra Park, 2/8 Ground Floor, Station Road, Goregaon (W) (2873-3083). M Goregaon (WR). Goregaon Station. Mon-Sat 11am-6pm.

Suchitra Arts

Myths and Mythology P K Sadanand shows paintings. From Tue Nov 1.
Hill View, Second Floor, Hill Road, near Mehboob Studios, Bandra (W) (2642-6479). M Bandra (WR, CR Harbour). Mehboob Studios. Mon-Sat 11am-7pm.

Photography

Pundole Art Gallery

Ida Kar – Portraits of FN Souza A series of seven portraits by renowned Armenian photographer Ida Kar captures a young FN Souza in his studio. The exhibition coincides with a retrospective of Kar's photographs at the National Portrait Gallery in London. Until Fri Oct 28.
369 Dadabhai Naoroji Road, next to American Dry Fruits, Flora Fountain (2284-1837). M Churchgate (WR), CST (CR Main & Harbour). Fountain. Mon-Sat 11am-6pm.

Lectures etc

Wed Nov 2

Factory Night UK's Rednile Projects and AirSpace Gallery are collaborating with Chatterjee & Lal to understand how the arts in India, specifically Mumbai, operate outside the model of public funding found in the UK. The research project culminates in a one-night event for visual artists, photographers, writers, poets, musicians, filmmakers and other creative individuals at an undisclosed venue. The event, based on programmes organised by Rednile Projects in the UK, promises not to be a discussion event, seminar or workshop but an "experimental project that will bring together artists and anyone creative in an unusual or inspiring venue". The project has been supported by The British Council and Arts Council England. For details, call 2202-3787.

Thur Nov 10

Art Night Thursday Every second Thursday of the month, 10 galleries in Colaba remain open until 9.30pm. For late-night revelry head to Chatterjee & Lal, Chemould Precott Road, Galerie Mirchandani + Steinrucke, Gallery Beyond, Gallery Maskara, The Guild, Lakeeren, Project 88, Sakshi Gallery and Volte. See Exhibitions for details. Call venue to confirm participation.

Speed of Reaction event in roker Sunderland on 12th August- Invited to do an 8 minute live interview on BBC Radio Newcastle: with Sue Sweeney on Sat 11th august- <http://www.bbc.co.uk/programmes/p001d7s1>

9. Evaluation report from Mumbai research/Peru research

Mumbai summary and full report:

Over two weeks in October 2011 rednile and AirSpace artists were based at the Chatterjee & Lal in Colaba Mumbai, this area is a hub of commercial art spaces and during the visit we conducted 10 interviews with directors and founders of Art Galleries, visited the only museum in Mumbai the Dr, Bhau Daji Lad City Museum, the 5* Taj Hotel art collection and attended a video exchange at the New Clark House space. Alongside this we delivered an experimental Factory Night in partnership with Chatterjee & Lal at a unique non art venue; the iconic Slip Disc Discotheque (now Voodoo bar) in Mumbai.

AIMS

The arts in the UK are heavily funded by public money; the purpose of this visit was to investigate how the arts in Mumbai operate and sustain themselves and to compare any findings to the current UK model. We aimed for this process to share any knowledge and understanding of working in the UK with the partner organisations. We anticipated that the outcome of this research would enable rednile Projects and AirSpace Gallery to adopt new models of practice back in the UK, to develop new funding streams and sustain future projects in an international context.

In addition to this research we intended on initiating a Factory Night Event in Mumbai in partnership with a number of Indian artists and organisations to test out how this highly successful UK project translates to a new art scene and in an international context.

ABOUT

Chatterjee & Lal is a commercial Gallery based in Mumbai with a commitment to promoting artist practices that are challenging and engaging. AirSpace gallery is a Contemporary Art Gallery in the UK. This project is made possible with support from The British Council, Arts Council England and Staffordshire University.

www.airspacegallery.org www.chatterjeeandlal.com

Full report see: <http://www.rednile.org/wp-content/uploads/2011/11/India-Research-Document-rednile-Airspace-ChatterjeeLal.pdf>

Peru Transporter Project Summary (taken from Transporter Blog)

Update since our return to the UK & the next phase of Transporter...

Spending time at Sachaqa Centro De Arte and our experiences in San Roque de Cumbaza, Tarapoto, Chazuta and Lamas has allowed us to take a fresh approach to our art making, giving us time and space to learn to just relax and not force creativity! Being away from anything familiar really made you think about yourself as a person, who you are and who you want to be- something we didn't expect! The peaceful and undisturbed surroundings were AMAZING and the way Trina and Daniel have set up the centre in a very relaxed and informal manner means you are free to work as and when you please. We were so inspired by the beauty of the place as well as the sounds and movement from the river, weather, trees and wildlife. There was thunder and lightning like we'd never experienced before, frogs as loud as horns, the biggest cockroaches we've ever seen, an orchestra from nature every night and the most beautiful coffee, pineapple and chocolate we've ever tasted!

Since leaving Peru we have been developing new work from ideas inspired by our time there which we did not have time to realise whilst we were there. We are currently looking at creating sculptural work from handmade paper we made whilst working with local artisans in Lamas – looking into the techniques of paper engineering and origami. We are also developing a sound and film piece made from the footage and recordings that we took as we travelled around Peru and during our daily walks around San Roque de Cumbaza where we were based. This new work will form the basis of the exhibition we are hoping to deliver in March 2012 (date and place tbc). We will post more information about this exhibition as soon as we have it!

Since our last posting we have been in contact with Lima University's sculpture department and Axis Arte (www.blog.pucp.edu.pe/blog/axisarte) whom we met just before our return to the UK. We are organising an online exchange between students from Lima University and Newcastle University and will be using the theme of sustainability within traditional art forms as a starting point from which to develop a relationship. The students will share ideas and thoughts around this subject and also discuss the differences and similarities between how art courses are taught in the UK and Peru.

Our next stop on the **Transporter** journey is to Berlin in August 2012 where we will be artists in residence in [Kunst-Stoffe](#), an arts organisation that looks at the creative re-examination and re-use of recycled materials. While we are there we will make work inspired by our travels so far and immerse ourselves in their culture.

We will add more info to our blog as we develop this project so keep checking in with us and remember our Flickr account (<http://www.flickr.com/photos/67813410%40N05/>) where we have recently added some video footage of local artisans singing about their passion for the work that they do!!

For more information and updates see: <http://www.transporterproject.blogspot.co.uk/>

10. Future of Factory nights overview

Proposal for a 8 month programme of research and activity involving Factory Nights events and leading to innovative public art.

Our proposal has been based on these questions surrounding:
The development of rednile:

- where our strengths lie - fine art led
- what are our weaknesses -
- what do we want to do as artists
- what do we need to do as a company (to be sustainable, successful, paid fairly etc)
- other successful artists/ art companies- what do they do?

The development of Public Art:

- how can we increase the quality and innovation of public art?
- change commissioning process of public art in design context

Aims:

- Re-address and challenge perceptions of public art
- Test out new innovative materials and methods of working in the public realm linking up with manufacturers and fabricators
- Promote an artist led commissioning process for permanent artworks (developed out of Factory Nights) - where themes and ideas are not dictated by council planning, architects, developers, businesses or communities but come from artists and communities
- Involve those councils, developers and communities in this process and if we can challenge, change this process
- Test out/ research into new ways of involving and engaging with communities that does not hinder quality of output or their experience

Outcomes:

- rednile to learn and showcase a series of ideas, materials and innovative processes that can be realised in the public realm by involving manufactures in the region to research and develop methods of working (specifically in concrete and ceramics)
- rednile to gain a clear public art practice and identity improving their success rate applying to public art opportunities
- rednile explore functional public artworks for public realm, with materials and designs which developers could adopt such as building facades, seating, etc
- Informing public art commissioners of a better way to commission art which will lead to better quality and diversity of public art and design projects which may be completely different to what they originally had in mind.
- Build relationships with local authorities and artists already working in this way across the country

Outputs (in chronological order):

- A dedicated Factory Nights website which shows locations of each event and subsequent commission
- Factory Nights showreel to explain concept of Factory Nights and how it is a better way to commissioning art and activate spaces from a grass roots approach.
- 2 research trips to see successful and unsuccessful public realm projects and studio/fabrication time with 2 selected established artists for rednile to gain skills/ideas
- 2 Factory Nights (one in WM and NE)- rednile advertise to emerging artists/recent grads to then apply to be mentored by rednile as lead artists to produce a piece of public art (thinking about how this would work in terms of us trying to establish an identity but then having to work with other artists and their ideas?-maybe they don't make the work with us on a piece of art but have a separate pot to create their own piece)
- 4 Factory Nights bursaries advertised in open call for other group/organisation to deliver an event and commission. (multiple to be produced and commission of sales to be given to rednile to sell on etsy etc)
- 5 case studies/ready to fabricate art works
- 1 actual complete public artwork installed with partners
- Talk/Exhibition in partnership with IXIA and Pitt(?) which showcases case studies and near the place of the installed public art work/scheme.
- Good practice guide/leaflet to how to commission concept led, high quality, more successful public art and how they can integrate Factory Nights almost as a 'site visit' for artists- this will be distributed to our database of 400 LA Art officers, town planners, regen officers, landscape architects and major developers such as Asda and Tesco.

Match /partners in NE:

Xsite Architecture- money or offer rednile to be involved with projects and offer support in kind by way of a placement for rednile artists to learn skills such as CAD, model making and to gain insight into the design/planning process and how artist/public art can play a bigger role. Could also offer advice into viability of creating functional artworks which can be reproduced on a commercial scale.

Bespoke Concrete- fabrication of a functional artwork which can be used commercially and offer to be partners in developing new ways of fabricating (such as the perpex/concrete piece we proposed for Gateshead park). We need to offer them something though as they have done loads free for us already (sale of our work on their website, our time for other projects?)

Redcar and Cleveland Council- possible site for Factory Night with outcome of artwork as part of Seafront regeneration,- Could ask if our findings could link into their public art strategy they are trying to develop.

Middlesbrough Council- possible site for Factory Night with outcome of artwork as part of Middlehaven regeneration/kerrie about their 'marker' project being linked to our programme (as she really likes our concrete ideas/research)

Sunderland City Council- possible site for Factory Night with outcome of artwork as part of Grit and Pearls programme (meet to get advice)

Northern Developments- could talk to about being their 'art consultants' - so any future developments they work on we would be their first call to offer advice/artworks

Gassan Mohammed- be one of our mentors- use of studio space and skills in casting.

Wendy Scott/ Northumberland council- They don't have the capacity to deliver public art anymore- could we act as a Grit& pearl for northumberland? Rebecca farley- current phd in public art- Berwick public realm strategy- <http://www.paceprojects.org/index.html>- south east northumberland has lowest engagement in arts.

Partner with these and apply to their rolling programme of research bursaries:

<http://www.creativescotland.com/investment/qualityproductionarts/publicartrandd>

David Butler would be good?

Match / partners WM:

Staffs uni -4k

IXIA

Stoke council - fund publication and possibly more- 5k

Turning point- link to factory night residency

Airspace Gallery

11. Participation and Audience Figures

Factory Night	Number of participants to Factory Night (including rednile artists)	Number of proposals received for unique Commission	number commissioned artists	Collaorators Organisations and businesses involved in Factory Night or unique commission (not commissioners/ funders)	Total participants general public	Number of performances or exhibitions	Number of new products/ commissions	Period of employment for artists days (including rednile, curators, writers, photographers)	Number sessions education training
Factory night#1 @ Middlesbrough Transporter Bridge and Captain Cook Public House	25	8	2	2	120	3	2	5	
Factory Night#2 @ Stoke National Garden Festival site	29	10	1	4	385	4	2	5	1
#2			2		245	4	2	5	2
#2			1	2	65	6	2	5	
#2			1	1	25	1	1	1	
Factory Night #3 @ Cleveland Ironstone Mining Museum and Archaeological Dig	21	4	2	3	200	3	2	20	
Factory Night #4 @ historic Wedgwood Factory	24	10	3	2	225	6	4	45	5
Factory Night#5 @ Mumbai	22	n/a		2		1		1	
Factory Night#6 @Lamas Peru	200	N/A		N/A	40	1			
Factory Night #7 @ 1970s bus station and historic peppers garage	19	6	1	1	26	7	2	6	
#7			1	1	3	6	1	6	

#7			4	1	130				
Factory night#8@ Roker, Sunderland	24	10	1	9	420	1	2	22	7
Factory Night #9 @ Crabtree Factory and Lyndon House Hotel	25	8	1	1	20	2	2	15	1
Factory Night#10@Eston Hills	25	3	2	1	230	2	10	10	2
Factory Night #11 @ bed of canal	12	3	2	4	50	3	4	15	3
Factory Night #12 @ boulby potash mine	8	N/A							
Factory night #13@Staffordshire Hoard	17	7	2	2	200	5	4	20	
Factory Night #14 @ dundas House weekend	19	9	2	7	1000	10		30	7
Factory Night #15 @ old bank	13	10	10	1					
Other elements									
Writers:			14				14	26	
Factory Outlet Artists			8				6		
Photographer			6					10	
Curators			4					8	
publication audience					200				
twitter audience					762				
facebook audience					1097				
mailing list audience					2688				
Business Conference at Staffordshire University			4		30			10	1
India Visit			4					14	
Evaluation			2					10	
Designer and website, artist logo			3					12	

travel costs to involve artists in Factory Night Commission									
rednile artists			3					90	1
Total estimate to ACE	355				250 live/400 broadcast	26	21	355	10
Final Total	483		86	44	8161	65	60	391	30

12. Participation and Audience Details

Factory Night	Number of applicants to attend Factory Night	Chosen Unique Commission detail/artist	Collaborators Organisations and businesses involved in Factory Night or unique commission (not commissioners/funders)	Outcome/event details(time/dates)	Extra outcome details	Location	number of participants (General public to the Unique Commission element)
Factory night#1 @ Middlesbrough Transporter Bridge and Captain Cook Public House		Danny Shaw and Mick Gibson, we move forward.	Captain cook public house, transporter bridge centenary celebrations, discover middlesbrough event, Writers block. 10 other artists involved in group exhibition	Poster Campaign, exhibition at pub, artists talk and 100 limited edition publications of WE MOVE FORWARD and posters	performances by local poets/performers and artist talk by mick and danny (commissioned artists). Audiences came from the Discover Middlesbrough Event tour bus, locals and art audience. Opened up discussion for captain cook being used as an event space. The event/exhibition was listed in the Discover Middlesbrough festival guide. After the event the council exhibited the posters in another setting as part of another event	Middlesbrough	100 to exhibition and 20 to talk
Factory Night#2 @ Stoke National Garden Festival site	27	Ruthie Ford: Giant knit and Crochet Flowers	Airspace gallery, 2 students from Staffordshire University	Workshop at airspace gallery Friday 13th April Full day and event Saturday 14th April full day	artwork then installed in airspace gallery window exhibition space for 4 weeks	Stoke-on-Trent	35 at workshop and 150 attended event, viewers of window exhibition 200

#2		Little Earthquake, The Golems, walking tour. Publication to download online for own tours, 200 maps handed out on event days and given to TIC's		4 walking tours for 2 hours each 10am and 2pm on Friday 13th April and Saturday 5th may	Council interested in commissioning to do full tour of public art in SOT	Stoke-on-Trent	15 participants per tour. 45 in total. 200 maps for people to do own tour of public artworks
#2		David Bethell, Staked Against All Odds, performance and film	airspace gallery and 2 students from staffordshire University	Saturday 5th May, 3pm -5pm & Sunday 6th May, 10am-3pm	showcase at Airspace studio artist Crit, sending out Film to various international exhibitions	Stoke-on-Trent	50 visitors to park, views online, 15 people at crit
#2		Anna Francis, Festival Park Tours	fitter for walking group	Saturday 5th May, 2:30pm		Stoke-on-Trent	25 on walking tour
Factory Night #3 @ Cleveland Ironstone Mining Museum and Archaeological Dig	45	Bethan Lloyd Worthington and Sarah Riseborough	Stephen Sherlock/ exhibition space which will be Profile Gallery or Saltburn School arts space	Artist residency on site at the dig in first two weeks of Sept 2012. Subsequent artist talk and exhibition in nearby Saltburn (exact location tbc). Limited edition prints to be produced	Bethan has show coming up in London which she may showcase this work in. Stephen Sherlock the archaeologist is producing a book on the Saxon finds and has expressed interest in including images from the artists in order to show other types of visual interpretation of the archaeological finds and methods.	Loftus and Saltburn in Redcar and Cleveland	tbc but exhibition and talk is anticipated to attract over 100 people during its opening. will also be posting on blog ad creating online exchange with sarah so may reach a further 100
Factory Night #4 @ historic Wedgwood Factory	34	KEY TO SUCCESS Artist Residency @ British Ceramics Biennial and Burslem School of art Holly Corfield Carr, David Booth and Sun Ae Kim	British Ceramics Biennial, Burslem School of art	full week November 2011 in BCB, WORKSHOPS: Mondays, 16th & 23rd July Creative Writing: 11am-1pm, Flowermaking: 2pm-4pm, POTTERY / POETRY showcase exhibition Thursday 26th July 6pm-8pm, ALL - DAY DINNER PA		Stoke-on-Trent	visitors to first residency at BCB and workshops: 150, Participants in workshops: 15, numbers of visitors to residency and exhibition 2nd week 60

				R T Y : Friday 27th July 11am - 5pm			
Factory Night#5 @ Mumbai	15	n/a					
Factory Night#6 @Lamas Peru	N/A	N/A	N/A		created links between rednile and south america such as lima university.	Lamas, Peru	
Factory Night #7 @ 1970s bus station and historic peppers garage	45	Charlie Hurcombe artist residency at Pitt project space	PITT project space	26th May – 2nd June 11am-4pm daily. exhibition event 16th June 6:30pm-8:30pm	exhibition at Worcester Museum later in 2012	Worcester	3 visitors to open residency and 23 visitors to exhibition
#7		Michael Branthwaite artist residency at Pitt project space	PITT project space	19th – 22 June 11am-4pm daily.	exhibition at Worcester Museum later in 2012	Worcester	3 visitors to residency
#7		Michelle Rheeston- Humphreys + Redhawk Logistica, Paul W Johnson + Chris Reader, mobile bill board commission	PITT project space	double sided mobile bill board drove up M6 and and parked in centre of Stoke- on-Trent opposite Bus station 10am- 4pm Sunday 17th June		Stoke-on-Trent	viewers walking past artwork and discussed with artists about work
Factory night#8@ Roker, Sunderland	46	Speed of Reaction interactive event @ Roker, Sunderland	Sunderland Watch House Museum, Marine Activities centre, 7 volunteers, Smugglers Public	Sunday 12th August 2012, 12-6pm	limited edition dvd and publication produced	sunderland	120 in total (including businesses) took part in event. Reach online was about 300 through twitter and facebook and subsequent

			House, 2 filmmakers				film which will be posted online
Factory Night #9 @ Crabtree Factory and Lyndon House Hotel	37	Elaine Lim-Newton, Porcelain lighting sculptures	Crabtree Society members, New Art Gallery Walsall	showcase event later in year, workshop with community at New Art Gallery Walsall		Walsall	Still underway
Factory Night#10@Eston Hills	34	Luce Choules (cartographer) and Adam Stock(writer) collaborating to produce an alternative map of the Eston Hills. They conducted a 4 day residency exploring the hills and speaking to local residents	Stephen sherlock archaeologis t	map publication being produced currently. An artist talk through Luce and Adam's academic networks will also be delivered.	Councillor Sheelagh clarke has requested an exhibition to be displayed linked to their residency and publication	Eston Hills, Redcar	around 30 people spoken to, limited edition maps to be given out and project will be showcased online as part of Luce Choules web presence - 200 online
Factory Night #11 @ bed of canal	29	Joyce Iwaszko and Debora Gardner public art trail	Grindeys Community, Burslem Port Trust	Saturday 22nd September full day event 2 walkin tours plus 2 workshops prior to this	Meeting arranged with Princes Trust to continue working in area with groups	Burslem Stoke-on-Trent	15 people per walking tour x 2 + 10 people per workshop x 2
Factory Night #12 @ Boulby Potash mine	N/A invite only					Saltburn, Redcar	
Factory night #13@Staffordshire Hoard	44	exhibition of new work and live performance for photographer Helen Stead and Composer Stef Conner	Potteries Museum and Art Gallery, Artist Andy Edwards	exhibition in early 2013		SOT	estimated 200

Factory Night #14 @ dundas House weekend	31	TBC but shortlisted artists are: Gassan Ahmed and Claire Johnson to create sculpture garden intervention spaces in town. Briony Clarke and Sarah Stead to create Dundas house installation and event. Cath Keay to create beehive project online and in empty shops.	MIMA, Navigator North, East street arts, Middlesbrou gh uni, allotment club/horticult ural society, Teesside archives	TBC	this commission was give a 10k boost by Middlesbrough council from monies recouped from the percent for art scheme. Middlebrough Arts officer wanted rednile to manage this fund and commission something for the town out of the Dundas house factory night. rednile have since also been invited to be on a panel of creative advisors to shape the strategy for Tees Valley arts activity.	Middlesbrough town centre	tbc but expected to be at least 1000 due to high footfall locations and 300 online if Cath Keay project is chosen
Factory Night #15 @ old bank	10	by invitation only all artists commissioned to make work on the day	Longton Town centre regeneration				
Other elements							
Writers:	66						
travel costs to involve artists in Factory Night Commission	31 people benefitted from this						