Reflections Tate Exchange 'Arts Work of the Future' Event March 2018

We would like to evaluate the pros & cons of the Tate Exchange March 2018 events as well as know who and why you got involved. Please add your thoughts, however big or small every little bit of reflection is crucial for our overall evaluation and to inform our next/future DMC work & events.

1. Nicola Rae

2. n.rae@arts.ac.uk

3. Did you complete the Tate Exchange March 2018 participant form:

**Yes**

No

**4. Day/s feedback relates to:**

Mon 5th Feb (set up day)

Tues 6th Feb

Weds 7th Feb

Thurs 8th Feb

Fri 9th Feb

Sat 10th Feb

Sun 11th Feb

Mon 12th Feb

**5. How did you contribute to the Tate Exchange events?**

5. During many Wednesday morning meetings, we explored the issue of plastic within our environment and ways of making an interactive installation that would engage the public. After much discussion our particular group focused on encouraging participants to make ‘instruments’ from a pile of locally sourced waste, and then sound the plastic in ways that considered its reuse as a resonant object. Through using professional equipment visitors could hear the amplified sound of plastic being ‘played’ in the triangular space of Tate Exchange that had its own particular acoustic ecology. Using a sound emission analyser and digital microphones, participants visualized these noises live and these were then projected onto a tracing paper screen suspended across trestles. Using sound visualization is part of my art practice and was brought in to engage visitors particularly children for longer, which it did.

**6. What specific things did you want to achieve by being part of the Tate event (to reach your personal aim)?**

6. It was important to explore collaboration in an open way that allowed different voices to emerge. This eventually led to a plurality of projects addressing a similar issue, so that no voice was ‘silenced’ in our group. Hardly anyone in the Digital Maker Collective was paid to work on Tate Exchange including myself, and so keeping everyone’s energy engaged over so many meetings as well as the event itself could only be achieved if all felt invested in the developing ideas. Collaboration requires commitment and I think that we developed an energised collective ecology within our project during the Tate Exchange week that was mutually supportive and engaged the public.

**7. Was being part of the event successful for you, why? Did you have a personal or group objective/aim you want to achieve?**

7. We did want to engage the public in sounding reused plastic in a way that addressed issues of plastic in our environment. Two members of our group developed an augmented reality app during the week that responded to triggers that activated interviews about people’s water choices. Interviewing throughout the week, they were more able to achieve considered responses and a possible change in participants’ water choices However, the Sounding Plastics element of the project did engage whole families for a length of time and we had a few repeat visits during the week.

**8. Evidence of success, feedback you received, new contacts, offered an opportunity, interaction, blog posts, social media feedback, some change has happened? Please list all contacts or collaboration possibilities and we will join these up with others and collectively follow up on this with you:**

8. A group of visually impaired young people came to our space to sound plastic on Saturday afternoon. Three of them became particularly engaged in drumming and singing in the triangular space, encouraged by Catherine Leo. I managed to film the whole of this wonderful improvised session as they developed the sonic possibilities of sounding plastic alongside singing a variety of songs, some of which they had written. Their skill and sensitivity to sound amazed us all and Catherine, who is studying art therapy at Goldsmiths during her third year of Wimbledon Print &Time-Based Media, was brilliant at encouraging their increasing confidence in expressing their sonic responses. Further workshops engaging with plastic ‘instruments’ led by Catherine, Chiara and Imann are being organised with this visually impaired group brought in by the Royal Society for Blind Children (formerly Royal London Society for Blind People).

Further feedback was received in connection with the visualization of sounding plastic from a few different families. In the photos submitted one family of two girls and boy can be seen in school uniform attending on a Friday. They managed to persuade their mother to take them back on Mother’s Day for further group improvisation and can be seen posing with a guitar made from rubbish and wearing the glove with bottle tops attached for sound generation. Another family’s baby became very engaged in drumming on a plastic tub with both microphones. We have been in touch about exchanging footage and baby Dennis has been offered up for further art projects if needed. Other families left their details to receive photos of their interactive sessions.

**9. Outputs: What outputs can you share/can benefit the wider Collective based on the interactions, conversations? E.g recordings, documentation, new emerging themes/groups, develop new concepts or workshop, a new enterprise idea?**

9.Photos and films on a range of cameras

Further workshops that will be led by Catherine Leo

**10. Have you any thoughts on the new below proposed DMC model (a separate communications will be sent for expressing an interest in the below options):**

Will fill in this form separately

DIGITAL MAKER COLLECTIVE:

EDUCATION & ENTERPRISE DMC EDUCATION: Communities Inclusiveness & accessibliy Schools Museums & Galleries Further Education Higher Education Post Grad & Research

DMC ENTERPRISES: (all working titles below + anymore we start)

DMC IMMERSIVE (this has started & first job is MODUAL)

DMC SUSTAINABLE FUTURES

DMC AI DMC TECHNOLOGY & CREATIVITY The above DMC Eco system + anymore we start will be the main teams/focus who take part in events like Tate Exchange in the future.

11. Do you agree for DMC to use the feedback from this form for future DMC & UAK research & publications?

**Yes**

No

12. If required, would you be happy to be interviewed for future DMC/UAL related publications and/or research?

**Yes**

No

13. Anything else you would like to add?