****

**School: School of Art and Design**

**Researcher: Mike Tooby**

**Project Title: Journeys**

**UOA:**

Research Timeline

|  |  |
| --- | --- |
| **Date** | **Rationale of research activities and decisions undertaken** |
| pre April 20151 Before the beginning   | * Mike Tooby ‘s exhibition proposal adopted by Turner Contemporary
* Mike Tooby’s Senior Research Fellowship, Henry Moore Institute Leeds, developing the methodology for the exhibition, reviewing primary sources and the current literature for Eliot and visual art (autumn)
* Trish Scott appointed March 2015 as locally participative research project co-ordinator/ curator with support from (April) Paul Mellon Centre for British Art
 |
| April – August 20152 - ‘The Journey’ begins | * Internship programme with University of Kent students to test the research methodology (Summer)
* Open call for members of the public to attend a group events programme (July/July).
 |
| September – November 20153 My ‘ Waste Land’4.Art & Poetry - an informal education | **Getting to know the poem and****Engaging with the art*** Open call for members of the public to attend a group events programme (July/July).
* Fortnightly meetings to share and discuss each of the five sections of The Waste Land (different locations and inputs: artists, literary experts, art historians & curators, secondary school students, performance group). 40 – 70 average attendance. (August - December)
* Additional ‘working’ meetings to discuss curatorial process, decision making, consultation (Autumn)
* Group debates around the concepts of ‘agency’ and ‘intention’ – presented at the Herbert Read Gallery
* Research Group starting to evolve in response to the identity of participants: members’ project website started with support from University of Kent interns.
* First meeting for participants to bring suggestions for exhibits; emerging themes identified. (December))
 |
| December 20155. Other journeys with ‘The Waste Land’ | * Research Group Meetings continue, including separate self led meetings of walking group and reading group (January – May)
 |
| December – May 20166.Themes & Red Herrings - the long list7.Hard decisions - the first selection  | * Fortnightly meetings further define process, and generate a long list of possible exhibits. Themes to refine research identified as Margate, 1921-2; Gender politics and women's voices; Myth, faith; Sound, music, the spoken word; The imagery of water and drought; Mental Health (fragmentation and restitution); New technologies new technologies in the poem and in response to the poem)
* March John Ellerman Foundation funding confirmed: allows continuity through to end of exhibition, 2018 (March)
* Coventry group begins to meet, introductory sessions run by Margate participants (May)
* A ‘selection’ day, devoted to identifying priority loans and key works (June)
* First loan requests go out (July - September)
* Research Group begin to be invited to take part in other events, e.g. University of Kent’s Writing Buildings’ conference, Margate Bookie, POW! (Summer -).
 |
| July & August 20168.Where is everybody? - back office activity | * First loan requests go out (July – September)
 |
| September 20169.A school outing – revitalising the group | * Meetings continue, including separate self led meetings of walking group and reading group (Autumn)
* Research group meetings interspersed with studio visits, talks by artists approached by the Group, research visits to exhibitions and archives, and study trips e.g. guided walk of sites in City of London associated with the poem.
* Coventry group visit Margate, including joint research meeting over 2 days (November)
 |
| December 201610.First public scrutiny - presentation of the selections  | * ‘Feedback’ meeting: work-in-progress, themes and ideas presented to past participants, including 2015 session leaders and interested partners (70 in attendance comprising of academics, curators, artists, and representatives of community interest groups).
 |
| February 201711.The Great Spreadsheet affair - revisions, hard decisions | * New round of loan requests and prioritization of artists following feedback from December meeting (January/February)
* Poem revisited in terms of how it’s form might inform the design and spatial arrangements on finalized works
* Regular fortnightly meetings continue; smaller working groups focus on specific tasks, e.g. installation design group begins to meet
* Project team established with representatives from Turner Contemporary Departments to ensure integrated working and delivery
 |
| 12.Return to ‘The Waste Land’ - David Herd talk | * Partnerships with local venues developed and plans laid down for an expanded public programme
* Research Group members co-write a chapter on participatory curation and group decision making for US book on Edu-Curation
 |
| March – April 201713.A time to compromise? - Emerging hierarchies | * Further funding bids e.g. a successful application to Porchlight’s Live Well Innovation Fund, led by an occupational therapist in the group, resulting in Tess Denman Cleaver being appointed lead artist for ‘ In the Waste Land…’ a commission to develop a work for the exhibition with participants from The Richmond Fellowship and the Kent and Medway NHS Partnership Trust (April)
 |
| June – August 201714.Reaching out -  visitor experience | * Different strategies for interpretation identified and tested, including a session with an invited test audience to glean responses (Summer)
 |
| Sept – December 201715.Partners or participants? Beyond curation | * Publishing project with University of the Creative Arts Students begins – to create a publication for distribution alongside the show, creatively expanding on the 1921 context (Autumn)
* Open call for offsite events as part of the extended programme (Sept)
* Install design finalized and graphic designer appointed (Oct)
* Group start to brief gallery assistants, i.e. through whole team meetings, and other exchange forums
* Interpretation texts and audio discussions finalized (Nov/Dec)
 |
| Jan - Feb 2018 16. The destination - ‘Journeys with The Waste Land’ opens | * installation, press exhibition open to public
 |
|  |  |