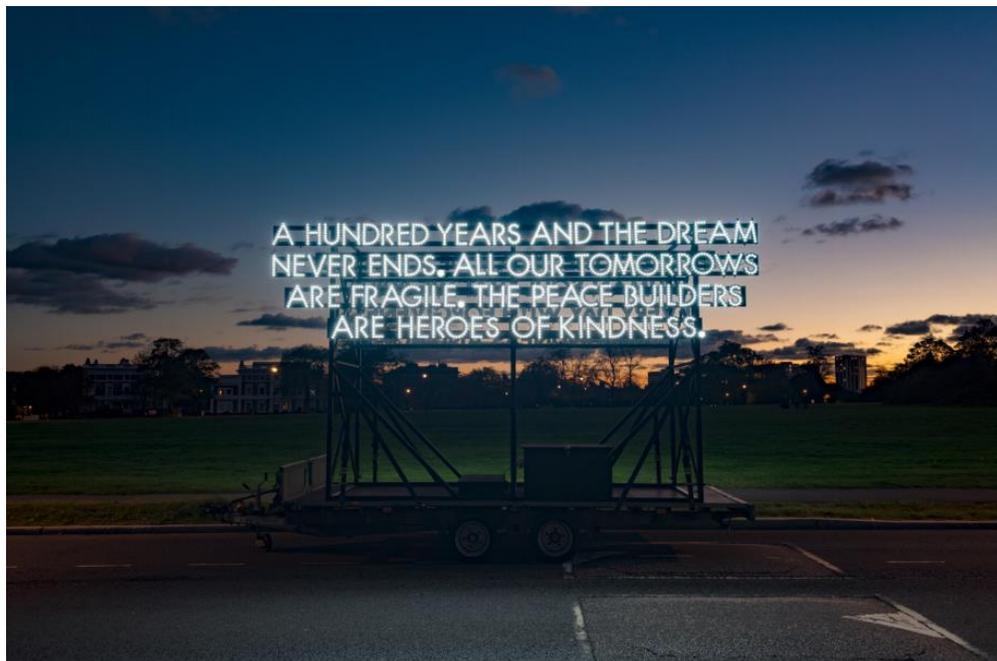


EEA

EMERGENCY
EXIT ARTS



PAPER PEACE

Project Report

January 2021

PAPER PEACE PROJECT REPORT

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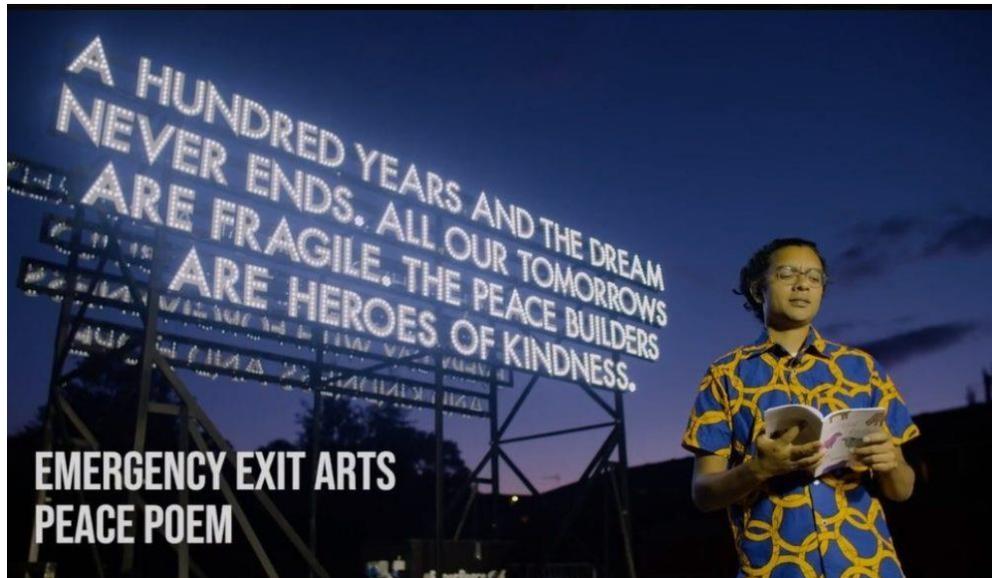
1 FOREWORD

Paper Peace was an ambitious arts and heritage project conceived and delivered by Emergency Exit Arts (EEA) between 2017 and 2020, to mark the centenary of the Armistice and peace treaties which marked the end of the First World War. The project aimed to engage communities far from EEA's south-east London base, and was undertaken in partnership with B-Arts (Stoke-on-Trent), Bradford Peace Museum, Brick Box (Bradford), City Arts (Nottingham), Creative Scene (Kirklees) Ideas Test (Medway) and Vivacity (Peterborough). It had three distinct phases:

- 1 *The Peace Poem*: a visual and literary piece created by Robert Montgomery as a mobile artwork that would tour to and between several English cities in November 2018 to raise awareness of the centenary and stimulate local discussion about the nature and meaning of peace today.
- 2 *Young Producers Programme*: a tailored learning programme for young people (18-25 years old) in Kirklees, Medway, Peterborough and Stoke-on-Trent in which they explored local heritage resources related to peacebuilding, commissioned artistic work in response and produced the final artistic work.
- 3 *Blink*: was a touring installation based around five eye-like pods that offered a range of interactive artistic experiences on the theme of peace-building. The work was presented in public spaces in the project's four home locations and enjoyed by people where such creative opportunities are very rare.

Delivering *Paper Peace* was a huge challenge – much greater than EEA or its partners had anticipated. It was the most ambitious project that EEA had yet taken on, requiring large human and financial resources, and the organisation of a complicated network of partners and activities. In the event, EEA was not able to secure all the funding on which its plans were based, but the partners agreed to proceed with the project nonetheless. This decision placed inevitable strains on each organisation, since the only way to deliver the work with less funding was by drawing on core resources. Everyone had to work harder than normal to achieve normal results, like walking up a down escalator. It is likely that this contributed to a high turnover among EEA staff and artists, which further increased the pressure. For one partner (City Arts) the financial exposure was too great

and it withdraw; happily, Ideas Test took their place so the project could go ahead at the scale anticipated.



These difficulties were substantial, and they have led EEA and the partners to review their working practice and learn the lessons. However, they should not distract from the very considerable successes of *Paper Peace*. If the human and organisational cost was important, so too was the quality of the engagement with communities, the training for young people and the artistic works created. Against the odds, *Paper Peace* achieved its planned objectives.

- The *Peace Poem* toured successfully to Coventry, Nottingham, Stoke-on-Trent, Dewsbury and London in November 2018, during the weeks following the Centenary of the Armistice that brought the First World War to an end.
- Four diverse groups of young people were recruited, trained and supported as creative producers, ensuring that the project was led by a new generation and that they had pathways to future work in the arts.
- A unique, interactive artistic installation – *Blink* – was created from the heritage resources and ideas of four local communities, and toured to places where such innovative contemporary work is rarely, if ever, seen.
- Large local audiences took up 90% of the installation's capacity, often spending long periods of time interacting with the work, with the artists and each other, and giving very positive assessments of the experience.

In all this, the partnership was strengthened and its ambitions validated. The project achieved an unusual engagement by local communities too often marginalised in the work of cultural institutions. EEA's model of producer training for young people from disadvantaged backgrounds was proven to be replicable in very different places and situations, and will bring lasting change in the partners' work. But if *Paper Peace* showed what they could achieve, all the partners were clear that lack of resources had been damaging and unsustainable. If this was largely kept from undermining the quality of the final work, it had made the process less rich and imposed undue strain on small organisations with few reserves.

The lesson of *Paper Peace* is double-edged. It demonstrates that it is possible to involve new, diverse and disadvantaged communities in committed and innovative artistic projects that have deep resonance in their lives. But unless such projects have the security of resources that most larger cultural institutions can take for granted, they will not be sustainable or fulfil their potential in rolling back structural inequalities. If the present government's levelling-up agenda is to mean anything in arts and culture, it must include levelling-up creative work in disadvantaged communities.

François Matarasso
January 2021

2 PAPER PEACE: CONCEPT AND PARTNERS

2.1 THE CONCEPT

Paper Peace was conceived by Emergency Exit Arts as a contribution to the national programme marking the Centenary of the First World War. It was intended specifically to mark the end of the conflict and the efforts of peacebuilders after ‘the war to end all war’, which sadly proved to be no such thing. The main aim of *Paper Peace* was to build commitment to peace-making as an everyday act taking inspiration from those who have endeavoured to build peace over the last 100 years.

The project was inspired by, and worked with, the concept of [Positive Peace](#) developed by [Johan Galtung](#), the main driver of the discipline of peace and conflict studies. Positive Peace links peace with justice and equality for all. It is more than the absence of fighting or war and will take all of us working together to make it happen.

2.2 THE PARTNERSHIP

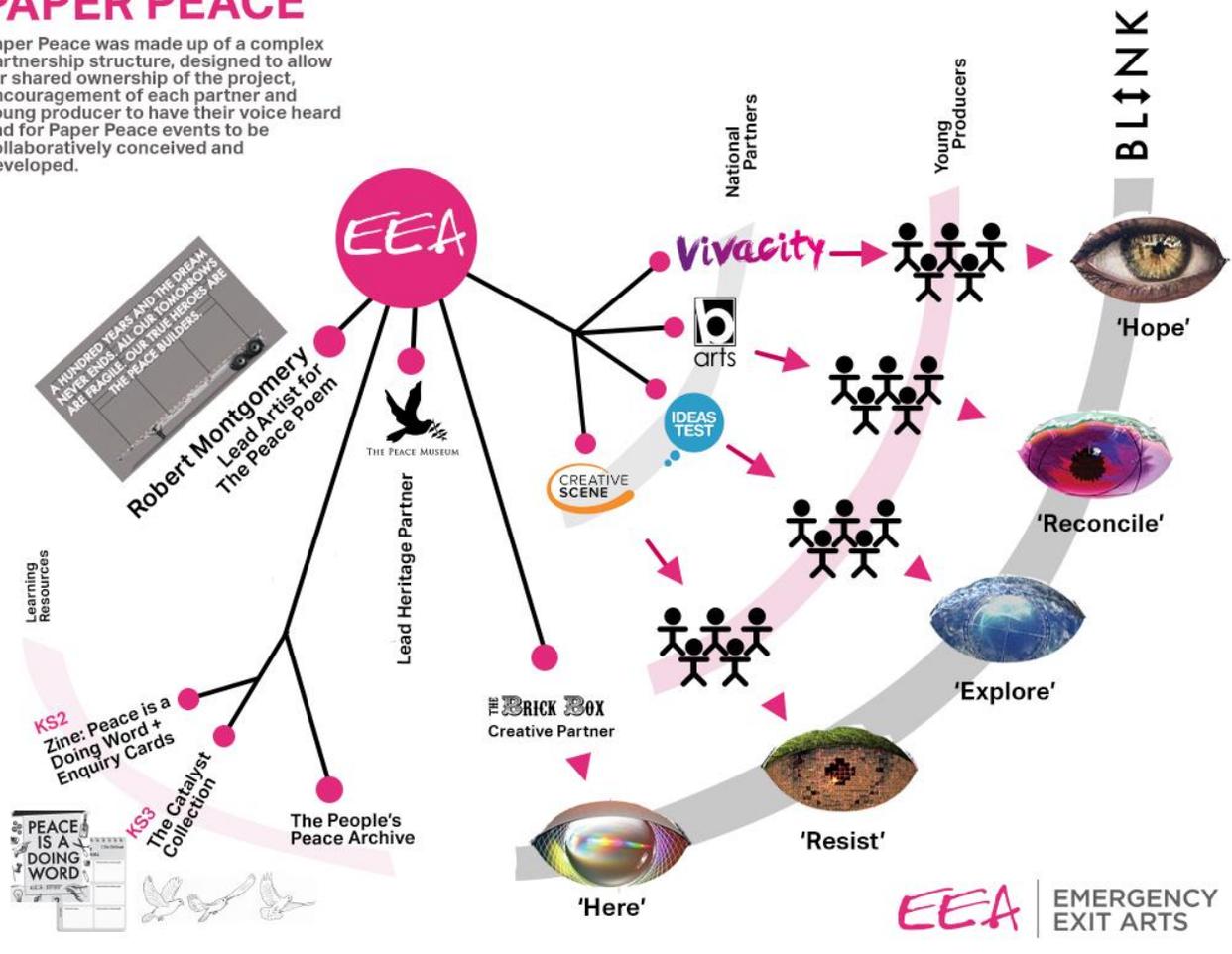
Paper Peace was conceived as a national project, just as the Armistice and peace itself are national concerns. That was reflected in the network that included partners in Yorkshire, the East of England, the Midlands and the South East, as well as London, where EEA is based. The partners were:

Organisation	Location	Role
Emergency Exit Arts	London	Creator and Lead Producer
B Arts	Stoke-on-Trent	Producing Partner
Creative Scene	Dewsbury	Producing Partner
Ideas Test	Swale & Medway	Producing Partner
Vivacity	Peterborough	Producing Partner
The Brick Box	Bradford	Creative Partner
The Peace Museum	Bradford	Lead Heritage Partner

[City Arts](#) in Nottingham, joined as a Producing Partner in 2018, and took part in the Peace Poem tour, before being obliged to leave the project in 2019 due to financial pressures.

PAPER PEACE

Paper Peace was made up of a complex partnership structure, designed to allow for shared ownership of the project, encouragement of each partner and young producer to have their voice heard and for Paper Peace events to be collaboratively conceived and developed.



The Paper Peace Partnership

Paper Peace's partnership structure was designed to allow for shared ownership of the project, encouragement of each partner and young producer to have their voice heard and for *Paper Peace* events to be collaboratively conceived and developed.

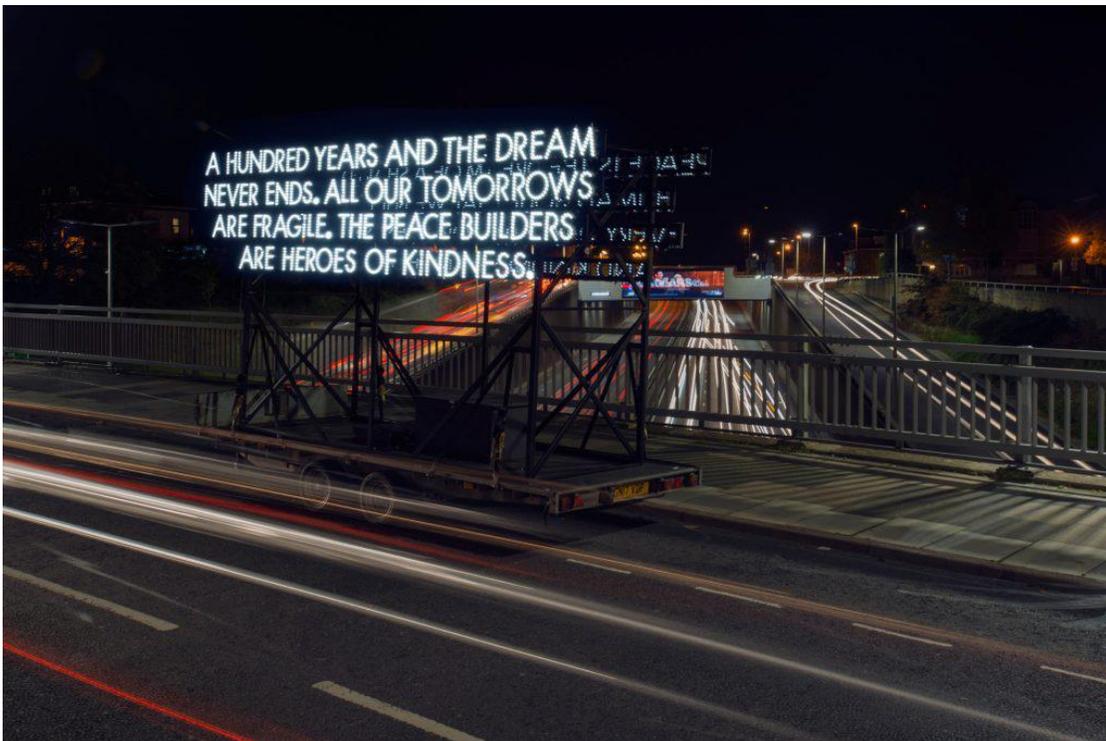
The EEA team led the partnership and managed its central planning and administration. Each Producing Partner recruited 10 Young Producers, aged 18-25 who, over the course of a year, received training in creative producing outdoor events and researched the history of peacebuilding in their local area and within a national context.

The Peace Museum in Bradford, as Lead Heritage Partner, offered access to their collections, guidance and advice on heritage aspects of the project. Each Producing Partner also worked on local research with heritage organisations in their area including:

- [The Huguenot Museum](#) (Rochester)
- [Medway Archives Centre](#) (Kent)
- [Stoke on Trent City Archives](#) (Staffordshire)
- [Peterborough Museum and Art Gallery](#)
- [West Yorkshire Archive Service](#) (Kirklees)

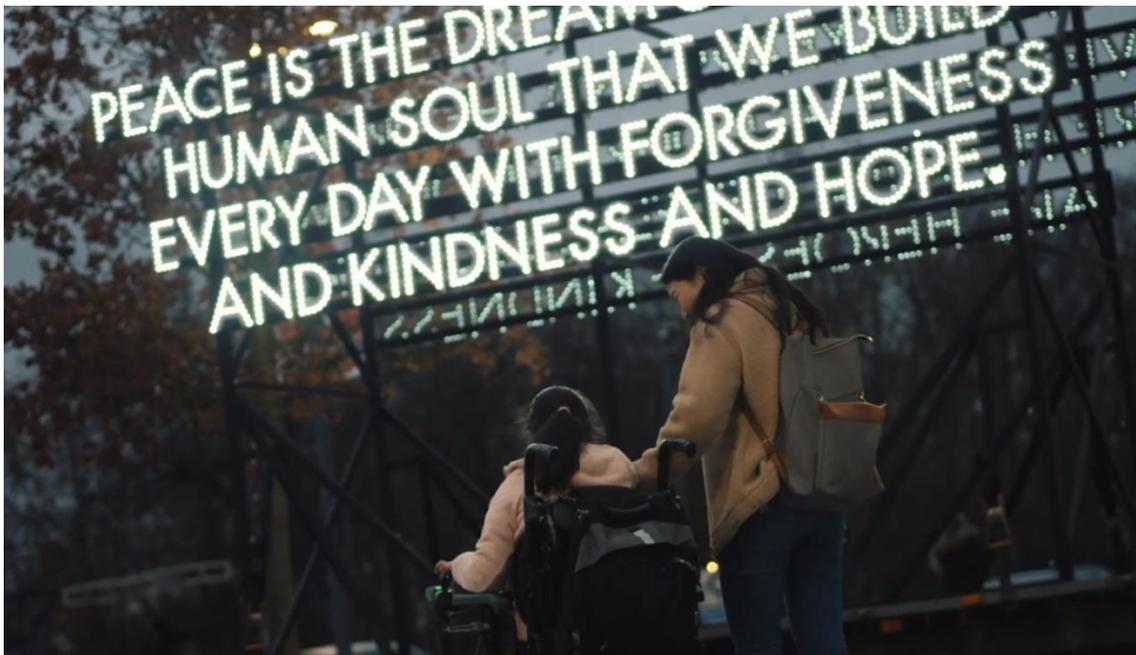
The partnership also included a number of individuals as associates, including [Chloe Osborne](#), leading on the Young Producer's programme and later Creative Director for *Blink*; [Rūta Irbīte](#), who worked on the *Blink* structure and [Nina Dunn](#) (projection mapping); [Robert Montgomery](#), co-creator of *The Peace Poem*; and [François Matarasso](#), who advised on project evaluation.

The Producing Partners met regularly both virtually and in person over the course of the project. Heritage partners and associates joined these meetings as required and advised on different elements of the project. Partners and Young Producers from all four cities met in person at two symposiums in Bradford (where the Peace Museum is located) and Newbury (where *Blink* was first tested at 101 Outdoor Arts Creation Space) with training sessions led by Chloe Osborne, and again for the final reflection event organised at EEA's headquarters in London in late 2019.



3 PHASE ONE, *THE PEACE POEM*, NOV 2018

3.1 *THE PEACE POEM* TOUR, NOVEMBER 2018



The Peace Poem was the centre of Coventry City of Culture's major campaign [#HumansofCov](#);

The large-scale mobile artwork *The Peace Poem* was created with leading artist and poet Robert Montgomery, and was seen by hundreds of thousands of people as it travelled along motorways to cities across England. This 12ft high illuminated artwork began its tour Monday 12th November 2018 – the day after the 100th anniversary of the Armistice – stopping in London, Coventry, Nottingham, Stoke-on-Trent and Dewsbury. At each destination we invited visitors, passers-by and others to share stories, pledges and poems of peace for our National Peace Archive, working with local communities and artists to explore what peace means to us today.

The Peace Poem was exhibited for 37 days in 28 locations during November and December 2018, and we recorded a total audience of 6,777. This reflects people who stopped to engage with the activity: many more will have seen it as they passed or from a distance, as well as on its travels from place to place. There was also a very active social

media campaign that will have made many more people aware of the artwork and the surrounding events.

3.2 ENGAGEMENT ACTIVITIES



'Birds of Peace' designed by Anna Bruder, one of the engagement tools used in workshops during phase one

The locations visited by *The Peace Poem* were chosen by partners to include areas of their cities where art is not usually presented, such as housing estates and satellite towns. These included the market place in Dewsbury, visits to all five towns within Stoke-on-Trent, the outlying towns of Hucknall and Bulwell in Nottingham, Serpentine Shopping Centre and Cathedral Square in Peterborough, Windsor Street Estate and Foxford School in Coventry, Trafalgar Square and Flat Iron Square in London.

At each location, we worked with our Producing Partners to nuance the experience to facilitate its attraction and potential in engaging with specific communities. This included differentiation between workshop activities, sites, timings and levels of interaction. In total 36 workshops and related activities were delivered during the Peace Poem Tour, attracting 2,189 participants in addition to the audience numbers already given.

3.3 REFLECTION: THE PEACE POEM TOUR



The Peace Poem tour as featured in Coventry Telegraph.

The Peace Poem was a successful artistic collaboration that has proven to be flexible, well suited to touring and able to be taken into every space we have aimed for, proving it to be a highly versatile piece of work. A highlight of this stage of the project was the success in reaching areas of low engagement and the response from audiences on the ground who enjoyed seeing work presented in their local area. We also know that a number of the Young Producers who went on to participate in the project were inspired to join because they experienced the Peace Poem in their town or city. These strategies were successful in reaching diverse audiences as well as helping each local partner develop new connections and a better understanding of those audiences. This helped the partners anticipate issues for the next stages of the project and the *Blink* installations and events for 2019. As the first phase of *Paper Peace*, the Peace Poem tour successfully achieved its aims and built audiences and learning for the second phase of the project.

shermaine slocombe @shemyslocs · 10 Dec 2018

@EEALondon is back in @Coventry_City @Coventry2021 today. A citizen just said- 'Coventry is like an orchestra that never goes out of tune'. Peace is a doing word. What will you do? #talk #listen #respect #empathise @MontgomeryGhost #PaperPeace

2 8

Navkiran Kaur Mann @Navkiran_Mann · 10 Dec 2018

A declaration of #peace over #coventry today! This beautiful poem is travelling across the city, visiting communities and writing poetry with people today to mark 70 years since the declaration of Human Rights @Coventry2021 #HumansOfCov #paperpeace

11 27

Social media responses to the Peace Poem Tour, November-December 2018

4 PHASE TWO: YOUNG PRODUCERS

4.1 YOUNG PRODUCERS PROGRAMME: NOV 2018 – DEC 2019



Young producers meeting in Bradford April 2019

One of the core goals of our *Paper Peace* Young Producers programme was to diversify professional participation in the creative sector. The partners recognised that to create a sector that better caters for our communities we need to act differently, to know rather than assume, to discuss rather than direct, to be representative of Britain today and able to facilitate meaningful artistic experiences which help us all to better understand our world and to imagine new futures together.

EEA worked with the Producing Partners to develop the *Paper Peace* young producers' methodology, drawing from EEA's prior experience of delivering high impact young producer programmes that span the heritage, social and arts sectors and responding to the specific barriers encountered by young people in each of the partners' local areas and their substantial combined creative expertise.

4.2 YOUNG PRODUCER TRAINING

Each of the Producing Partners was responsible for the recruitment of their young producer cohort, buoyed with collectively developed resources and in response to the specific needs of both their organisation and local community.

The combined cohort of 39 young people explored their understanding and experience of contemporary peace alongside the heritage of peace-making in the UK. Their identified interests, local research and shared modes of enquiry informed the structure, themes and intention of the finale show. Their choices of content, artists and activities and its content created the audience journey through what became *Blink*.

Many of the *Paper Peace* Young Producers joined with an inclination towards creativity though most did not have a specific art form or established creative practice. The rationale behind their decision to participate in *Paper Peace* was overwhelmingly social, grounded in a desire to help others and, more specifically, their communities.

Their training experience with each Producing Partner, directly with Emergency Exit Arts, with heritage partners and professionals gave them a grounding and professional experience in cultural producing. The Young Producers programme was divided between formal training sessions and professional experience gained through working on the project, with the following main elements:

Formal Training	Professional Experience
Connect and develop a shared working practice	Peace Making Heritage Research
Collective decision making and collaboration skills	Ideation + Producing framework
Talk about it: thematic exploration	Artist commissioning process
Heritage Skills Development	Artist Liaison
Creative Producing Skills Development	Whole company collaboration
Radical Inclusion	Audience Development
	Event Management
	Event Comms, Marketing
	Production Management
	Outdoor Art Installation
	Audience Support
	Evaluation & Documentation

4.3 HERITAGE RESEARCH AND LEARNING RESOURCES

Central to the Young Producers' experience was undertaking research into the local heritage of peace-making and producing learning resources to support the Paper Peace engagement activities. The Bradford Peace Museum worked with other heritage partners to enable the groups to access heritage material in the following organisations:

- Ideas Test (Medway/Swale): The Huguenot Museum, Medway Archives, Medway Hospital, Medway River.
- B-arts (Stoke): Stafford Record Office, Bradford Peace Museum, Stoke City Archives. Among other discoveries in the archives, the young people were inspired by a series of letters about how different local groups came together and held events to raise funds for refugees.
- Vivacity worked with Peterborough Museum and Peterborough Library and Archives Service where the Young Producers drew on newspapers about a protest against an EDL march, in which the Sikh community held hands around the local mosque to protect it from the far-right protestors.
- Creative Scene (Dewsbury): Peterborough Museum, Peterborough Library, Bradford Peace Museum, National Arts Education Archive and Gallery, West Yorkshire Archive Service, Arthur Gardiner personal Papers and Library.

This research informed and contributed to the creation of the Learning Peace Pack with Chloe Osborne applicable for in school and informal education. They are suitable for youth service provision, youth clubs and alternative provision. The format is black and white to make photocopying cheap and easy, and a ['How To Guide'](#) offers information about the resources, and how they might be used. The principal resources are:

- [The Catalyst Collection](#): an extensive resource designed to support Key Stage 3 pupils to engage with the UK's complex relationship with peace building. A thematic exploration of historic and contemporary peace materials gathered from across the UK in partnership with the main Heritage Partner, Peace Museum Bradford.
- ['Peace is a Doing Word' Zine](#): Exploring key thematic ideas about individual agency and responsibility for peace. The focus of the zine is on actions – inviting pupils to explore key ideas by doing. Inspired by Philosophy for Children, the Creative Activism movement and opening an accessible conversation about civic responsibility.
- [Enquiry Cards](#): A teacher-led resource to catalyse philosophical and critical thinking with KS2 pupils. These can be used as a standalone resource or combined with the

zine to build more whole class or small group activity into your scheme of work. Introduces pupils to the idea of peace and peace building as complex rather than simple terms and invites them to consider their personal responses and collective responsibility.

The resources were published through platforms, including the [People's Peace Archive](#), and the EEA website, as well as being distributed through EEA's network of local schools, and the Paper Peace networks developed with the Producing Partners.

4.4 REFLECTION

4.4.1 Young Producers programme

The Young Producers training took a great deal of time. A lot of the cohort reported being surprised at how long it took just to develop a way of working with one another. Those who were part of a stable group throughout the process reported a higher level of collaborative skills development and a better understanding of the challenges of being a part of a large creative process with many contributors. Others felt unprepared for the amount of time that would be needed on top of the scheduled sessions.

All four groups found it difficult to schedule and hold spaces when every member of their team was available. The length of the process was also challenging for some. There was divided opinion about the benefit of such a lengthy process with some producers reflecting on the value of 'seeing every part of the process' and others acknowledging that they had underestimated the scale of their commitment and had struggled to stay engaged throughout, dipping in and out around other commitments.

4.4.2 Heritage programme

Local heritage partners found it difficult to engage with a project with such fluidity. They would have preferred to have specific responsibilities with pre-identified outcomes rather than providing access to a collection which may or may not inspire further research or creative programming.

The Young Producers were working around their existing employment, education or care responsibilities (in some cases all three) so the times when they were able to gather did not always correlate to the standard opening hours of heritage partners.

It was also clear that those responsible for collections (staff members or volunteers) are not always equipped to inspire a younger audience. Many of the cohort questioned the value of the research when they were told what its value was beforehand. Where they

were able to explore freely and on their own terms (sometimes digitally from their own space) they reported feeling more engaged and inspired by the collection.

The Peace Museum's resources were vital in providing a national perspective and compensating for gaps in local heritage collections. The Peace Museum became more important than we had initially imagined, building the partnership's knowledge and vocabulary around peace-making, peacekeeping and peace studies. However, the limited capacity of the museum staff meant that we were unable to work with the national collections as much as we would have liked.

5 PHASE THREE: *BLINK*

5.1 *BLINK*: NOVEMBER 2019



#seepeacedifferently Part of the Blink installation, November 2019

BLINK brought together the wide spectrum of lived experiences and different perspectives on peace-making encountered during *The Peace Poem* tour, the peace heritage research undertaken in and between each city, and the new ideas and capabilities of the Young Producers, to present *Blink*, an engaged vision of peace in a final interactive installation in all the Paper Peace locations. *Blink* was a spectacular touring outdoor show formed of five interconnected eye-shaped pods, with animated eye projections on the outside programmed to follow passers-by, and a central piece called The Alternative Peace Monument, where visitors ended their journey, which was constructed with eternity mirrors to reflect our individual and collective responsibility for Positive Peace within our communities and beyond.

The four groups of Young Producers had commissioned and then produced artists in their areas to create an immersive work in response to their ideas. The artistic commission was to respond to and reflect on the local peace-making heritage whilst drawing attention to the uniqueness and diversity of each place. The fifth piece was created by Creative Partner, The Brick Box and the whole experience came together as *Blink* with Chloe Osborne as Creative Director.

The different elements of the project only came together when the work was tested at 101 Outdoor Art Creation Space in Newbury, and there was little time to make sense of what all partners were doing, and little time or money to rethink or rework some things that didn't work so well. There were also very different levels of knowledge and experience across the creative team and the Young Producers. With more resources it would have been possible to bring everyone together more regularly and develop the five elements of *Blink* in a less stressful and more coherent way.



Testing BLINK at 101 Outdoor Arts Creation Space (Newbury)

5.2 THE FIVE *BLINK* COMMISSIONS

5.2.1 Blink 1: **HERE**

‘Here’ was inspired by the communities of Bradford, West Yorkshire, where people from around the world have created a recognised City of Sanctuary. Bradford is home to the UK's only Peace Museum and the world-famous Peace Studies course. This artwork celebrates the continual contemporary peacebuilding in which we all play our part.

The piece was created by The Brick Box in collaboration with artist Eetu Palomäki and lead artist Ben Cummins, supported by the Paper Peace partnership.

5.2.2 Blink 2: **RECONCILE**

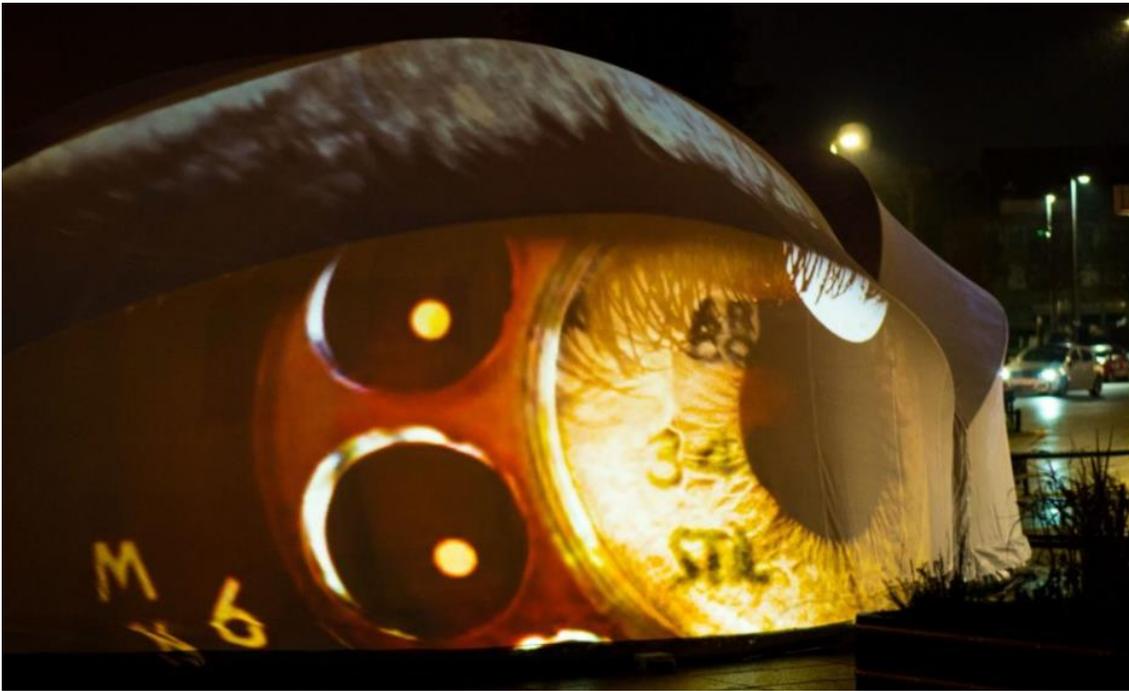
‘Reconcile’ was inspired by the story of Lois Turner from Staffordshire, who wrote letters to soldiers on the front-line, providing peace and companionship during WW1, as well as the compassionate inclusion of German war graves at Cannock Chase to remember all, these stories remind us of the unity found in human connection and ultimately the power of reconciliation.

The work was created by artist [Jodie Gibson](#) in partnership with B-Arts Commissioned by Cynthia Coady, Chloe Belcher, Katy Goodwin, Harry Jukes, Georgia Kliment-Temple, Amy Louise Matthews, Chloe Rickett, Malaz al Shatter, Danny Shaw, Rory Smart, Kath Walton, Natalie Willatt, with contributions from Richard Redwin, Danny Shaw, Julianna Skarzynska, Imrana Waheed, Natalie Willatt and Nick Degg

5.2.3 Blink 3: **RESIST**

‘Resist’ was inspired by the area’s rich history of resisting including West Yorkshire’s conscientious objectors and a man named Arthur Gardiner from Kirklees, who campaigned for a peaceful alternative to conflict and was sent to prison for his beliefs.

The work was created by artist [David Boulton](#) ([Bread Art Collective](#)) in partnership with Creative Scene. Commissioned by Shazia Bibi, Chris Boyce, Hamish Dee, Corrie Leader, Iqra Rafiq, Jonathan Price, Joshua Smith and Alicia Womersley, with support from The Peace Museum, Heritage Quay at the University of Huddersfield and National Arts Education Archive at Yorkshire Sculpture Park.



Part of the Blink installation, November 2019

5.2.4 Blink 4: **EXPLORE**

‘Explore’ was by the water and stories that flow around the Isle of Sheppey to Swale and Medway beyond. This land has sheltered populations in pursuit of peace, from the Huguenots seeking refuge in the 17th Century through to their 21st Century counterparts. The work was created by artist [Natasha Steer \(Creatabot\)](#) in partnership with Ideas Test. It was commissioned by Katherine Pegler, Solomon Dada, Sathyapriyan Mohan, Jasmine Ee, David Adeyemi, Chris Page, Shannon Cole, Ebony Myles-Macauley, Ramona Giles.

5.2.5 Blink 5: **HOPE**

‘Hope’ was inspired by the story of Constance Peace, born and named in Peterborough on V-day, a symbol of a world in which war would never happen again. And by the community resilience demonstrated in 2010 when members of the Sikh community joined arms in a circle around a local mosque to protect worshippers from a far-right march. The piece was created by artists Sean Clark, Leonie Dubarry-Gurr, Kat Cashman, James Frize in partnership with Vivacity, and commissioned by Lukhmann Ali, Toby Hoten, Sophie Stedman, Emma Evans, Rachel Goodacre, Jamila Khalil, Melissa Gray, Stella Smith, Anna Houlton, Kristine Vaivode, Angela Kolokotroni, Genny Britton.

5.3 THE *BLINK* EVENTS

'(I feel) more hopeful. and the wide range of people did come along. I've been to events before and sometimes you see the same faces. There's a big widespread of people here.'

BLINK was presented on four dates in November 2019 in Dewsbury (Kirklees), Burslem (Stoke-on-Trent), Peterborough and Sheerness (Swale & Medway). As with *The Peace Poem*, sites were chosen because they were unlikely to have seen anything similar before and they facilitated participation by the diverse and disadvantaged communities the project hoped to attract. Making the installation an indoor piece limited numbers but, given the timing of the Centenary, it ensured a much longer engagement by those who took part than would have been possible out of doors in November.



Posters for Blink in different languages and a family inside one of the installations.

We also prioritised attracting new and different audiences to come and take part in the experience. This intention was embedded throughout *Blink*, starting with our print marketing campaign and including the signage during the installation which included the five most spoken languages across all touring regions after English: Polish, Lithuanian, Urdu, Punjabi and Arabic.

With *Blink* and *Paper Peace* as a whole, we wanted to develop a piece of work with and for areas of the country that less often benefit from big-scale productions and art projects. Several visitor comments pointed out that a clear hunger for more arts and culture in these parts with encouraging messages including 'More like this in Peterborough' or

‘Stoke-on-Trent needs more. Turn out on a rainy night. People are here’. We succeeded in reaching new audiences with a striking 22% of visitors interviewed in Dewsbury declaring that they had never attended an arts event before.

In total, there were 1,813 audience members, which represents 90% of the venue capacity throughout the tour. Alongside the main events, there were 16 workshops and side activities for a further 969 participants, so the total number of people who connected with Blink over the four days was 3,207.



Workshops held as part of the Blink tour

Many visitors commented on how new and surprising the installation was to them and how it invited them to ‘overcome that English shyness and work together’. For example, the Explore installation invited audience members to build a boat collectively with strangers, sharing each person’s core values in the process.

‘It was good to see people working together for the common good there’

The Reconcile installation asked people what they could let go of to bring them peace. They were then able to write it down and add it to a water installation in which it slowly and beautifully dissolved.

‘We worked with a lot of other people that we don’t know, and (my daughters) have never really done something like that because they are quite shy and to work with other people on a project. I think that’s something really great that we can take away from’

These were two among the many opportunities for audience members to connect and work together, to stop, think and articulate things that they wouldn’t normally.



BLINK touring installation

BLINK was very well received by the audiences with long queues in the cold and very good feedback. Many people expressed astonishment that something of this scale had appeared on their doorstep.

'Stoke-on-Trent needs more. Turn out on a rainy night. People are here.'



'I like the hopefulness and I like that at the end. And I'll go away feeling more hopeful and excited and maybe seeing the world a little bit differently.'

6 EVALUATION

6.1 PROJECT OBJECTIVES

6.1.1 Original proposal

The project plan agreed between the partners in July 2018 described *Paper Peace* as

A national creative heritage project exploring post WW1 archives, oral histories and the collection of four heritage organisations. *Paper Peace* will provide 48 young (18-25) diverse volunteers with the opportunity to research and connect with their local and national peacebuilding heritage. They will be trained to become Curators and Producers, interpreting and representing heritage to a huge national audience. Hidden important heritage and stories will be brought together into a high profile, large scale touring spectacle and preserved in a schools' learning resource and digital collection of diverse peace stories. Trainees will gain heritage skills in cataloguing, research, interpretation and be given routes into employment in the heritage & cultural sectors.

In creating 'opportunities for communities, led by young adults, to draw learnings from the post-war experience about building, nurturing and advocating agreements with peace at their core', the project anticipated engaging:

- 48 diverse young producers/curators
- 4 heritage organisations
- 5 creative organisations (EEA + regional partners)

It also anticipated a substantial audience, comprising first local people engaging with the touring artworks of the Peace Poem and *Blink*, and secondly a distant audience seeing the Peace Poem on its journey across England, and engaged through social media and other platforms. EEA was ambitious but not precise about the numbers involved. It was, in any case, never going to be possible to calculate the size of the second of these audiences, or learn about their response to the artwork.

In this section we report on the extent to which the project's broad ambitions were achieved

6.2 ASSESSMENT OF OUTCOMES

6.2.1 Aim and objectives

Working with the project's evaluation adviser, in Autumn 2018, the partnership shared the aspirations of their individual organisations for the project, and these were combined into a new statement of aim and objectives for the Paper Peace:

***Paper Peace* aims to build commitment to peace-making as an everyday act.**

It will do this by:

- Commissioning a new public art work (the Peace Poem) to commemorate the centenary of the end of World War One
- Installing the Peace Poem in November 2018 at events in Batley, Nottingham, Peterborough and Stoke-on-Trent and inviting visitors to share their experiences of peace-making
- Running a year-long training programme to help 15 young people in each city gain the skills, knowledge and networks to become creative producers
- Working with museums and archives to connect historic collections with contemporary events through creative projects with the young producers
- Creating an outdoor art event from all these sources for a large audience in each city to mark the end of the Centenary and a renewed hope for peace

In this section we assess how far the project achieved each of these objectives.

6.2.2 Commissioning a new public art work (the Peace Poem) to commemorate the centenary of the end of World War One

The Peace Poem was commissioned from Robert Montgomery and created by his studio. It was a powerful statement that continues a long line of work by Montgomery. It also provided EEA with a lasting asset which it has continued to present and use as a focus for activities at events in 2020, when it was shown as part of [Newham Unlocked](#), [Circulate London](#) (Enfield & Edmonton) and [Watermans West London Arts Centre](#) (a visit to Barking and Dagenham for [Interfaith Week](#) had to be postponed). Unlike many of the artwork commemorating the Centenary of the First World War, the Peace Poem remains urgent because it is not specific to that conflict. It will remain a focus of public events and peacebuilding campaigns for many years to come.

6.2.3 Installing the Peace Poem in November 2018 at events in Batley, Nottingham, Peterborough and Stoke-on-Trent and inviting visitors to share their experiences of peace-making

The Peace Poem tour was successfully achieved. From 12 November 2018, Robert Montgomery's artwork, installed on the back of a flatbed lorry, visited 28 different locations in 37 days. It attracted a lot of attention both in situ and through conventional and social media where its visual drama carried its more subtle message widely.



We've never had anything like this. I've lived in Dewsbury nearly 28 year and I've never, ever seen anything like this in Dewsbury [...] and it's nice they've done it as a free event so that people can come and see amazing things like what I've just seen today.

6.2.4 Running a year-long training programme to help 15 young people in each city gain the skills, knowledge and networks to become creative producers

The Young Producers training programme successfully attracted a committed group of young people with diverse backgrounds, most of whom would not have had access to training and professional opportunities in the arts. Although the numbers reached were lower than anticipated (39 rather than 60) their commitment to the process more than compensated.

‘Learning from Vicky, Catherine, Chloe, EEA and Creative Scene teams has strengthened my intention of working in the arts. Another aspect which has worked well is the fact we have always been encouraged to enhance our current skills but also challenge ourselves to learn new skills too.’

Feedback from the cohort has been universally positive, with individuals reporting how much they have learned from the experience. The theme of *Paper Peace* resonated strongly with them and several spoke of wanting to continue using creative practices to put their messages out to the world. Six of our young producers have since gone on to professional work with our partner organisations including one as full-time creative engagement worker at B-Arts. These anonymised assessments give a sense of what the experience has meant to them:

‘Since being involved with the project I have become more aware and interested in wider art forms, specifically spontaneous artwork in the public domain. This sort of work excites me as it adds an element of the unknown to everyday life, which is sometimes lacking.’

‘This project has inspired me to broaden my horizons and look to see if there are any arts groups in my local community that I could join’

‘Moving on from this project I feel more experienced not only in heritage projects but producing and running arts projects. I am hopeful to be part of in similar projects in the future and encourage others to do the same.’

The artists’ experience of working with Young Producers was also very positive, as David Boulton, who worked in Kirklees reported that:

‘[They] were exceptional and clearly a long way through a learning process. It felt like an equal two-way conversation and remained that way’

6.2.5 Working with museums and archives to connect historic collections with contemporary events through creative projects with the young producers

Museums and archives were essential partners in Paper Peace, though the nature of their work meant that they were less visible in the tours and installations. The Producing Partners – B-Arts, Creative Scene, Ideas Test and Vivacity – all made strong relationships with heritage resources in their area, and the historic materials explored by the Young Producers shaped the concept, design and activities of *Blink*. For the museums themselves, Paper Peace was an opportunity to link their collections with contemporary issues and the interests of local communities. Working with Young Producers was an illuminating experience for some heritage partners, such as Peterborough Museum:

‘The museum’s involvement in Paper Peace has taught staff how to work with young producers and as a result we have already identified other projects that will involve young people created and curated new interpretations of the museum and its collections’

The project also led to positive strategic changes in cultural organisations, with the following comment from Sheena Carmen at Vivacity (now Peterborough City of Culture):

‘We are actively thinking of how we work with young people in the city and the city heritage, telling the story of people that have lived here in the past and present (...) This project set us in a journey of thinking about how we can use digitalisation with our collections and exhibitions. It started a conversation with heritage about being more creative with how we interpret our heritage assets [e.g. with the Must Fram, a local Bronze Age settlement] and further develop our work documenting intangible heritage in the city to become more accessible for all’

6.2.6 Creating an outdoor art event from all these sources for a large audience in each city to mark the end of the Centenary and a renewed hope for peace

Paper Peace was intended by EEA to develop work with and for areas of the country that rarely benefit from big-scale art productions and projects. This objective led to the choice of Kirklees, Medway, Peterborough and Stoke-on-Trent as the principal project locations, as well as ancillary tours to Coventry, outlying districts of London and elsewhere. Both *The Peace Poem* and *Blink* met very positive responses from participants and audiences, who often spoke of a need for more arts and culture in their area:

‘More like this in Peterborough’

The project succeeded in reaching new audiences: for example, 22% of visitors interviewed in Dewsbury said that they had never attended an arts event before. The audience response was very positive, evident not only in their comments and feedback but in the length of time they were willing to wait to enter Blink, and their engagement with its interactive exhibits.

'My favourite was the box building one where we had to build a boat, because everybody had to work together as a team and I thought it was very interesting the different things that people chose for their thoughts about peace.'

6.3 LESSONS FROM THE PROJECT

Paper Peace was EEA's most complex project to date. With multiple delivery partners and collaborators spread across five different areas in England, the scale of the project's ambition was designed to stretch, innovate and discover. Marrying extensive local and national heritage research with empowering training opportunities and high impact touring artistic outcome, the sheer number of collaborators who contributed to *Paper Peace* was both remarkable and at times overwhelming.

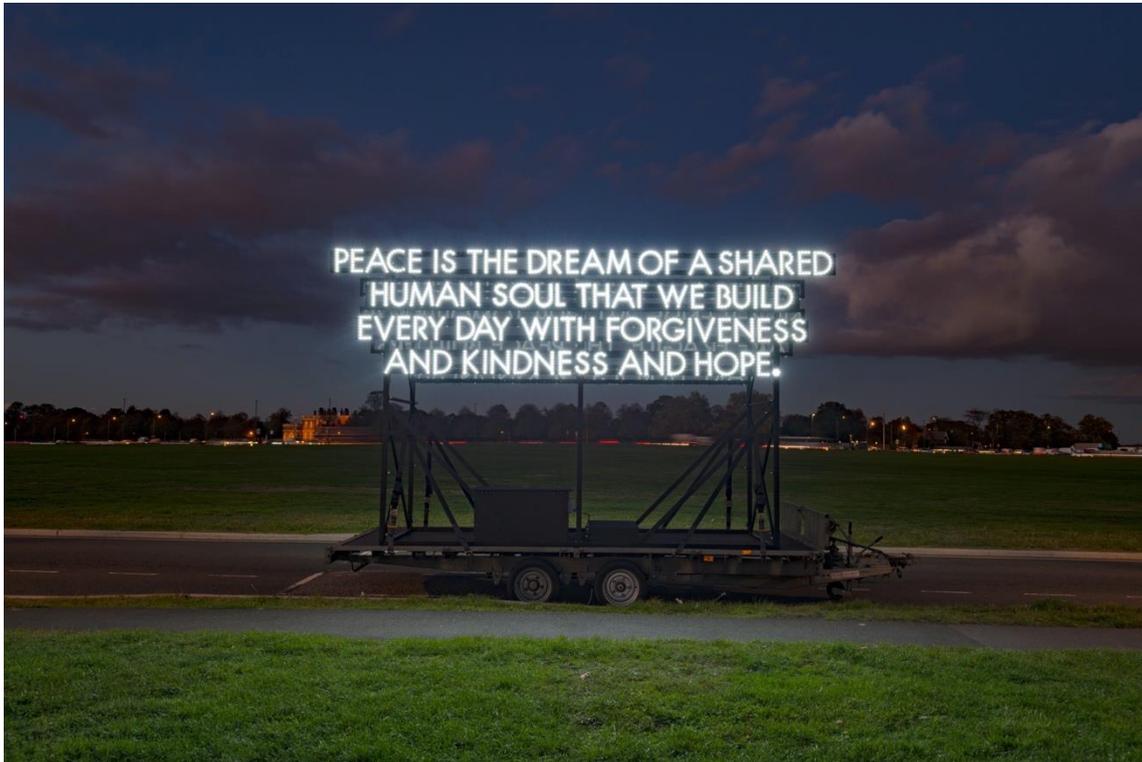
It was a huge undertaking for Emergency Exit Arts and has generated important lessons which will guide the way that we choose to make work in the future. This project has played a key role in our thinking and practice in 2020, informing how we use art and creativity to engage with our political and community heritage; inspiring new models of collaboration; catalysing new conversations around our vision for creative communities able to express themselves and work together towards the changes they need and informing the scale of the participatory work we choose to make.

Here we summarise some of the lessons of the project.

- It was such an ambitious project with many different objectives, that not everything was carried to the same level.
- Meeting all the different funders' targets was very challenging and some Producing Partners had to go over budget to do so.
- The long and complex process, with periods of relative quiet interspersed with large-scale public activity, was hard to manage, especially as all the organisations were working on other projects at the same time.
- Communication between the partners via videoconference was a necessity because of time and distance, but no substitute for face-to-face working.

- There was a tension between the agency given to the Young Producers (who commissioned the artists) and how far final decisions lay with the Creative Director. Young people's ideas were central to the process, yet a coherent artistic work needed the experience of the Creative Director.
- The tour of *BLINK* in November was very hard for those facilitating their installations and crew doing the install. Many hours in the cold (and even floods!) with long shifts and somewhat unclear rotas. The demands of the new technology may have put installation's needs before human ones.
- The way the installation was set up as a one-way journey was challenging as we wanted to get the most people through to maximise reach, yet some people or installations needed more time than others. Bottlenecks formed at times.

Looking back, partners are proud of what we achieved. Lots was achieved considering the challenges. The Peace Poem was straightforward. It was simple and gets bookings to this day. For *BLINK* maybe something much simpler would've had maybe the same impact in the communities we visited. The highlight of the project for most was the co-production aspect of it, involving young people and making provision for local partners to have their own voice and space in the installation.



7 APPENDIX

7.1 PAPER PEACE RESOURCES

- [Paper Peace website](#)
- [Blink Programme](#)
- [Blink Trailer Video 2](#)
- [Paper Peace Teaching Resources](#)
- [Blink Facebook page](#)
- [Blink Tour website](#)
- [Blink Trailer Video 1](#)
- [People's Peace Archive website](#)
- ['Peace is a Doing Word' zine](#)

7.2 ACKNOWLEDGEMENTS

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A HUNDRED YEARS AND THE DREAM NEVER ENDS. ALL OUR TOMORROW ARE FRAGILE. THE PEACE BUILDERS ARE HEROES OF KINDNESS.

PEACE IS THE DREAM OF A SHARED HUMAN SOUL THAT WE BUILD EVERY DAY WITH FORGIVENESS AND KINDNESS AND HOPE.

7.3 FUNDERS

Huge thanks to our funders for supporting our vision:



The Roddick Foundation