

Nowhereisland
in review



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Preface

The London 2012 Cultural Olympiad was the largest cultural celebration in the history of the modern Olympic and Paralympic Movements. Spread over four years, it was designed to give everyone in the UK a chance to be part of London 2012 and inspire creativity across all forms of culture, especially among young people. Arts Council England was a principle investor in the Cultural Olympiad, our investment helped shape the ambitious programme of events right across the nation, supporting flagship national programmes, commissioning new work, and responding to the sector's own aspirations for celebrating this momentous year. Artists taking the lead was conceived in 2008, prior to significant internal changes at the Arts Council and external changes in the economic climate. Despite this, the projects were some of the most memorable of the Cultural Olympiad.

Nowhereisland, was one of the exemplar Artists taking the lead projects that helped to ensure communities across the South West of England and beyond, would be connected to the games. Over three years Nowhereisland built up a loyal band of citizens, wrote a constitution, inspired creativity across the region, caused 52 thinkers to debate and advocate for the foundation of the new island nation and all this before the enigmatic island even came into view. Alex Hartley's seed of an idea, with the careful guidance and support of Situations became one of the highlights of the Cultural Olympiad.

Arts Council England

Introduction

A project conceived and developed over three years, Nowhereisland grew from Alex Hartley's remarkable (and seemingly impossible) artistic proposal: what if an Arctic island travelled south? This project was the winning South West commission for Artists taking the lead, the Arts Council's flagship project for the London 2012 Cultural Olympiad. The commission was selected by an independent panel of artists and producers in 2009 and came to fruition in summer 2012.

This small island journeyed from the High Arctic region of Svalbard to the south west coast of England in summer 2012. As it made this epic journey, it travelled through international waters, whereupon it became the world's newest nation – Nowhereisland – with citizenship open to all. Over its year-long status as a nation, Nowhereisland travelled 2,500 miles from the northernmost landmass in the world, and, accompanied by its mobile Embassy, was greeted by thousands in ports and harbours around the south west coast of England. The nation accrued over 23,000 citizens from 135 countries and inspired 2,672 propositions to its online constitution. On Sunday 9 September 2012, the island left its final port of call – Bristol – and the territory was dispersed amongst its citizens.

This is an edited version of the self-evaluation report which detailed the how, when and where of the artwork, events and programme that unfolded over the three years of development and seven weeks of the journey.

This report is written by the team at Situations, the producers of Nowhereisland, in consultation with the artist, Alex Hartley. Whilst the award was made to the artist, the management and responsibility for the delivery, finances and evaluation of the project was taken on by Situations, which until 1 November 2012, was a programme operating within the University of the West of England, Bristol.

The process of compiling this report has involved collating and analyzing the project using the evaluation processes outlined in Audience London's guide 'Researching Audiences at Outdoor Events and Festivals 2012' and considering the research of the UCLAN team led by Professor Lynn Froggett, who produced the report, 'New Model Arts Institutions and Public Engagement, Research Study' and the discussion paper 'Quality of Experience in the Visual Arts' produced by Annabel Jackson Associates in 2012. We used the following methods to analyze the project:

- A total of 380 face-to-face surveys conducted by trained staff at the Embassy, giving us a 95% confidence level with the 10,000 estimated attenders;
- 102 mini-interviews conducted by Embassy staff – a small sample with a margin of error;
- A total of 668 replies to follow up e-surveys sent to all citizens at the end of the project, giving us a 95% confidence level with the number of 23,003 citizens. Responses were more likely from active citizens, though the large number of responses means that the results can be assumed to give accurate feedback;
- Vox pops of participants at the Embassy;
- Letters received from citizens;
- Social media comments and responses via Facebook and Twitter;
- Observations at the Embassy and key events by trained staff;
- Press reports and responses;
- Interviews with staff and partners.

Certain feedback statements, fabrication and production details have been excluded from the edited version of this report.

Nowhereisland has shown the possibilities for working collectively and cumulatively with partners across a diversity of sites, transforming one artist's idea into a collective, ambitious project, which reflects both on local specifics and global issues. In the Executive Summary, we outline what we have achieved and learnt from this project

Executive Summary

Key achievements

- Produced a challenging, multi-faceted artwork which encouraged active and sustained engagement and critical thinking;
- Delivered a dynamic and engaging programme through partnership working which reached areas of low engagement in the South West region with the work of one artist inspiring over 82 creative responses;
- Pioneered an inspiring suite of resources and opportunities for participation across a diversity of digital platforms;
- Overcame tabloid scepticism to generate a positive media response resulting in deeper engagement with the work.
- Succeeded in engaging a high percentage of young people in the project over a sustained period of time through partnership and events and through an imaginative citizenship and Embassy programme;
- Attracted 52 internationally respected thinkers to contribute to the programme and to champion the project world-wide;
- Raised considerable matched funding to resource the staffing, communications programme and journey production;
- Created opportunities for participants and visitors to consider the implications of an individual's role in society and their relationship to issues of climate change, human migration and nationhood.



Key findings

- The aesthetic integrity and critical rigour of Alex Hartley's original vision was fundamental to encouraging active participation;
- The two-year development period was not only crucial to the resolution of production and logistical challenges, but vital to the nurturing of partnerships and building interest in the project;
- Social engagement in Nowhereisland moved beyond an event-based, mass experience to something experienced individually, often provoking and encouraging new creative responses;
- The participants in Nowhereisland became committed and familiarised with Nowhereisland often through non-arts networks and ideas;
- The journey of Nowhereisland involved both planned events and unexpected arrivals, suggesting that future projects should incorporate both event marketing and surprise encounters.
- The press response, despite turning positive during 2012, was dogged over three years by the 'price tag' of the project but there is clear evidence that positive press attention led to in-depth public engagement, rather than sensationalist recognition;
- Due to the skills, resources and expertise required by the project, the artist assumed the conventional role of commissioned artist, with the producers bearing the financial risks and operational workload of the project.

Nowhereisland visits Mevagissey

Detailed Achievements

Engagement

- Encouraged over 23,000 people to register to become citizens of Nowhereisland from over 135 countries across the world. Schools in Melbourne, USA and Ilfracombe were active Nowherian citizens and many travelled to witness the island's journey around the coast;
- 4,370 young people under the age of 15, and 4,140 young people between the ages of 15 and 24, became citizens;
- 42 regional partnerships helped to deliver 161 engagement sessions with 10,953 attendees;
- Trained and delivered a 'front of house' staff for the project – the Nowhereisland ambassadors – who engaged with thousands on cliff tops, beaches and harbours, with many visitors rarely having had the opportunity to experience contemporary art directly in their home town.
- Developed non-art partnerships in the project with particularly fruitful collaborations with the British Red Cross and HMP Verne in Portland;
- Pioneered new digital tools which led to significant active engagement in the project such as the online constitution (written by citizens), numbering 2,672 propositions for a new society, proving the website was a vital part of reaching remote audiences;
- Commissioned 52 Thinkers to produce new written, audio and visual works for the website which were edited and produced weekly over one year linked to an active discussion forum and live chat programme;
- Personalised and posted 19,243 citizen certificates and 2,037 pieces of island to individuals in the UK and across the world, which resulted in considerable goodwill from citizens and established a feeling of ownership in the project.

Creative learning and Employment

- Inspired 82 other creative outcomes to be made in response to Nowhereisland, including six new texts written by members of Tertulia, a Bristol-based experimental writing network; a set of new myths and stories by Young Plymouth Arts Centre and Nowhereisland songs by a Weymouth-based ukulele band and young people at Plymouth Music Zone.
- Created exceptional opportunities for young people to become involved in the project through an active schools' programme.
- Encouraged 71 other artists and creatives to get involved in the project;
- 71% of citizens surveyed remarked that Nowhereisland had encouraged them to think about how they might be more active citizens. Though difficult to measure the impact of the project to date, we believe that the project will have had a significant impact on people's consideration of their values and how they might contribute to society;
- Created the equivalent of 8 full-time positions over three years;
- Encouraged 22 volunteers to get actively involved in the project as organisers and participants;
- Ran five full-time internships over seven weeks for artists on the project.

Production

- Undertook a complex 21-day Arctic sea voyage involving two school students and 15 other experts who continued to act as champions for and contributed to the project throughout the following 12 months;
- Brokered complex international agreements to gain permission to remove a portion of Norwegian territory with the permission of the Norwegian government and through UK Customs.
- Managed the fabrication and logistical planning of the floating island and mobile Embassy;
- Effectively managed the challenges and risks of the 500-mile, seven-week coastal journey, taking key decisions as to moving the island in time to avoid storms, to arrive in Bristol on time, whilst preserving the artistic integrity of the work;
- Managed the production and journey of The Embassy to eight ports and harbours, including two additional spontaneous locations along the way.

Communications and Profile

- Accrued 2,620 Twitter followers, 3,715 Facebook likes and encouraged over 150 contributions to the Spot the Island Tumblr site;
- Achieved a web audience of 144,034 site visits and 439,302 page views, with an average site visiting time of 4 minutes;
- Achieved national and regional media coverage with positive features appearing in The Guardian, The Daily Telegraph, The Scotsman, on national and regional BBC and ITV news programmes, became the top viewed story on the BBC website, with a great many international features from the Toronto Star to the Bangalore Mirror, displaying the international reach of the project;
- Successfully encouraged visits by Minister for the Environment, Lord Taylor, Stephen Gilbert MP and Deputy Leader of Bristol City Council, Jon Rogers, who all joined citizen marches in host towns and were particularly struck by the artwork's capability to activate considerations of climate change, hospitality and citizenship.

Finance

- Pioneered a financial model for supporting the arts through the pooling of resources with other organisations, and through earned income on consultancy projects and merchandise;
- Successfully managed the project through complex University finance systems;
- Matched the £520k grant from the Arts Council with £356k of additional income or support-in-kind.

Artists, musicians and students from Ilfracombe College lead the final citizen march through Bristol to greet the island



The artwork



The artwork

The impetus for Alex Hartley's *Nowhereisland* proposal came from the opportunity to apply for one of the Artists taking the lead commissions in 2009, but the genesis of the idea began in 2004. It was a Cape Farewell expedition, which first saw Alex Hartley engage with the remote High Arctic archipelago of Svalbard – a landscape shaped by the rapidly receding ice cap. This is a harsh and inhospitable place over which nations have fiercely debated their territorial and mining rights, and an area in which only a handful of pioneering migrants have settled.

Hartley searched for an uncharted island, somewhere no human had stood before. On 19 September 2004, he found an island that had been revealed from the retreating Negribreen glacier. In his blog entry for that day, 'New Land Discovered', the formal tone and language of his words mimicked those of an Arctic explorer's endeavour decades before.

"We surveyed the island taking longitude and latitude readings for all features and extremities. A cairn was built and in the age-old style, a claim note was placed inside a tin can and this in turn was inserted into the cairn. The note stated in both English and Norwegian notice of our claim on the newly revealed land."

In his subsequent request to the Norwegian government to secede the island from the Kingdom of Norway, Hartley summoned a vast body of art and literary references for which the urge to seek out and possess the remote and unfamiliar landscapes at the 'edges' of the world have been an enduring creative impulse. Of these places, the artist Tacita Dean has written, *"So I realize... what it is at the heart of this draw to the Earth's edges – to the desert and to the sea, or to the ice at the bottom of the world, or the volcano risen out of the ocean. In these places, we are not bound by the rules of human time; we can be free of a history that cannot mark a surface in constant flux like that of the sea or the shifting dunes of the desert, or one brutalized by weather or extremity. In these places, we can imagine millennia; we can imagine prehistory and can see the future."*¹

On winning the Artists taking the lead award, Hartley with his producers Situations set about gaining permission from the Norwegian government to realise his dream of the island's journey to England and in autumn 2011, he returned to the Arctic, sailed a portion of this island territory north beyond the jurisdiction of the Kingdom of Norway and in to international waters. It was here that it was declared a new island nation – *Nowhereisland* – before its journey on to England. The journey of the Arctic island has always formed the visual heart of this project – but the artwork in its entirety took on a surprising multi-faceted form.

Nowhereisland was physical matter (it was a sculpture comprising material from the Arctic and a collection of objects, documents, photographs and films in the accompanying land-based mobile museum, *The Embassy*), it was durational (it unfolded over time); it was nomadic (it moved across locations, towed by a tugboat, accruing different meanings in different contexts); it was an intervention (a geological displacement of material, a landscape moving around another landscape); it was the words and images of others (speaking back to the project through the citizenship programme) and it was a utopian idea (a conceptual nation involving thousands of people across the world shaping that nation's values and principles online).

From this artist's sole Arctic endeavour, and his act of attempted colonization, emerged a multi-faceted artwork – *Nowhereisland* – that opened out over time, over space and through participation with others. *Nowhereisland* emerged from Alex Hartley's studio-based, photographic and sculptural practice, but it also saw the artist move into socially engaged and so-called 'post-studio' fields of practice. Whilst the artist has always maintained a critical interest in the implications of territorial rights and access within public and private space, his visualisations of human intervention had been limited strictly to architectural structures devoid of human presence, or to the figure of the artist himself.

What distinguishes *Nowhereisland* from artistic precedents – from Robert Smithson's *Floating Island* to John Lennon and Yoko Ono's *Nutopia* – is the

¹ Tacita Dean, 'Tristan de Cunha', *Artforum*, vol. 43, no. 10 (Summer 2005) 275.

journey that this island took at this particular time and in this place. It travelled from the High Arctic to the south west of England during the London 2012 Olympic Games. It is this status as a 'visiting' island nation in 2012, which marked out this floating island utopia from its predecessors. The nation was hosted at seven ports and harbours and symbolised by its island territory. In each of those places, a travelling Embassy accompanied the island – a mobile museum cared for and opened to the public by the Nowhereisland Ambassadors.

Nowhereisland, through its existence as both a real place and a work of utopian promise, revealed the values and principles of our times. It drew upon the aesthetic strategy of 'modeling' as a process through which possible worlds are modeled or proposed and in doing so drew out the failings of our society. The Nowhereisland constitution, unlike the format of the art manifesto however, was not authored by the artist, but rather, its structure was defined by the artist to allow for a diverse, and often conflicting, set of aspirations proposed by citizens of Nowhereisland.

"Since I first heard of this I have been fascinated with not simply its meaning, but also with the potential of its visual presence... I want to see that little piece of alien land squatting in the waters off the British Coast. I want to see Nowhereisland because seeing causes me to think, to remember, to associate, and to look at things in a different way... Powerful ways of acting spring from powerful ways of seeing."

Artist, **Suzanne Lacy**

Nowhereisland carried with it the stories of the place from which it came – its origins as an artistic act of discovery, its roots in the highly politicised territory of the High Arctic and the myths and stories through which it resonated as an artwork. The island also carried with it the aspirations of its growing nation of citizens from across the world and in doing so, became not simply an imagined place - a nowhere or 'utopia' – but a tool for imagining our world 'as if things were different' and an urgent call to action.



New citizens sign-up in Ilfracombe

The Journey



The Expedition

The Arctic expedition was an integral part of the project in terms of ensuring authenticity to the story of Nowhereisland. The 18-stong expedition team diversified the programme by providing knowledge, expertise and skills from a range of different disciplines, which ensured a rich online resource and contributed to the engagement programme.

On 11 September 2011, the Nowhereisland expedition team set sail for Nyskjaeret, the island discovered by Alex Hartley in 2004. The team embarked on the Noorderlicht, a three-masted schooner originally built in 1910, from the small town of Longyearbyen from where they sailed north around the tip of Svalbard through stormy seas to reach Nyskjaeret. Here the team extracted the island territory and left a signed note to mark their visit, before they headed north again to the 80th parallel. On 20 September 2011, they crossed into international waters at 80° 14N 10° 30E out of the jurisdiction of the Kingdom of Norway, where Nowhereisland was declared a new nation.

The extraction of the material and its subsequent shipping to the UK was undertaken according to strict guidelines from the Governor of Svalbard and UK Customs requirements. The material arrived in the UK on 28 October 2011 and was stored in London prior to fabrication from February 2012.

The expedition team included the following:

- **David Bickerstaff**, award-winning filmmaker
- **Tim Cresswell**, Professor of Human Geography at Royal Holloway, University of London
- **Claire Doherty**, Director of Situations, UWE
- **Carl Gardner**, a writer, former barrister and consultant specialising in constitutional law
- **Alex Hartley**, lead artist, Nowhereisland
- **Frank Hartley**, student explorer, Colyton Grammar School, Devon
- **Kieron Kirkland**, researcher in digital technologies, the Nominet Trust
- **Tania Kovats**, artist
- **Charlie Logan**, student explorer, Ilfracombe Arts College
- **Max McClure**, photographer

- **Lydia Kate Maloney**, student explorer, Ilfracombe Arts College
- **Tamsin Omond**, Environmental campaigner, journalist and Director, Climate Rush
- **Dr. Stephen Pax Leonard**, Scott Polar Research Institute, Cambridge.
- **Laurie Penny**, Activist and Journalist
- **Johnny Rutherford**, BBC Journalist
- **Dr. Sam Thompson**, psychologist and policy analyst specialising in wellbeing, happiness and public mental health
- **Kim Tilbrook**, Nowhereisland artist educator and ambassador
- **Simon Anholt**, independent policy advisor who works with the Heads of State, Heads of Government and administrations of nations, cities and regions worldwide to develop and implement strategies for enhanced economic, political and cultural engagement with other countries. (Remote advisor)



During the fifteen days of the expedition, as well as removing the island material, the team were tasked with undertaking extensive research, discussions and desk work towards the formation of an extensive resource for the Nowhereisland Embassy, the year-long schools' programme and online Embassy from January 2012. From the laws which govern land ownership and sovereignty, to how a nation brands itself, from what climate change means for human migration to whether an economics based on happiness is just a dream, the team's challenge was to ask if we were to start over, how would we begin?



They began by collectively writing the Nowhereisland declaration, debating the basis on which Nowhereisland's constitution could remain cumulative, consensual and subject to change, and writing propositions for the constitution. Their research also involved witnessing the impact of climate change on the fragile environment, undertaking investigations into the language and contemporary life on Svalbard.

Outputs from the Nowhereisland expedition

- Removal of the island material to be used in the fabrication of Nowhereisland, sailed into international waters and shipped back to the UK
- Writing and announcement of the 'Declaration' of the new nation using consensus decision-making, announced on BBC national and regional news and in the Norwegian press
- 16-day logbook diary posts by all members of the team
- Student explorer blogs and videos to Ilfracombe Arts College and Colyton Grammar School, Devon
- 16 video interviews filmed and edited and uploaded online
- Proposal for a user-generated constitution
- Six resource sections for the online Embassy
- Collation of objects and materials for the mobile Embassy

- Film footage for the Nowhereisland film and marketing materials
- Stills to be used in the marketing and engagement programmes
- Expedition members acted as Resident Thinkers, speakers at the Last Days of Nowhereisland free of charge

A key aspect of the expedition was to discuss and agree sets of ideas raised by this project. Every member of the expedition team contributed to these discussions, with the process led by Ambassador Kim Tilbrook. Six themes were identified and became the focus for developing all work in schools, with partners and for the online and mobile Embassies.

The themes and associated ideas were:

Origins

Geography, geology and landscape, people, territory, creation myths and Nyskjaeret

Nation

Legal definitions, maps, The Olympic Truce, sovereignty and national symbols

Citizenship & Constitution

Active citizenship, other constitutions, global citizenship, responsibility and rights

Hospitality

Global migration through history, hospitality and exchange, traditions of hospitality,

Art

Land art, art and displacement, intervention and social engagement

Online Embassy

Using these five themes, each section of the online Embassy was researched and written with an introduction, images, downloadable resources, videos, links and information for schools. These 21 sections went live in January 2012, including links between each of these themes and related Resident Thinkers, logbook entries and other sections on the website such as The Declaration. Added to these sections was a full schools' resources section as detailed under Engagement.

The South West Journey



Tuesday 24 July 2012

Nowhereisland leaves boatyard in Portsmouth and journeys along the Jurassic Coast to Weymouth. Dress rehearsal on Furzy cliff with Embassy and full 19-strong event team.

Wednesday 25 July 2012 – Launch day

Citizen workshops commence and march accompanied by jazz band. Embassy on-site and Nowhereisland is held on tow at Redcliffe Point until signal given to come into sight and moor in Bowleaze Cove. Welcome event directed by Peepolykus and performed on Furzy Cliff – storytelling and Embassy activities continue until 3pm.

Thursday 26 July – Monday 30 July 2012

– Weymouth

Nowhereisland moored in Bowleaze Cove. Embassy open on Furzy Cliff 12-5pm. All the Bells event to mark the opening of the Olympic Games at 8.12am. Visits from the Weymouth College citizen group, the Quangle Wangle choir and Visual Arts South West curators' group.

Tuesday 31 July 2012

Nowhereisland moved to the safety of Portland Harbour due to bad weather forecast and high sea state. Embassy remains open on Furzy Cliff.

Wednesday 1 August – Saturday 5 August 2012

Nowhereisland remains in Portland Harbour due to high sea state category. Project team liaise with MCA to increase sea state category to allow Nowhereisland to travel. Meanwhile Embassy travels to Exmouth. Embassy opens in Exmouth for the weekend.

Sunday 5 August 2012

Nowhereisland leaves Portland Harbour and travels directly to Torquay. Two members of the project team remain in Exmouth to speak with any members of the public who have come out to try and get a glimpse of Nowhereisland passing. Regular media and social media updates about the island's journey.

Monday 6 August & Tuesday 7 August 2012

Nowhereisland arrives in Torquay early morning. Embassy open in Torquay. Visits by the Geopark Collective and a group of young pirates who take the Embassy hostage!

Wednesday 8 August 2012

Nowhereisland and Embassy journey to Plymouth.

Thursday 9 August – Saturday 11 August 2012

Welcome event involving Nowhereisland Radio, Plymouth Music Zone, Hope FC football match with the Nowhere Inn and Nowhereisland, stories and myths told by YPAC, followed by three days of the island and Embassy on Jennycliff. Nowhereisland Radio continues to broadcast.

Sunday 12 August 2012

Nowhereisland journeys to Fowey to take shelter from weather. Embassy remains on Jennycliff. Advance project team spend afternoon in Fowey speaking with members of the public and spreading the word about Mevagissey welcome event.

Monday 13 August 2012

Nowhereisland journeys from Fowey to Mevagissey to join Embassy for welcome event. Citizen workshops commence in the morning with Wild Cornwall joining the Embassy team and welcome Citizen March led by MP Stephen Gilbert. Mevagissey Male Voice Choir sing indoors to mark the closing of the welcome event due to inclement weather.

Tuesday 14 August 2012

Nowhereisland journeys to Falmouth to take safe haven from bad weather forecast. Embassy remains in Mevagissey.

Wednesday 15 August 2012

Nowhereisland continues to take shelter in Falmouth Inner Harbour. Embassy remains in Mevagissey. Advance project team spend afternoon in Falmouth speaking with members of the public and preparing for arrival of Embassy next day. Media briefed about surprise visit by island to Falmouth.

Thursday 16 August 2012

Nowhereisland remains in Falmouth Inner Harbour and the Embassy joins the island for a special surprise visit in Custom Quay Car Park.

Friday 17 August & Saturday 18 August 2012

Nowhereisland remains in Falmouth Inner Harbour and Embassy travels on to be hosted by Eden Project. Embassy at Eden project for two days.

Sunday 19 August 2012

Nowhereisland leaves Falmouth and begins journey around Land's End. Ambassadors on four-day break.

Monday 20 August 2012

Nowhereisland rounds the westernmost tip of the UK – Lands End.

Tuesday 21 August & Wednesday 22 August 2012

Nowhereisland arrives in St. Ives bay. Advance

project team visit St. Ives, distributing flyers and information.

Thursday 23 August 2012

Nowhereisland leaves St Ives and journeys to Newquay for welcome event. Embassy open in Newquay ahead of Nowhereisland arriving. Nowhereisland flotilla takes place in the evening.

Friday 24 August 2012

Nowhereisland journeys to Lundy Island to take shelter from bad weather. Embassy remains open in Newquay. Choir performance is cancelled due to bad weather.

Saturday 25 August 2012

After experiencing some damage due to very high seas, Nowhereisland travels from Lundy Island to Bideford for repairs. Embassy remains in Newquay, but closes early due to torrential rain. Note: only time Embassy has had to close early during the journey.

Sunday 26 August & Monday 27 August 2012

Nowhereisland remains in Bideford. Embassy leaves Newquay and joins Nowhereisland for special two-day visit in Bideford.

Tuesday 28 August 2012 – Friday 31 August 2012

Nowhereisland remains in Bideford. Ambassadors have two-day break.

Saturday 1 September 2012

Nowhereisland journeys to Ilfracombe to arrive for welcome event. Embassy open in Ilfracombe. Welcome event takes place involving groups across the town, a citizen march and performances throughout the afternoon. Crowd number 300-400 that afternoon.

Sunday 2 September 2012

Nowhereisland leaves Ilfracombe to take shelter near Watchet. Embassy remains open in Ilfracombe.

Monday 3 September 2012

Nowhereisland moves north along Devon coast and arrives in Lynmouth. Embassy remains open in Ilfracombe.

Tuesday 4 September 2012

Nowhereisland remains in Lynmouth and Embassy joins for special one-day visit. Nowhereisland leaves Lynmouth and journeys in the middle of the night to meet Bristol Port Company Pilot off Barry Island to be escorted into Avonmouth Port. Ambassadors preparing with rest of project team for Bristol welcome event.

**Friday 7 September 2012**

Nowhereisland leaves Avonmouth under pilot and journeys down River Avon into Cumberland Basin in Bristol City Docks for final welcome event. Embassy joins Nowhereisland on Harbourside. Welcome event (see Engagement/Events for more details).

**Saturday 8 September 2012**

Nowhereisland in Cumberland Basin in Bristol City Docks with Embassy on Harbourside. The Last Days of Nowhereisland symposium takes place.

Sunday 9 September 2012

Nowhereisland leaves Cumberland Basin under pilot and travels back up River Avon to Avonmouth. Embassy returns to artist's studio. Pieces of the island are dispersed to citizens in October.



Engagement



Engagement

As a very different kind of public art project, Nowhereisland offered the opportunity to consider how we might expand and broaden the possibilities for people to engage with contemporary art. Nowhereisland arrived in Weymouth as the pyrotechnical celebrations were about to begin for the sailing events of the London 2012 Olympic Games. But Nowhereisland was not a spectacle as such: the island territory was unrelenting in its barren nature – very different from the green and fertile Jurassic coastal surroundings for much of the south-west journey: no-one could go on the island, no fireworks would be shot off it; no music gig played on it. The story of Nowhereisland was simple – but its implications complex.

How could we involve people in the story of Nowhereisland from the very beginning to build a sense of intrigue in seeking out this small floating island nation?

The engagement programme was built around the story of a visiting island nation and the idea of how we might build a nation together if we were to have the opportunity of starting again. From supporting an inquisitive visitor to Weymouth who spied the island off-shore, to a young person who had been anticipating its arrival, tracking its journey since the Arctic and wanting to welcome the island locally, to a Canadian citizen who was intrigued by legality of micronations and wanted to find out more about the project from overseas, the engagement programme had to respond to the different needs of different audiences, whilst allowing for contributions from partners and participants.

Nowhereisland used the sense of anticipation of ‘an event’ – the fleeting nature of that shared cultural moment of welcoming the island to build participation up to eighteen months before, during the seven-week journey and in the months after the final weekend. Engagement with Nowhereisland extended beyond simply ‘attending’ the work or the event to ‘co-producing’ the work over time. Nowhereisland did not prioritise the moment of display, or the event of exhibition of the island; it allowed instead for open-ended, accumulative processes of engagement.

The Nowhereisland engagement programme set out to encourage:

- Taking part: supporting audiences to access information, become actively involved in the project through attending activities, events, accessing interpretative material, and actively using the online resources to co-produce the work.
- Discussion: encouraging questions about and research into the ideas that shaped Nowhereisland, from its High Arctic origins to its journey and status as a nation.
- Forming temporary communities: creating a diverse community of participants in the project through an inspiring idea, rather than ‘targeting’ particular communities.
- New collaborations: supporting local people to actively engage in helping us shape and host events when Nowhereisland visited their local town or city.

The following sections detail the ways in which those objectives were achieved.

Engagement Partnerships

At Situations, every newly commissioned project starts with getting under the skin of a place, a process of becoming locally embedded through existing networks on the ground to gain an understanding of how a project might best unfold. The particular challenge of Nowhereisland was that the work would arrive in at least seven different places for short periods of time, many of which were highly distinct from one another – a city, a small fishing village, seaside towns and busy ports.

Mindful of the artist's desire for Nowhereisland to build a committed citizenry whilst retaining its ambiguity as a territory out of reach, we set out to work through local partnerships – building those through existing networks. These were crucial to raising local awareness and engagement with the project, as well as helping to organise events. To us, a true partnership was one in which there was active involvement with the project, its ideas and issues.

In all 42 organisations in the South West actively engaged with Nowhereisland: some of these organisations consisted of many people; some involved just a few. The timespan and level of partnership also varied widely, from 18-months

of active engagement with thousands of people (Ilfracombe Arts College) to long-term support with just a few people involved (British Red Cross) to a shorter-term, event-based involvement (Ashton Gate Primary School, Bristol). Some partnerships were initiated directly by Situations (e.g. WILD Cornwall), others were self-organised and only later did the Nowhereisland team become aware of them and link them into the project (e.g. St Andrew's Primary School, Weymouth). In addition we also know of overseas organisations involved as citizens (e.g. Koonung Secondary School, Melbourne, Australia).

In addition, partnerships were developed with Svalbard and Norwegian partners to secure access to the island and in the preparation of material for the Embassy.



Local young people perform at Jennycliff, Plymouth to welcome Nowhereisland.

Engagement

Summary of all partners and collaborators

Weymouth and Portland

St Andrew's Primary School, Preston, Weymouth ran a 'Nowhereisland Week' involving the whole school in 30 related sessions making models, writing and debating the Nowhereisland constitution; hosted a visit by Michael Prior who met with all students in five sessions; all teachers and children became citizens; helped promote the Nowhereisland Citizen March and welcome event which many of the parents and children attended. **Outcomes:** 35 sessions involving 400 children and teachers plus artwork and written responses.

"Nowhereisland touched the Verne Prison during its stay in Weymouth. The men involved in the groups debating the island constitution were unable to see the island from the prison, yet a clear view could be enjoyed from the cliff top Jailhouse Café, just outside the prison walls. This however did not impact negatively as the concept of Nowhereisland still provided an excellent way of stimulating debate about society, culture and what makes a good citizen, both of which fit well with our resettlement and reintegration programme."

Michelle Preston

Community Partnership Manager, HMP the Verne

HMP The Verne Portland hosted a visit by Michael Prior to 4 groups within the prison (total 40 people) and then ran sessions to discuss the project and produce their own written responses; about 20 prisoners and staff became citizens.

Outcomes: 9 sessions involving 40 staff and prisoners plus written and artwork responses.

British Red Cross co-led sessions at Budmouth College, helped to introduce Michael Prior to staff at HMP The Verne, assisted with greeting and welcoming people to the Weymouth welcome event, provided free first aid training for all Embassy

Ambassadors and identified six volunteer staff to steward and assist with Weymouth Citizen March.

Nowhereisland also worked with **Weymouth College National Citizenship Scheme** and within the **Maritime Mix** and London 2012 teams and ran sessions at **Budmouth College** and contributed to Tied Islands, an art and discussion event organised by **Chiswell Community Trust, Portland**.

Outcomes: 6 sessions involving 34 teachers, young people and public audiences in activities and events.

We also worked with Bristol-based **Peepolykus** to produce the Weymouth welcome event.

Exmouth

Exmouth Town Council organised additional events to coincide with Nowhereisland and The Embassy's time in Exmouth. This included local food producers, local not-for-profit stallholders and music events. They also promoted Nowhereisland in the Arts Festival brochure and distributed posters.

Outcome: 1 event

Transition Town Exmouth helped promote Nowhereisland locally and ran sessions at the arts festival, put up a Nowhereisland display in the library and ran sessions on local primary schools, involving 45 children.

Outcomes: 9 sessions with mixed audiences and children plus visual and written responses.

Torquay

Torbay Council helped identify the **Geopark** as a local partner and to secure funding for their Nowhereisland work, as well as help distribute posters locally.

English Riviera Global Geopark organised local musicians, The Geo Collective, to run Nowhereisland workshop sessions on both days of the island's visit. This helped to draw people to The Embassy as well as help actively engage more people in related ideas, in particular the connections between Nowhereisland and the geology of Torbay.

Outcomes: 2 events with mixed audiences.

Plymouth

Plymouth Arts Centre held the first Nowhereisland event in the region in April 2011 to introduce the project to local Plymouth audiences with a talk by Alex Hartley. Ideas then developed during 2011 and, in 2012, staff at PAC managed Young Plymouth Arts Centre to develop new stories and myths about Nowhereisland and the Arctic and a display about Nowhereisland in their gallery in July and August plus two related workshops. Nowhereisland also featured in the PAC brochure and the organisation helped identify and encourage other local partners such as Take a Part and links with the City Council. **Outcomes:** 1 public event; 16 sessions with young people, a collection of myths and stories, an exhibition and artwork made in workshops plus a contribution to the welcome event.

Take a Part staff attended Alex Hartley's talk organised by PAC and became involved later in 2011. The focus for their involvement was to develop Nowhereisland Radio and through **High View Primary School**, Nowhereisland Radio explored related Nowhereisland issues with local people but was developed and funded entirely by Take a Part and its partners. The radio station held live recording sessions in the lead up to the four day broadcast and held live community events during broadcast, as well as running items from The Embassy and inviting Ambassadors into the studio. **Outcomes:** 3 public events; 14 sessions including broadcasting, acting and written responses; 3 coach trips to Nowhereisland welcome event.

High View Primary School became involved at the same time as Take a Part. They produced an animation about Nowhereisland and all the children and staff at the school became citizens. They also worked on related discussions within lessons and integrated Nowhereisland into much of their topic work wherever possible. **Outcomes:** 9 sessions (plus general classroom work) and the Nowhereisland animation.

"It has been an absolute pleasure to be involved in Nowhereisland. The children have learned so much and making the film consolidated their learning of the environment and their responsibilities. They have considered huge issues relating to what makes a 'nation', including law, choosing a national flag and lyrics for an anthem. We are very excited to be ambassadors of this thought-provoking project."

Kim Dorian-Kemp,
Headteacher at High View School

British Red Cross in Plymouth became involved as a result of interest in Nowhereisland from Jamie Pirou in the Dorchester office. They had also worked with YPAC during Refugee Week 2011. Plymouth staff introduced Nowhereisland to Hope FC, a local football team of people with refugee experiences. This led to a mini football tournament at the Plymouth welcome event. They developed a music project with 12 young people with migration experiences who wrote the Nowhereisland Song and performed this at several events in the lead up to Nowhereisland journey, as well as at the welcome event in Plymouth.

Plymouth Music Zone ran this project and these two partners secured the funding for this project. PMZ also helped set up and run the PA at the welcome event.

Outcomes: 9 sessions with young people, a Nowhereisland Song, recordings, video and performances; the 1 football tournament.

In addition, the Nowhereisland welcome event in Plymouth was programmed in collaboration with Adam Chodzko's Ghost project (produced for the Tamar Art Project) and an in-conversation event between both artists took place as well as trips out to the island inside Adam Chodzko's Ghost canoe. **Outcomes:** 1 discussion event, 15 artist-led kayak rides.

“Nowhereisland was an inspirational project. As soon as we heard about it, we jumped at the chance to be involved. It was one of the few Cultural Olympiad projects to provide a solid platform for people to discuss and share international ideas and gain a greater awareness of intercultural issues. Nowhereisland was not just an inspiring concept, but also a real project with physical outcomes for people to engage with.

It fitted well with Red Cross values, such as humanitarianism, as well as those of the Olympic Truce, and allowed us to explore important aspects of Humanitarian Education such as migration and international law. Diverse groups we already work with, such as young refugees, young foreign national prisoners, mainstream primary and secondary schools and university students, really engaged with the concepts that NWI brought to the fore, and it was fantastic to be able to tell them that they could become active members of the project and influence the constitution of a new country!

In addition, we got to work with some new people and partnerships and this work will continue, especially knowing that the Nowhereisland website resources and films are always available. I'd like to personally thank Michael and the team for being so welcoming and ensuring that the project was inclusive and multi-faceted.”

Jamie Piriou,
Senior Service Manager, Humanitarian Action,
British Red Cross

Mevagissey

WILD Cornwall's involvement was through Mevagissey-based curator and youth worker, Claire English. Claire meets with several groups of young mums across Cornwall each week, one of which is in St Austell. She introduced the project to all the groups, using practical sessions up-cycling Nowhereisland bags and growing food on the allotment with the St Austell group who then served the food at the Mevagissey welcome event.

Outcomes: 18 sessions with young people plus visual responses and a contribution to the welcome event.

Eden Project, through Tim Smit and Hilary Garnham, were supportive from the beginning of the project. Tim was a 'Pioneer Citizen' and a Resident Thinker. In 2012 they became more involved as engagement partners. Eden engagement staff, known as Pollinators, spent several sessions talking with people in shops and cafés in Mevagissey and ran two Nowhereisland related sessions at Mevagissey Feast Week. Nowhereisland Resident Thinkers also featured in one of the Eden Biotik stage events in July 2012 and Eden helped fund and promote the citizen march in Mevagissey. The Embassy visited Eden for two days after Mevagissey, as the island continued on its journey.

Outcomes: 6 public sessions including 3 artist performances.

In Mevagissey, Michael also met with **Mevagissey Male Voice Choir** and had contact with **Mevagissey Primary School**.



The Embassy at Eden Project.

Newquay

Projectbase became involved in 2011, hosting one of the earliest events, a conversation between Alex and Tim Smit, and Sara Black continued her personal involvement after she left Projectbase. The focus for this activity was to involve several Newquay schools and also organise a Welcome Flotilla. The flotilla was organised with the Joe Way Paddle team and involved around 100 paddlers, surfers, kayakers and local boats. The focus for this activity became the logistics of the event itself, but this gave a great chance for many local people to find of connecting with the project and ensure they saw the island and visited The Embassy, becoming citizens.

Outcomes: 2 events involving 140 people as participants and audiences.

Trenance Academy was the lead local school involved through Projectbase. It held two events with two members of the expedition team and Resident Thinkers, Tim Cresswell and Kieron Kirkland and helped organise the local schools choir who were due to perform during Nowhereisland's visit. Unfortunately the choir event was cancelled by the school due to the weather.

Outcomes: 2 discussion sessions

Ilfracombe

Ilfracombe Arts College helped to co-ordinate Nowhereisland's Ilfracombe engagement programme and expand the project's reach across the local area. Student explorers Lydia Maloney and Charlie Logan co-led sessions within student year groups on their return and community co-ordinator at the school Peter Cooper ran many Nowhereisland sessions in local primary schools, often with Charlie or Lydia. Several students at the school became local ambassadors for the project helping to distribute publicity. The school also ran, for the first time, off-timetable sessions for the whole school to explore Nowhereisland issues and held a Nowhereisland Day when all students could share the outcomes.

Outcomes: 47 discussion and practical sessions including written and visual responses, 1 whole-school event.

"Nowhereisland gave me the opportunity to experience sights and events which otherwise I would never have had the chance to be exposed to. The project helped me, and the people of North Devon, to be able to look at even the most simple of things and see the meanings behind just the visuals. Whether they thought it was a waste of money or a fantastic project, people still seemed to be interested and wanted to know what it was about. For me, this is what Nowhereisland is about, getting people to see the reason beyond and how we are affecting our planet."

Charlie Logan

former student at Ilfracombe Arts College and Nowhereisland Student Explorer

Nowhereisland also worked with **Sea Ilfracombe** to help promote the island's visit during this festival and with **Landmark Theatre's** education staff who ran related events in the lead up to the island's arrival. There were also talk events with **North Devon Artists** and **Appledore Rowing Club**.

Outcomes: 2 events.

Bristol

Spike Associates and **Tertulia** helped to promote Nowhereisland to Bristol artists and writers and commissioned six writers to respond to aspects of Nowhereisland. These six new pieces of writing were performed and discussed at a public Tertulia session at Spike Island after the island's arrival on Friday 7 September.

Outcomes: Six written responses, 1 event.

British Red Cross were also involved in Bristol through the National Citizenship Scheme project. Students on this project studied Nowhereisland ahead of its arrival and developed 3 drop-in workshop sessions to be run with visitors at The Embassy on Saturday 8 September.

Outcomes: 8 sessions including a public workshop.

Room 13 Hareclive became first involved as Resident Thinkers but then also took part in the Citizen March to help welcome the island. **Bristol Diving School** artists were involved in the citizen march and children at **Ashton Gate Primary School** took part in placard making workshops in July 2012. Their placards were then taken on the whole of the island's journey, appearing at each of the citizen march events.

Outcomes: 5 sessions plus visual responses, a video and contributions to the welcome event.

Nowhereisland also worked with and ran sessions with **Bristol Speakers Corner**, **Digital Fish at Knowle West Media Centre** and sixth form students at **Ashton Park School**.

Outcomes: 1 event and 4 discussion sessions.

Which partnerships worked and why?

There was huge variation in the scale of involvement by different partners. Generally those partners who got involved at an early stage (Plymouth Arts Centre, Ilfracombe Arts College) were those that developed the most interesting outcomes and closest relationship to the project, but, in some cases, long-term partners did not achieve this (Transition Town Exmouth) and in others, last minute additions proved very fruitful (English Riviera Global Geopark).

Ilfracombe Arts College were involved from an early stage. They saw immediate connections to the project, but they also tried new ideas and for the first time the whole school ran off-timetable sessions and a whole day devoted to Nowhereisland. They put a lot of time into the partnership, but nearly everything they achieved was done without additional funding.

School resources

In addition to our partner schools, we continued to be contacted by schools in the region interested in using Nowhereisland in their teaching. Schools resources were made available from January 2011 on the website. The online resources were promoted via the ACE bridge organisation, RIO, and regional arts in schools networks such as depARTure and DAISI. Resources included video and text to kick start discussion in the classroom, examples of follow up projects and support for schools who want students to become citizens and contribute to the online constitution.

When we began developing the engagement programme for Nowhereisland we assumed few, if any, schools would be interested in getting involved in a project that took place mainly in summer holiday time. We did not promote Nowhereisland to schools in particular, other than a few in ports where Nowhereisland was due to stop, but many schools did get involved in some way, some from outside the region and internationally. From anecdotal feedback there were five factors involved in 'un-approached' schools getting involved:

1. An enthusiastic teacher, usually one who was already a citizen, wanted to involve their students,
2. A teacher who saw clear links between Nowhereisland issues of citizenship and ways in which they could easily develop Nowhereisland related projects in school,
3. A teacher who wanted to be part of a big, high profile project linked to the Olympics,
4. For schools in ports where Nowhereisland was due to stop teachers were motivated by the local significance of the project.
5. Schools outside the region often heard about Nowhereisland via the Mission Explore guerrilla geography website.

We do not know the exact number of schools who got involved without us actively approaching them, but do know of schools in London, Salisbury, Portsmouth, Jersey, USA and Australia where groups of students signed up as citizens as part of a classroom project. Once we found out about these schools we asked them if they wanted to get more involved in some way (e.g. Resident Thinker competition, video diaries) but none of these attempts proved successful. The schools that got the most fully involved were mostly those that we approached directly, were in Nowhereisland ports and were all schools with an existing culture of partnership working and community links.



Engagement

Who engaged with Nowhereisland and why?



Calculating the total number of those who saw Nowhereisland is impossible, but by using Audiences London guide to researching audiences at non-ticketed events, we have compiled the following analysis.

- An estimated 19,600 people saw the island off-shore
- An estimated 10,000 people visited the Embassy
- 10,953 people actively engaged in educational events and workshop sessions
- 23,003 people became citizens
- 144,034 people made unique visits to the website over one year
- An estimated 10 million people saw Nowhereisland on TV news programmes.

What did Nowhereisland mean to people?

It is clear that Nowhereisland provoked many personal connections for people. The creative responses made by others, as well as the stories told to Ambassadors are evidence of this.

A woman arrived at The Embassy to see the island in Bideford (an unscheduled stop, visited due to poor weather and urgent repairs). She wanted to see this rock called Nowhereisland because she collects rocks from all over the world. Each one is brought to her by a friend or family member who has been on holiday. She loves the stones and rocks and talked of how they symbolise a place that she has not been to. "I never visit these places and I never will" she says, "but I have the rocks, so I don't need to." When she found out she could get a piece of the island after it was broken up she was overjoyed. "It will sit in pride of place in my collection", she said.

How did people describe Nowhereisland?

The e-survey asked people to rank 12 words that might describe aspects of Nowhereisland. Some words were clearly popular ways of describing the project (thought-provoking, contemporary) others had a more widely spread ranking (ambitious, unusual)

Aggregating the results, the terms are ranked as follows:

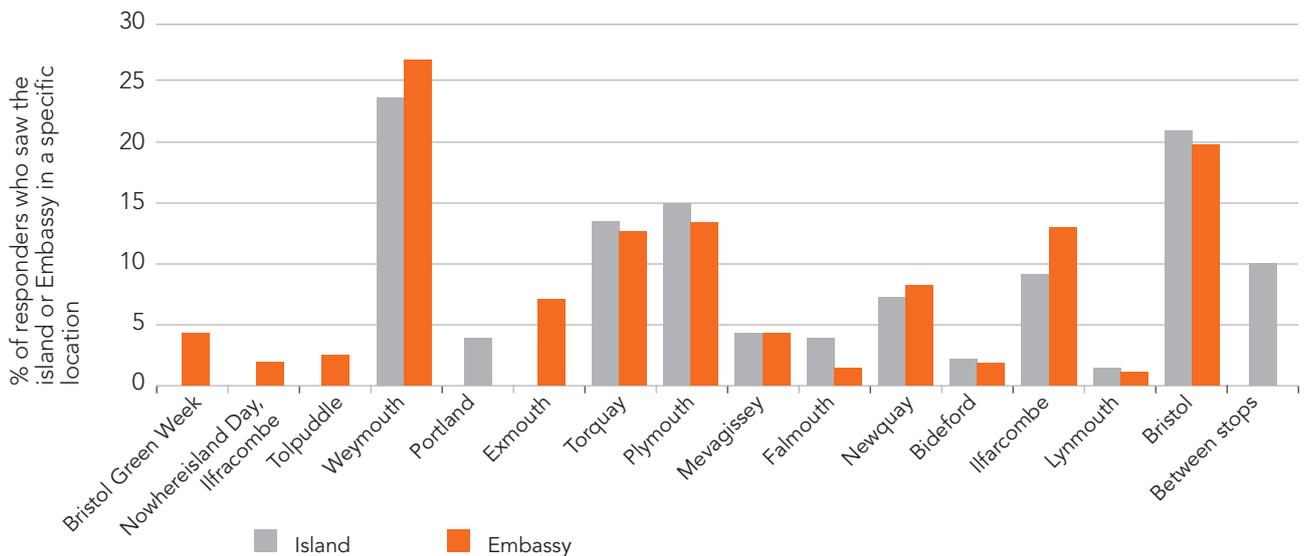
1. Thought-provoking	22% put this at number 1
2. Participatory	47% put this in the top 3
3. Contemporary	30% put this in the top 3, but 16.5% also thought it Not Applicable
4. Educational	
5. Engaging	
6. Ground-breaking	
7. Playful	
8. Unusual	
9. Popular	
10. Ambitious	
11. Political	13.5% thought this Not Applicable
12. Critical	16.7% thought this Not Applicable

The popularity of the term ‘thought provoking’ is backed up by the response from 71.7% online survey responders that Nowhereisland has provoked them to “think about ways in which I might be a more active citizen”.

The positive response to describing Nowhereisland as participatory is not surprising as so many people have been able to take part in it in some way and that responders are likely to be from those that have participated.

It is surprising that so many responders feel that the terms critical and political are not applicable at all, particularly when so many say they were prompted to think about citizenship. This may indicate that these terms are less clear in their meaning for many people.

Percentage of e-survey responders who saw the island and the Embassy in each location before and during the journey



Weymouth is far smaller than Bristol and Plymouth but was the most likely place for survey responders to see Nowhereisland. An on-site survey at The Embassy in Weymouth indicates 84% of Embassy visitors were from Weymouth, Portland and Dorchester (not as international or even UK-wide as might have been expected for the Olympic sailing events), so this large number of visitors could be explained by very active local people, making the most of Maritime Mix events. It could also be that some of the most active Nowhereisland citizens (and those most likely to respond to the survey) were from the Weymouth area.

Although the ports with the largest figures (Bristol, Plymouth, Weymouth, Ilfracombe) are the largest places and/or those with long-term Nowhereisland engagement and marketing programmes, Torquay shows almost as many visitors as Ilfracombe and Plymouth. Torquay came on board as a port late in the development of the project and there was only a small engagement programme here. It is possible that positive local media coverage in Weymouth and as the island arrived in Torquay boosted numbers here.

From the online survey, 35.5% of citizens responded to say they saw the Embassy and 36.4% of citizens saw the island. This is a surprising result as the island was less visible and could not always be at the place advertised due to poor weather. However, almost 10% of survey responders saw the island between ports and a similar percentage saw the island in unadvertised places such as Falmouth, St Ives and Bideford.

When promoting Nowhereisland in Bristol, Michael Prior asked if he could leave some leaflets in a Southville butcher's shop. The butcher looked at the flyers and remarked casually, "Nowhereisland, oh yes, I saw that in St Ives." The man had been on holiday in St. Ives and had seen this unusual siting off the coast and asked at his hotel, who knew all about it from the local news coverage over the previous months and the Nowhereisland newspapers: an interesting example of how, even in unannounced port stops, people seemed aware of the island and what it was.

Sample port

In Ilfracombe, a postcode survey of citizens who signed up showed that 42% of visitors came from Ilfracombe and a total of 62% from within Devon. An additional 8% came from elsewhere in the South West. 30% of people came from outside the region, including 4% from London. It is assumed that most of the visitors from outside Devon are visiting Ilfracombe anyway, but an on site survey of 102 visitors suggests that throughout the whole journey 63% of visitors had made a specific trip that day to see Nowhereisland, even if they were staying in the area for a number of reasons.

In Ilfracombe there were two encounters with people from outside the region coming to the town specifically to see Nowhereisland. David and Ann from Milton Keynes had timed their Devon holiday to coincide with the Ilfracombe dates and were hoping to see the island again in Bristol on their way home. They had brought their certificates along (David actually brought a copy of his as he didn't want to get his original dirty!). In fact they came at a time when the island had moved on due to poor weather, but were not disappointed at all. David was a meteorologist and explored the Embassy in great detail, making many personal connections with the contents and stories.

Michael met another couple by chance when flyering in local cafes the day before the island arrived. They saw the flyers and told him they had come from London for the weekend to see the island and had been following the project online for many months.



Engagement

Becoming a citizen

By proposing that citizenship lay at the heart of Nowhereisland, the artist understood that the artwork could offer itself up as a proposition with profound social, political and economic implications within the context of London 2012. The process of dreaming of how to found a new nation began in each of the host coastal ports, towns and cities some eighteen months prior to the island's arrival and continued through the consensus decision-making of the Arctic expedition to the consideration of how the island should be hosted through its mobile Embassy. But participation in this project extended beyond the on-the-ground partnership working which would have characterised any public art project of this nature.

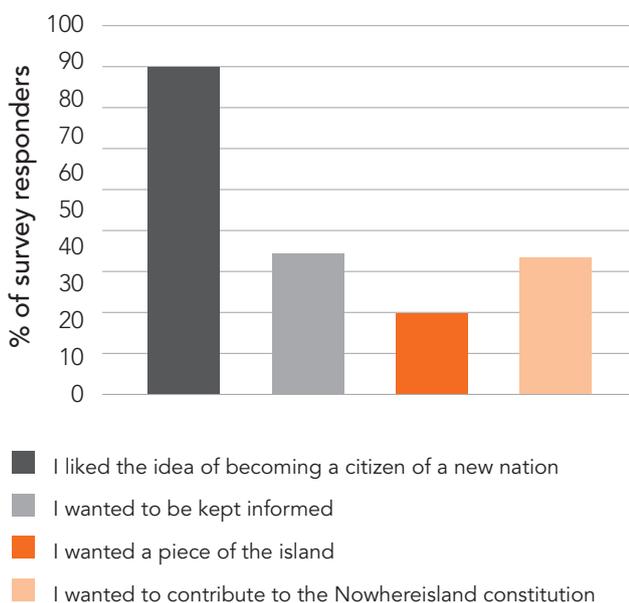
Nowhereisland gathered around it a constituency of thousands of people across the world that contributed to the artwork as active citizens. Whilst historically this form of public engagement might have been considered part of a project's outreach or curated events programme, Nowhereisland self-consciously foregrounded the growing audience (or citizenship) participation as fundamental to the way in which the work unfolded even before the island's arrival off the south west coast. Nowhereisland was not simply an island sculpture on the move – but to see it, to really see the work as a whole, you had to engage with the propositions, exchanges,

disagreements, desires and demands of the Nowhereisland citizens. Each one contributed to a collective answer to the work's proposition that "If we were to found a new nation, where would we begin?"

Why did people become citizens?

When asked why people signed up as citizens the overwhelming response was that people liked the idea of becoming a citizen of a new nation (89.4%) but many also joined up to contribute to the constitution (32.8%), suggesting the main factors for people becoming citizens were to join in and contribute.

Those who added comments to the survey emphasised this motivation ("I want to feel part of something", "An easy way to be part of something big that I won't get to see"), as well as the originality of the project ("I love the whole quirky concept", "A sense of whimsy"). Some had also joined as a result of taking part in events and projects ("We paddled alongside the Island at Newquay in a large flotilla and I wanted to join the community to mark the occasion as well as join a new nation!!", "We are studying it at school").



Who were the citizens of Nowhereisland?

Spread of citizens across the world



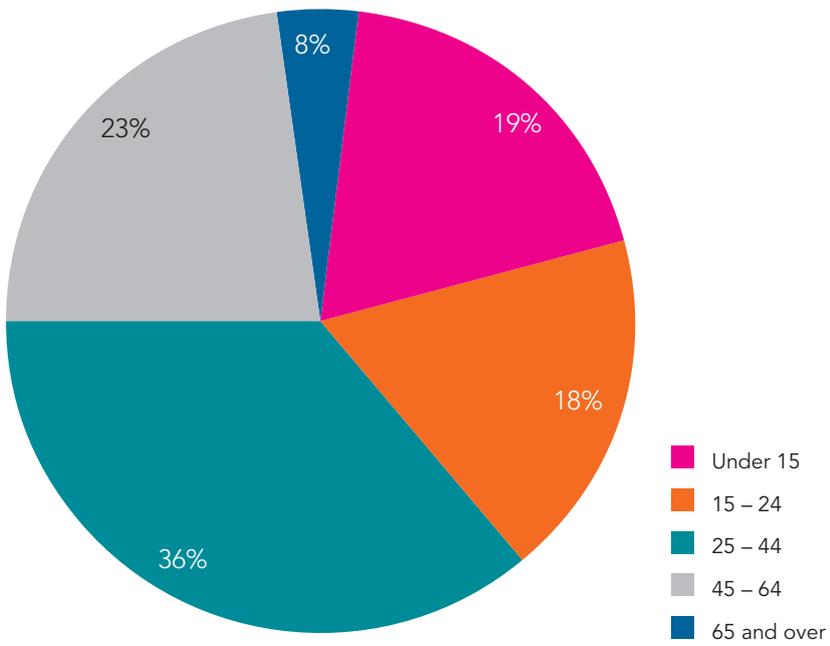
Spread of citizens in the UK



Spread of citizens in South West England



Age range of Nowhereisland citizens



Engagement

How did people take part in Nowhereisland?

The forms of active participation in this project, beyond viewing the island were highly varied, with some supported by the Nowhereisland team and others arriving unsolicited at The Embassy, via Facebook or in the post. The common feature of so many of these different ways of taking part was that people wanted to make their own personal connections and wanted to respond in their own ways.

The Embassy

The Embassy, a mobile museum of objects and information, designed by the artist and staffed by a team of Ambassadors and other staff became the focus for most people who saw Nowhereisland in port and was also used as the focus of three 'warm-up' events before the island journey at Bristol Green Week, Ilfracombe Arts College and Tolpuddle Martyrs Festival.

Always in sight of the island, the Embassy took on the conventional role of representing the visiting nation (Nowhereisland) to its host nation (the UK) during the Cultural Olympiad. It was the place at which citizenship could be conferred, ceremonial duties undertaken and it carried with it the stories of its origins and will be revised by the artist to carry many of the stories it accrued on the journey.

Approximately 8,500 people signed up as citizens at the Embassy, about 70% of the total who signed up during the journey period and 28% of the overall citizen total. Observations of Embassy visitor numbers and behaviour indicated that a usual period of time spent at The Embassy was 12 minutes, but many people spent 30 minutes or more exploring the Embassy and talking with Embassy staff.

Anecdotal evidence from the Embassy staff indicates that people re-visited The Embassy, coming back the same day, or next day and bringing friends or family with them. A visitor survey of 102 people in different ports during the journey showed that 94% of visitors agreed or strongly agreed that the Embassy was of high quality and 100% agreed that the Embassy staff provided a very good or excellent experience.

The Embassy had always been an integral part of the Nowhereisland project and talking with the three Ambassadors and two support staff became the main way in which people could take part in in-depth discussion about Nowhereisland. The Embassy became a hub of discussion whenever it was open but visitor observations indicated the importance of the integrated role of three elements in generating discussion: sight of the island, engagement with the Embassy and listening and talking with the Ambassadors.

"Our conversations at the Embassy often began with questions about the 'truth' of the island. As soon as we described that you could come to the work from a spectrum of positions – from a practical explanation of the mechanics of towing a floating island to the mystical tale of the whale pulling the island as told in the Nowhereisland Creation Myth – responses opened up, conversations visibly relaxed. Visitors understood that the work emerged from the real world, but that a suspension of disbelief would often result in a richer experience."

Kim Tilbrook, Jenny Rintoul and Sarah Jenkins,
The Nowhereisland Ambassadors.

The Nowhereisland Embassy arrives in Mevagissey



Engagement Events

The events listed here are those open to the public. Many were organised by, or in collaboration with, partners but this list does not include closed, non-public sessions.

2011

			Attendance
5 May	Nowhereisland talk with Alex Hartley	Plymouth Arts Centre	40
21 May	Tim Smit and Alex Hartley in conversation	The Poly, Falmouth	30
4 May	Open Studios	Spike Island Studios	400
18 Dec	Event for International Migrants' Day	Speakers' Corner, College Green, Bristol	15

2012

8 Feb	North Devon Artists' talk with Alex Hartley	Broomhill Art Hotel	35
23 Mar	Alex Hartley and Tim Cresswell in conversation	ICA, London	85
5, 6 May	Open Studios	Spike Island	150
23 May	Alex Hartley and Simon Boxall in conversation	Bloomberg offices, London	80
26 May, 3 Jun	Mevagissey Feast Week events	Mevagissey	120
28, 29 May	Public workshops at Exmouth Arts Festival	Exmouth	25
9, 10 June	Embassy warm-up test in Bristol	Big Green Week, Bristol	200
16 June	Tied Islands	Walled Garden, Chiswell, Portland	30
6 July	Biotik Session	Eden Project	100
13 July	Embassy warm up event	Ilfracombe Arts College	600
14, 15 July	Embassy warm up event	Tolpuddle Martyrs Festival	200
25 July	Welcome event and citizen march	Weymouth	300
27 July	All The Bells	Weymouth	40
29 July	Quangle Wangle Choir	Weymouth	45
5, 6 August	Geo Collective 'Rock Songs' event	Torquay	150
9 August	Welcome event	Jennycliff, Plymouth	300
9, 10, 11 August	Nowhereisland Radio Community Fun Days	Plymouth	300
13 August	Citizen march workshops and welcome event	Mevagissey	160
23 August	Welcome flotilla	Newquay	100
1 September	Citizen march workshop and welcome event	Ilfracombe	150
7 September	Citizen march and welcome event	Cumberland Basin, Bristol	120
7 September	Tertulia reading and discussion	Spike Island, Bristol	32
8 September	Last Days of Nowhereisland Film programme and performances	ss Great Britian and Create Centre	59
9 September	Nowhereisland farewell	Cumberland Basin, Bristol	100

In addition, Claire Doherty gave lectures on Nowhereisland at the following events: Arts Marketing Association Annual Conference (July 2012); 'From Spectatorship to Engagement: a new kind of conversation' national theatre network at Royal Society of Arts (April 2012); a keynote speech 'What next for culture in Portsmouth?' (July 2012), Kunstfag, Oslo (Sept 2012); 'Art in Public Space international conference in Gdansk (November

2012) and another keynote at the National Swedish Exhibition Agency conference in Visby Sweden (forthcoming Dec 2012).

How did these events come about?

As a result of the durational approach to building interest in Nowhereisland over time, through events and discussion, large numbers of people not only knew about the project but had also felt involved with it. Welcome events were an important focus for this activity and offered a showcase for many of the outcomes, but was only one of many opportunities over many months for people to engage with ideas and issues associated with Nowhereisland.

Nowhereisland created a buzz, before and during its visits. As well as individual organisations getting involved and coming together to discuss and prepare for Nowhereisland's arrival in their local port, there were many moments when otherwise unconnected groups and individuals came together because of Nowhereisland. This was most clearly demonstrated during citizen marches and welcome events in Weymouth, Mevagissey, Ilfracombe and Bristol.

Citizen marches

Each citizen march followed a similar structure. People were invited to attend a placard making workshop, or, in Bristol, bring their own placards. The placards were based on proposals from the Nowhereisland constitution and in each case placards made in other locations were brought along to be part of the mix as well. Following the workshop, marches paraded, led by local musicians and key spokespeople to The Embassy and the island. Welcome events then followed, combining announcements from an Ambassador, more music, sharing food or picnics and a chance to explore The Embassy and see the island on its first day in port.

Often, the citizen marches attracted people who had been keen local followers of the project and the welcome events were an opportunity to share some of the outcomes from Nowhereisland-related thinking and engagement that had been going on locally. WILD Young Parents Group, St. Austell played a major role in the Mevagissey welcome event. The young women harvested their allotment produce and made food for anyone coming along to the event. This was a chance for them to have a more visible role within a major local event,

attracting local people and visitors. They were particularly pleased to meet broadcaster and food campaigner Hugh Fearnley-Whittingstall who sampled their food and to meet the local MP, Stephen Gilbert, who they had not heard of before and who talked to them about Nowhereisland and local issues affecting young parents.

Sample port

When Nowhereisland arrived in Plymouth a welcome day of events at The Embassy, as well as other community settings in the city, marked the occasion. Football matches, a radio station and newly written stories and songs contributed to the feeling of occasion as the small island arrived. Importantly, this day was the culmination of almost a year's work and discussion.

The starting point for all conversations in Plymouth was the arts centre - an organisation that not only understood the artistic ambitions of Nowhereisland but is also linked to many local community groups.

Michael Prior first approached Paula Orrell, then at Plymouth Arts Centre in March 2011. PAC immediately offered support and wanted to begin their involvement by hosting a presentation by Alex about the project and an opportunity for people to think about how they might be involved. This event was held in June 2011 and as a result Take A Part and YPAC confirmed their involvement. Michael was already in conversation with the British Red Cross and their Plymouth office expressed interest in being part of the project. Via Take A Part, High View Primary School in Efford became aware of the project and in October 2011 asked if they could be involved and later on Plymouth Music Zone became involved via the Red Cross.



Alex Hartley in conversation with artist Adam Chodzko and Claire Doherty

Although participants were interested in when Nowhereisland would arrive in Plymouth, everyone was more interested in engaging with ideas and developing outcomes in the lead up to the arrival. High View Primary School made an animation about Nowhereisland that could be used by other schools to introduce the project to children and the whole school became citizens. This was also screened on Big Screens across the region throughout July.

YPAC began researching and writing Nowhereisland myths and stories and the British Red Cross worked with PMZ and a group of young people to write and perform a Nowhereisland song. Take A Part proposed a Nowhereisland community radio station. This would be broadcast in the four days of the island's planned visit, but programme ideas, community involvement and recordings would happen during the several months in the lead up to this period. All these ideas were generated by the groups themselves and nearly all the funding and in kind support came from their existing budgets and resources.



Still from High View Primary school animation

The Last Days of Nowhereisland

The final weekend of Nowhereisland (7–9 September) was targeted at a broad arts audience, using the opportunity to expand the consideration of Nowhereisland as an artwork through presentations, discussion, a film programme and celebratory events, and the chance to involve a range of Bristol arts organisations, iconic venues and artists.

The full programme including the following:

FRIDAY 7TH SEPTEMBER

- Citizen March throughout the city including Bristol artists - Marie Toseland, Helena Haimes, Claire Thornton, Motorcade Flashparade and Bristol Diving School and led by the Ambling Band and joined by Deputy Leader, Jon Rogers
- Performance by the Bristol Ensemble conducted by 'Maestro' mathematician, and Nowhereisland Resident Thinker, Marcus du Sautoy
- Performance of propositions from the Nowhereisland constitution by Bristol Speakers' Corner
- Tertulia: Five Writers Respond To Nowhereisland at Associates Space, Spike Island Five writers, artists and researchers offer personal responses to Nowhereisland in a salon-style discussion event exploring connections between habitation and wilderness, belonging and isolation.

SATURDAY 8TH SEPTEMBER

A day of performances, talks and debate at ss Great Britain

Featuring: Philip Hoare, writer; Richard Noble, scholar and editor of 'Documents of Contemporary Art: Utopia'; Tim Etchells, artist and Director of Forced Entertainment; Salena Godden, poet and performer; Carl Gardner, constitutional lawyer and award-winning legal blogger; Alex Hartley, Nowhereisland artist; Tim Cresswell, Professor of Human Geography at Royal Holloway, University of London and Claire Doherty, Director, Situations, producers of Nowhereisland; 'Should it stay or should it go?' debate between journalist, Laurie Penny and artist Keith Wilson – moderated by Kieron Kirkland – Independent researcher and moonlighting magician.

- The day also included exclusive screenings of Amar Kanwar, *A Season Outside* (from the Bristol Museum and Art Gallery's collection) and Francis Alÿs, *When Faith Moves Mountains* (making of).

SUNDAY 9 SEPTEMBER

Farewell

The island left to a final farewell accompanied by Bristol trumpeter. Crowds turned out to witness the final farewell and as the Embassy closed at 3pm, visitors were still keen to carry on exploring the mobile museum.

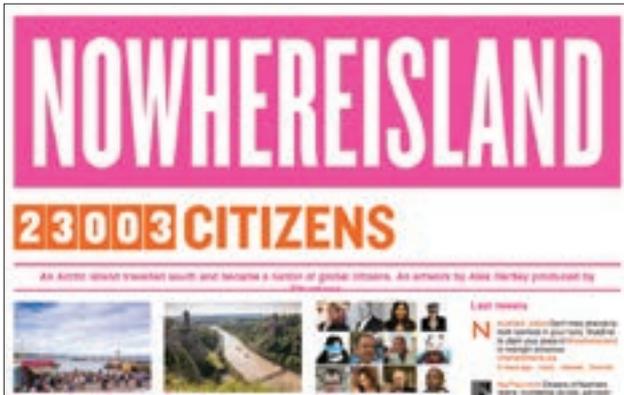
An artist's film programme was curated by Claire Doherty and produced by Beth Alden and ran throughout the weekend at the Create Centre, including the following films:

Andrea Zittel *Sufficient Self* 2004
 Charles and Ray Eames *Powers of Ten* 1968
 Milan Knížák *Ginger Island Project* 1972
 Robert Smithson *Sheds & Floating Island to Travel Around Manhattan Island* 2005
 Gordon Matta-Clark
Reality Properties: Fake Estates 1973–4
 Ben Rivers *Slow Action* 2010
 Rosa Barba *Outwardly From Earth's Centre* 2007
 William Hall *The Towers* 1957

Nowhereisland leaves Bristol passing under Clifton Suspension Bridge



Engagement Digital programme



Website

At the outset, we resolved to test out a range of digital media through which to encourage participation with Nowhereisland. This centered on a dedicated website launched in July 2011. Updating the website during the journey, producing the Resident Thinker programme for 52 weeks, editing images and films and posting these online, producing online schools resources and designing and managing the online constitution was a very large amount of work for the small Nowhereisland team and we had to up-skill very quickly.

A dedicated website was designed with Wolfram Wiedner using the visual identity developed by Fraser Muggeridge. (see under Communications for more information on design). The Nowhereisland website provided many ways of finding out practical information and background to the project as well as ways for Nowhereisland citizens to take part, ask questions and express opinions.

The website and social media aspects of Nowhereisland were very important to the successes of the project. Together they enabled:

- An easy process to become a citizen
- The possibility for remote engagement – particularly internationally and consequently a feeling for all citizens of being part of an international project
- Ways of taking part and engaging with the project even if you couldn't see the island
- Easy dissemination of information and updates by us and by others, including partners or active citizens with responses, opinions and ideas related to Nowhereisland



- A rich, diverse and in-depth resource to demonstrate the integrity and complexity of the artist's ideas.

Website key statistics

Nowhereisland website traffic during project life span (1 – 18 September 2012)

- 144,034 site visits
- 439,302 page views
- 23,003 citizen sign-ups up until cut-off at midnight on 9th September
- An average of three pages were viewed per visit
- Engagement was on average 4-minutes per visit

Live period (17 June – 18 September 2012)

- Citizen sign-ups rose from 8,000 to 23,003
- This period accounted for 79.6% of all Nowhereisland.org visits (80,173)
- And 64% of all page views (268,104)
- Pages viewed increased during this period to an average of 3.4 pages per visit
- Whilst engagement time remained at an average of four minutes per visit

Top ten most visited pages

1. Home
2. About
3. Citizen Signup
4. Journey
5. Citizenship
6. Constitution
7. Resident-thinkers
8. South West pages
9. Piece of island
10. Last Days of Nowhereisland

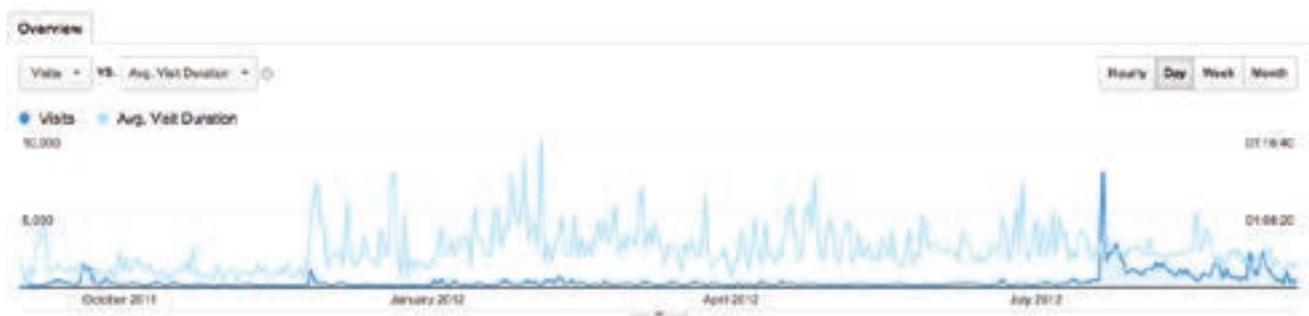
Top ten referrals

(links from other websites/social media)

1. Facebook
2. Twitter
3. bbc.co.uk website
4. Mobile Facebook
5. Guardian website
6. Yahoo mail
7. Situations website
8. Arts Council website
9. Alex Hartley website
10. Keri Smith website

Interestingly, the online Embassy does not feature in the top ten most visited aspects of the website. These resources clearly operated for a smaller group of website users such as schools and we know did encourage new, unapproached partners to get involved. However, we have learnt that we might have done more to promote these resources during the live period.

Web traffic from October 2011 to September 2012



The graph illustration shows us two things:

Nowhereisland website visits across the project duration (dark blue); engagement with the website; visit time (light blue). Interest around key media moments e.g. the BBC online gallery (July 2012), or, The Daily Telegraph online feature (Sept 2012), converted into increased website visits and also increased engagement with the website content (visit time increased). The graph also clearly shows an increased level of traffic was sustained during the island's tour (July 2012 – Sept 2012), when compared to pre-tour activity (pre-July 2012). When comparing activity 'spikes' across different media moments we can begin to draw conclusions about what media activity created 'true value' for the project if true value is measured in terms of both visits numbers and engagement time.

Visits and engagement surrounding the 2011 announcements, which included nationwide news (print, TV and broadcast) coverage, but primarily hyperbole and criticism, is significantly lower compared to July 2012 when we partnered with the BBC online to reveal the 'first glimpse' pictures and received a positive news review in an arts sympathetic broadsheet; The Guardian. In terms of true value this disproves the adage "All press is good press".

Not surprisingly, 88% of online survey responders said they had visited the website during the island journey period, the most active period of the project and the time when most people would need information. Nearly everyone said they had visited the website more than once with 55% visiting up to 6 times and 14% more than 10 times.

The most frequently visited sections on the website were Journey and Resident Thinkers. The least visited sections were the more specialist area of schools resources (20% said they had visited this section, 32% of these more than once) and the logbook which was only at its most active during the 2011 expedition, not later on when most people used the website. The Citizenship, Constitution and Get Involved section were all also popular with 60-70% of survey responders saying they visited these sections up to 6 times or more. This information indicates that website users were interested in both the practical information about the journey, as well as the opinions, issues and ideas associated with the project.

The design of the website received lots of positive feedback ("eye-catching", "striking") as well as the content, especially the frequent updates. Some survey repliers were put off by the feeling of too much information but 87.8% said the website helped them follow the island journey and many said it had helped them actively participate (72.9%) and think about Nowhereisland as an artwork (84.1%). 83.6% said they will visit the website again to explore information and resources.



Do you think there could be a reunion in the future when we bring our pieces of rock back together and meet our fellow citizens. Have loved being part of this!

Charlotte Connor

A intriguing sight off Jennycliff today from a distance if i didn't know the coastline could have sworn there was an extra island

Robert Searle, Plymouth

Saw this land reassuringly rocky and real out off Jennycliff, would like to see it in the Thames near the Houses of Parliament or hovering over Heathrow, reminding people of the subjectivity of 'statehood'.

Rosemary Babichev, Holsworthy, Devon

Thanks for existing. Your life was short but oh so imaginative!

Sherry Bogartz Frumkin, Santa Monica, USA

Rupert Momo and I are now citizen of Nowhereisland. We want to send some soil to grow stuff: catnip was suggested among other things.. We think the island shouldn't be dismantled but actually made bigger each time a new citizenship is acquired. Then all things grown on the island(flowers, veg, etc..) could be offered to everyone going through a crisis.

My lad is having sailing lessons in Weymouth Bay that day. If he lands on it, can he claim it?

Chris Davies

Three of us citizens are packing our bags and tent today and on our way to greet the island tomorrow. Very excited.

Liz Ostrowski

Nowhereisland arrives on my birthday! One heck of a birthday present if you ask me.

Keithen Orson



Resident Thinker Home Page

Unique visits	33,829
Av. Engagement	00:03:32

Top 5 Resident Thinker articles:

1. Kerri Smith
2. Yoko Ono
3. Manick Govinda
4. Giles Fraser
5. Salena Godden

Resident Thinkers

From the moment we set sail to the Arctic in September 2011 until the final weekend of the Cultural Olympiad in September 2012, Nowhereisland hosted 52 'resident thinkers' (see appendix). Ranging from internationally-renowned academics, to politicians, activists, musicians, poets and broadcasters, these thinkers were tasked with contributing to a cumulative series of 'Letters to Nowhereisland' published on a weekly basis on the Nowhereisland website. An online commenting system allowed for immediate responses and live chats. As the programme unfolded, a different facet of the work emerged in direct response to contemporary events.

As the Occupy movement snowballed around the globe from the first demonstration in Zuccotti Park, New York, activists Tamsin Omond, Director of Climate Rush and Filipino campaigner, Red Constantino, urged Nowhereisland citizens to consider the urgency of taking a stand. On International Migrants Day, exiled Zimbabwean journalist, Forward Maisokwadzo, spoke of the gift of sanctuary. As the UK's Home Secretary Theresa May took to the dispatch box on the UK's immigration policy, Manick Govinda has pledged to Nowhereisland citizens: 'Was it possible to predict the revolutionary impact that Apple Computer guru Steve Jobs would have had on communications technology, the biological son of a Syrian immigrant to the USA? Or the intellectual and political brilliance of CLR James who emigrated from Trinidad to England in 1932? There should be no such thing as undesirable migrants.'

The diversity of fields from which thinkers were invited has also allowed for the project to extend out across non-arts networks from Canadian illustrator Keri Smith, author of *An Explorers' Guide to the World*, to mathematician Marcus de Sautoy. But beyond the marketing potential of this unfolding programme, Nowhereisland represented an experimental place – as suggested by Thomas Frey and conceived of by Alex Hartley – in which our values and principles are tested and challenged and no more so than through the online Nowhereisland constitution.

The constitution



Following the Declaration of Nowhereisland as a new nation on 20 September 2011, Hartley and the expedition team proposed that the Nowhereisland constitution should be written by its citizens as a cumulative, on-going process – a constitution for the digital age.

Barrister and legal blogger, Carl Gardner, advised: “I’m very aware that constitutions are dull things. If we tried to agree a long document establishing rules and procedures for everything in life, we’d soon be tempted to resign our citizenship. I know; I worked on the failed European constitution, and I think we should try a new way. This is Nowhereisland: we do things differently here.”

We developed an online tool by which propositions of 120 characters (a Twitter-friendly length) could be proposed for the constitution and in turn, could be liked or disliked by citizens. This continuous ranking facility allowed for all propositions to be included in the constitution, but for those which were unacceptable to sink to the bottom, albeit until they became relevant once again in the future. Gardner continues:

“The Nowhereisland constitution is not finished and not ready, but always in, like Nowhereisland itself, a state of becoming... It will always be speaking – but

listening is a part of our drafting work, too. What a principle means to you today is no less important that what your daughter thinks of it tomorrow – and no more. All will have “the right to be heard” and, because new propositions will be made and responses will shift, our constitution is “subject to change”. Not fixed, not final and not what’s gone before.”

A total of 2,672 propositions were made online.

The top five propositions were:

1. Every Nowherian has the Right to be Silent.
2. Every Nowherian has the right to be heard.
3. ein Moment auf einem Stuhl gesessen, heißt, das Leben in Gefahr gebracht haben.
4. Every Nowherian has the right to imagine a different future.
5. We will eat together often.
6. Every child will be read to each night
7. Wherever we may consider building a wall, fence or barrier we should instead place a table.

A poster of a selected 150 propositions authored by artist and Nowhereisland intern, Amy Spiers, was made available in September 2012 online.

Twitter, Tumblr and Facebook and other social media tools are key communications tools for arts participation – but in Nowhereisland we saw the emergence of a new form of participation via social media, which moved beyond self-promotion and feedback. Whilst Nowhereisland proposed that its audience, citizens and participants look at the world anew, it counterbalanced the anxiety of doing just that by working through a process of familiarisation. We created reasons for people to become involved with the project through non-art interests, through the opportunity to make oneself heard or to directly benefit the local community, which have considerably broken down the obstacles to participation in contemporary art. See under **Communications**.

Social media statistics

Tumblr 'Spot The Island' blog	150 posts
Twitter followers:	2,620
Facebook page likes:	3,705

A successful e-mail and social media strategy; our analytics tell us that Facebook and Twitter were the primary referral sites for people accessing the Nowhereisland website. The findings also show that Yahoo mail generated a high number of referrals (sixth overall), indicating a successful e-mail campaign; we saw on average a 36% open rate, a 23% click-through rate and trace unsubscribes.



@Tweet_Bus

Geography Teachers dream.... Just became the 20015th citizen of the new nation

@newquayjames

I'm a citizen yay best thing ever :-)

@ArtyElk

def going to be doing some lessons around it with the year7's. love the idea of making a constitution, flags etc.

@MarkCrysell

Orlanda talking about homework, friends and stuff. Stopped and randomly said "I am a citizen of NowhereIsland, you know."

@Sayraphim

a proud citizen in Merseyside

@LandmarkTrust at Lundy Island

We saw it approaching in rough seas on Friday morning. Lots of binoculars trailed on it from the Tavern!

@oxfamsouthwest

Welcome to Bristol @nowhere_island!

@thisisyoke

Lunch at @nowhere_island. It's beautiful, thought provoking, inspiring, uplifting, issues climate change, immigration, sanctuary, place...

@PaulHulbert

So many great ideas for the island's constitution, with soapbox presentation of 150 chosen ones. #LoveBristol

@keithramsey

have received my very own piece of Nowhere Island. Felt very emotional. Thank you for sharing our Island #TreasuredKeepsake.

@Hartley1987

our newly adopted (and soon to be nonexistent) homeland will live on in our hearts. Yours, a citizen.

Creative responses



There were many examples of people making Nowhereisland-related products or artworks in response to the project.

One day at The Embassy in Newquay a man arrived with six bottles of Nowhereisland Cider and requested that he might become the official supplier of cider to the new nation.

A ukulele duo, Til There Was Uke, based in Weymouth, posted a You Tube video of a song they had written 'for the island'.

A designer in Colchester, Jovan Djordjevic, designed and printed a set of Nowhereisland stamps.

A hobby-scientist in North Devon proposed to Alex that a small piece of island was sent into space which was achieved on 6 November 2012.

In all cases, these were activities that people were involved in already and each of them found a way of making a connection to the project. This strength of the Nowhereisland concept and people's wish to be part of it continued into group and partner responses.

A tutor from the Weymouth College National Citizenship Scheme came to us wanting to run some sessions at The Embassy as part of their research into citizenship. He liked the "alternative way of addressing citizenship" that Nowhereisland presented and "not just visiting the local fire station" which was his impression of what other citizenship projects were doing for research. These took place over two days in Weymouth.



Also in Weymouth, St Andrew's Primary School held a Nowhereisland Week and every child took part in discussions and projects. They had looked at the website, used the schools resources and developed their own ideas. Both the National Citizenship Scheme and St Andrew's Primary School went on to play a major role within the Weymouth welcome event.

Why did the constitution work and the Resident Thinker competition did not?

This makes an interesting comparison with two other requests for citizens to contribute. We announced a Resident Thinker competition in May 2012, for citizens to submit their video, text or audio piece to be included. The aim was to select up to five winners, but we received only 10 entries and selected only 2 to be included in the programme. We also announced a Video Diary programme for citizens to submit short unedited videos of their experiences of the island journey, which we would edit into one film. We aimed to receive 20 minimum but had just 10 enquiries and only 1 submission.

It is worth considering this latter, low response rate with the otherwise very large and successful involvement of so many people in partnerships, citizenship, social media and the constitution. Perhaps people were resistant to specific requests for how they should get involved or the rewards were not seen as great enough for the amount of work involved?

Engagement

Conclusions and Recommendations

Such dedicated, cumulative engagement and online programmes require a rethinking of the 'time' of participation and therefore the resources allocated to managing, provoking, curating and responding to these forms of engagement. As an artwork unfolds over time through multiple conversations, the form becomes more familiar to participants, the terms of engagement less strange, but the personal investment becomes heightened. Hence we had to skill-up our organisation into using more informal methods of communication, particularly social media, and to invest in partnerships with other organisations on the ground who share the load of maintaining consistent one-to-one relationships. These strategies have been fundamental to our success. But perhaps most importantly, our story of how participation is occurring requires another look at the terms the arts uses to describe how social engagement works.

This kind of engagement requires the commitment of an informed and involved temporary constituency which gathered around Nowhereisland. Could Nowhereisland offer us the opportunity to move away from an abstracted idea of participation – as event-based and experienced collectively – towards something ongoing, experienced individually, sometimes discordantly, which is enacted by us as citizens? Such a durational approach works by encouraging subsidiary audiences to form, beyond the initial participants or hosts in this case, permitting others to receive the project anecdotally through the dispersion of the narrative of the project through viral and digital networks, through shared photos, tweets, constitutional propositions, citizenship certificates and, eventually, through the small pieces of rock as the island was dispersed amongst each of the citizens registered by 9 September 2012.

In this sense, time can contribute something to the artwork that is immeasurable, unquantifiable and unknowable from the outset – something very hard to communicate to funders and stakeholders at the proposal stage. Participation is not then a relation or social encounter with artistic production, but is a process necessary for art's production which occurs through public time not just in public space.

We would recommend the following for the development of engagement programmes such as this:

- Sufficient time and resources should be allocated for face-to-face meetings if possible with more than one key contact over a period of at least 18 months prior to 'live period' of a project;
- Where there is no synergy between the producer, artist and partner and conversations have not been fruitful, be brave enough to 'call it a day' and follow up new leads. Sticking with a particular partnership that isn't working only leads to disappointment for all;
- Be open to approaches from non-art organisations and individuals who are motivated to get involved and allow them to develop their projects alongside the core project;
- Be clear to establish media protocols with all partners to create consistent messaging across a project, and where possible have at least one conversation with third party participants rather than always through a partnership - this can help to iron over any miscommunication as the project progresses;
- Don't restrict self-organised communications campaigns if they will spread the word about the project beyond your own networks;
- Don't over-programme - one or two key events are enough to generate interest, but be careful to choreograph and schedule those in situ - often the specifics of the local context - how word spreads, what are the key times for traffic/visitors can make or break an event;
- Enlist your partners' help in marketing and documentation and share resources and news as you progress;
- Be clear about your financial position and capabilities to resource any additional activities from the beginning;
- Use digital tools and non-art participants to generate interest in the ideas of a project beyond the specifics of the artwork;
- For the best possible outcomes, involve your partners in the creative development of events and programmes. This rather than event organisation leads to greater engagement.

Communications



Communications

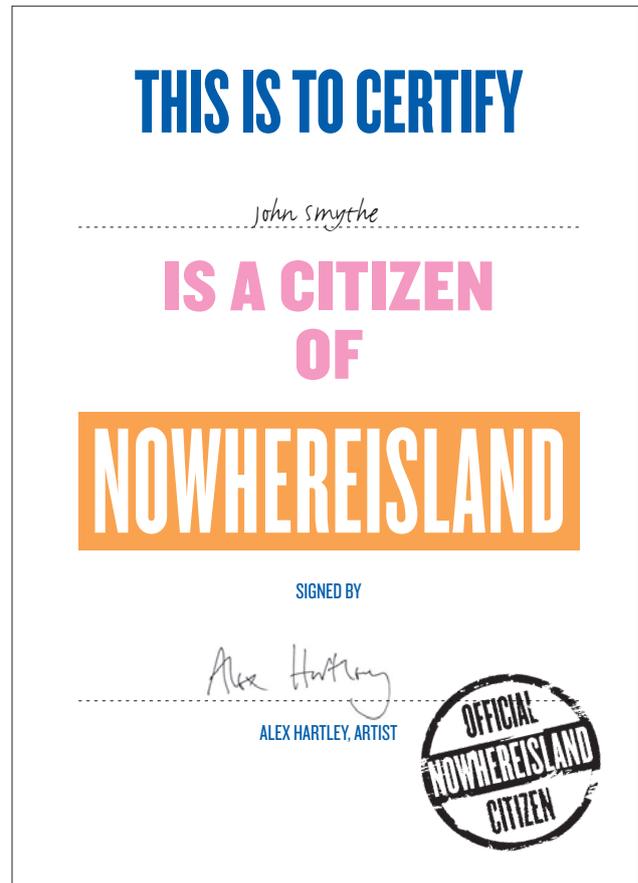
At Situations, we aim to reach and sustain the interest of those people who previously have had little opportunity or desire to engage with contemporary art and to draw regular arts attendees to places where they might not have expected to find world-class contemporary art. Situations does not discriminate between arts and non-arts audiences, but we do recognise that our projects and research will reach people in different ways for different reasons. We devise appropriate and pioneering ways of supporting that engagement through a variety of communications strategies tailored to each project, with particular attention to making information and the means of communication as accessible as possible.

For Nowhereisland, we worked with Creative Design team Fraser Muggerridge and Wolfram Wiedner to transform the original bid visual identity developed by Bullet in 2009 into a design which would engage audiences and participants across the South West region – heralding the arrival of the island – and online.

As the project progressed, the in-house design was taken over by Thirteen Design based in Bristol using Muggerridge's basic principles, whilst Wolfram Wiedner continued to work as web developer.

The two-phase communications campaign was managed by Situations in association with the following partners:

- Tandem Marketing on the Maritime Mix, Weymouth & Portland Cultural Olympiad, marketing campaign
- Sutton PR agency (for phase one)
- LOCOG through submissions on the Cultural Olympiad website;
- Vision 2012 national office – Artists taking the lead
- ACE SW regional office esp. Gillian Taylor



The strategy combined the following tactics:

- Targeted national arts, lifestyle, environment and news press campaigns
- Targeted regional news and lifestyle press and broadcast campaigns
- Targeted joint marketing with Tourist Boards & Cultural Olympiad portals: Maritime Mix, Vision 2012 and London 2012 Festival
- Ongoing social media campaign tailored to each facet of the project and the SW journey
- Staggered promotional regional flyer and poster campaign in each of the ports and harbours
- Art advertising campaign (Frieze and e-flux)
- Invite campaign for contemporary art sector
- Public events and previews - lectures, talks, public events and journal articles
- Distribution of information through NWI partnership networks

Communications

Phase One July – December 2011

Aims

- Build increased awareness of Nowhereisland and artist Alex Hartley, telling the story of its remarkable journey
- Foster engagements with Nowhereisland through the citizen campaign promoting a greater sense of ownership of Nowhereisland for potential local hosts and engagement with ideas of nationhood, migration, climate change and artistic endeavour
- Promote engagement and participation in the Nowhereisland website
- To establish the artistic integrity of Nowhereisland within the contemporary visual arts sector, helping to establish support from the project from key opinion-formers
- To increase impact and reach of the project to national and international audiences;
- To secure coverage in long-lead-in media for summer 2012 and to build relationships with journalists who may follow the project in Phase 2: summer 2012.

Summary of activity

- Working with Sutton PR, the Situations team issued clear media protocols and key messages to all stakeholders, and fully briefed all regional partners
- Issued three press releases via Sutton PR (national arts media release, regional and national news releases)
- Circulated a Q&A document which specifically answered financial questions and included full details on the breadth and reach of the project
- Implemented an extensive social media campaign which used accessible and engaging language tied to specific engagement goals
- Produced 80,000 flyers about the project which had been specifically designed to emphasise engagement and participation
- Foregrounded the school students in all regional publicity with local radio interviews prior to departure and blog posts and videos in the first days of the voyage



Highlights of Media Coverage during Phase One

- Broadcast – BBC R4 Today Programme; BBC 6 O’Clock News, BBC News
- Channel (global), BBC R2 Chris Evans, LBC Radio
- UK National Media: The Observer New Review (double-page), The Sun, The Daily Telegraph, The Daily Mail online, The Guardian Environment Blog
- UK Consumer Media : Time Out (full page and trailed on the cover), AnOther, The Week
- Online
- Specialist Arts Media: Art Review (Jan / Feb issue); FAD, Art Lyst, Culture Critic, Artbook Online
- International Media: Radio Netherlands Worldwide (Earth Beat), Adelaide Review, NRK online (Norway), The Epoch Times Online

Communications

Phase Two

A national press and media campaign was an integral part of the Phase Two communications strategy to increase the profile of artist, Alex Hartley, and producers, Situations, but, primarily to establish Nowhereisland as a groundbreaking and internationally acclaimed public art project. In addition it was clear we needed to overcome previous difficulties in respect of negative press coverage and reporting.

Aims

- To encourage people to become a part of the Nowhereisland story as active hosts and participants prior to the island's arrival in each SW port
- To encourage people to experience and engage with Nowhereisland 'on the ground' during the SW journey
- Through visits to see Nowhereisland during its SW journey
- Through visits to the Nowhereisland Embassy during the SW journey
- To encourage active engagement with the concept of Nowhereisland online on an ongoing basis, and for those responses to become a part of the artwork itself
- To establish Nowhereisland as one of the most ground-breaking and internationally acclaimed public art projects of the Cultural Olympiad – reflecting the best of British public art practice.
- To represent the Arts Council's investment in Great Art for Everyone
- To increase Alex Hartley's profile within the arts media and broader arts sector
- To increase Situations' profile within the arts media and professional visual and public arts sector as a producer of outstanding art projects in the public realm
- To feed back and evaluate the communications programme and to share that knowledge with peer group of arts producers, organisations and stakeholders nationally

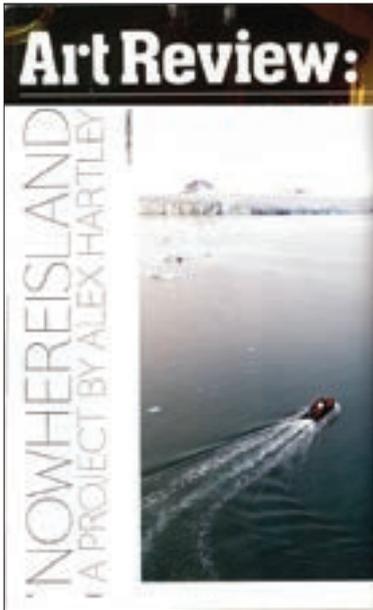
Key tactics we used to address these objectives were:

- Targeted national arts, lifestyle, environment and news press campaigns
- Targeted regional news press campaign
- Targeted joint marketing with Tourist Boards & Cultural Olympiad portals: Maritime Mix, Vision 2012 and London 2012 Festival
- Ongoing social media campaign tailored to each facet of the project and the SW journey
- Letters to all MPs and involvement, where possible, in events
- Staggered promotional regional print campaign
- Art advertising campaign
- Specific print campaign for contemporary art sector
- Public events and previews - lectures, talks, public events and journal articles
- Distribution of information through NWI partnership networks
- Regularly updated picture bank using Dropbox
- Access on request to all filmed rushes for video content.

Key press strategy

Our strategy was three-fold: high-impact, targeted press ahead of launch; national attention upon launch; critical, national review at the close of the project. We used a special VIP private preview event as the basis for pre-launch media access, in particular two major media outlets, the BBC Online and The Guardian, were invited and focused on for securing a coordinated, national mainstream media push ahead of the island's arrival.

Initial national media attention followed by a sustained regional media campaign was critical to maintaining local visitor interest, in particular a focus on regional arrival days and partnerships. Regular press statements, detailed operational notes, one-to-one communication with key planners, up-to-date information concerning the island and working closely with our regional partner's media offices wherever possible e.g. Maritime Mix in Weymouth, was all crucial to ensuring the success of maintaining positivity across an unusually long three-month programme.



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In addition to media activity a comprehensive marketing campaign was managed, which used a combination of outdoor media (flyers), CRM (via the Nowhereisland and Situations e-mail databases) and 3rd party advertising (eflux e-mailer and Frieze full-page ad).

We distributed:

3,500 Become a Citizen Cards
 5,000 generic flyers
 80,000 local flyers
 1,000 local posters
 2,000 invitations
 and 10,000 newspapers.

We also used Twitter, Facebook and encouraged engagement with the 'Spot the Island' blog – an open-access blog powered by Tumblr – soliciting user-generated photos, sounds, videos and stories. Our campaigning achieved widespread dispersion of high-impact online syndicated content i.e. pictures and video content. Across the period of the tour the media interest helped to trigger over 75,000 unique visits to our website, which totals over 50% of all recorded visits, and contributed towards an extraordinary 12-pages plus, recorded by Google Image Search, of content displaying only genuine Nowhereisland imagery.

Digital Marketing

Our primary method of communication was through a regular e-mail to signed-up Nowhereisland citizens, before and during the journey period:

- Total number of Citizen e-mail subscribers rose from 7,022 to 16,734 during the journey
- During the journey period a total of 8 Citizen targeted e-mailers were issued – on average: 35.9% opened the e-mail and 22.7% clicked at least one link. The most successful being e-mailer #7, "Island In Your Hand" (40% open rate, 41% click-through).

46% of e-survey responders had looked at the Nowhereisland Facebook page and 10% had contributed to it in some way. Figures are 23% and 3% for the equivalent for the @nowhere_island Twitter account. It is worth noting that at some periods of the journey daily #nowhereisland tweets by others were over 100, such as when the island was in Plymouth and Bristol. Slightly higher visitor

numbers to these places might account for some of this increase, but it might also indicate that in cities there are more people to create a buzz around a project, even if those same people are not visitors.

Key Achievements

- A successful VIP launch event that represented the artist, the producers and the Arts Council
- Securing an exclusive 'First Glimpse' picture gallery on BBC Online – the feature ran across BBC UK, England and In Pictures; the BBC reported the gallery as being their second most viewed item of the weekend and it was estimated to have achieved in excess of 450,000 views in one-day.
- Major critical news review in The Guardian 'in one-day'; presented as one of two key projects to emerge from the Cultural Olympiad - the feature was later included in the weekly Conservative Culture and Creative Industries Team e-mail sent on behalf of Ed Vaizey.
- Results from pre-launch media coverage; an increase of nearly 50% in citizen sign-ups, leaping from 8,000 citizens to 13,000 citizens in one weekend.
- Mentioned on BBC1's flagship prime-time magazine show, The One Show.
- Impact from our pre-launch activity secured additional coverage in major news outlets, including The Times, The Telegraph, The Sun, The Sunday Times and Metro.
- A Big Picture feature on The Guardian's website using the image of the island passing under the Clifton Suspension Bridge and linking to two articles previously published.
- By partnering up with other Cultural Olympiad events e.g. All The Bells, we achieved nationwide news coverage on the BBC and ITV and regional broadcast coverage on BBC (Spotlight and Points West) and ITV West Country.
- Sustained national interest; a major endorsement published by The Telegraph following a visit to the island's penultimate destination helped secured a number of lengthy broader pieces including, The Scotsman, The Toronto Star and India's 'Pune Mirror'. The article went on to be Editors 'Pick of the Day'.

- Major regional broadcast coverage surrounding launch and final Days - BBC TV features covering island's arrival (Spotlight, 26 Jul), and island's arrival to Bristol (Points West, 7 Sept) both included a live broadcasts from site, later to be repeated on evening news programmes.
- Unparalleled attention from the key regional media with a combination of print, online and broadcast coverage. Bristol is a particularly strong example, with pre-arrival features secured on BBC Points West and BBC Radio Bristol, a live OB on BBC Points West during arrival, plus additional features on Jack Fm, Breeze Fm and ITV West Country.
- Media covered endorsement by public figures, including Minister of the Environment, Lord Taylor, food writer and TV chef, Hugh Fearnley-Whittingstall, Stephen Gilbert MP and Jon Rogers, Deputy-Leader of Bristol City Council.
- Support in the Arts sector; Frieze gave us special mention via their Twitter account; online Arts video magazine, Crane TV premiered a documentary of the launch event, a number of smaller, features in specialist international trade titles were also secured with particular interest being fielded from the Far East – China, Hong Kong, Japan and Taiwan, and Aesthetica and This Is Tomorrow published post project galleries of the tour.
- Citizen sign-up generating more than 16.5k opted in subscribers to the Nowhereisland e-mail database.
- A successful e-mail and social media strategy; our analytics tell us that Facebook and Twitter were the primary referral sites for people accessing the Nowhereisland website. The findings also show that Yahoo mail generated a high number of referrals (sixth overall), indicating a successful e-mail campaign; we saw on average a 36% open rate, a 23% click-through rate and trace unsubscribes.
- Successful proliferation of Nowhereisland related images online; 12-pages plus recorded by Google Image Search of content displaying only genuine Nowhereisland imagery.
- Long-term critical interest in the project; the BBC 4 Arts programming team have shortlisted Nowhereisland to be featured in their new series of Timeshift in a programme that will seek to explore the values and ideals of communes and utopias.

Communications Conclusions and Recommendations

Our findings support a view that when presented with a cohesive and interesting narrative, use of the media is a substantially effective means of communication for promoting a contemporary art project, particularly with the provision of strong imagery and interpretation using a familiar language that is attractive to new audiences. However, in the view of Situations, all publicity is not good publicity and our findings from analysing website data gives credence to this notion. The initial attention the project received did little in the way of engagement and quality interest. The data from the Nowhereisland website traffic surrounding tabloid reports in September 2011 shows us a 'spike' in traffic, but there is a high 'bounce rate' on website visitors i.e. visitors entering the site and leaving within 1-minute. Whereas two 'quality' pre-launch features that ran later in the summer of 2012 (The BBC and The Guardian) that were discussed in the context of either the story of Nowhereisland as one island on a journey, or, in the context of other major Cultural Olympiad projects as reported by The Guardian, saw not only an increase in visitor numbers, but also in engagement on the website (at over 4-minutes) and citizen sign-ups soared by 50%.

The focus of PR is not just one of column inches though, as it is also about impact and footprint amongst one's peers. In brief response to the notion of hospitality, the VIP event was a huge success, particularly because of the cross-section of influential 'arts' guests, in generating positive reputational impact for artist, producers and the Arts Council.

Outside of press, our findings show that if printed marketing material did create visibility for the project, there is little in the way of tangible evidence-based results to prove this. Our conclusion is that whilst instinctively we feel it was important to create branded visibility, this method of communication should not be relied upon exclusively. Results from the surveys carried out show that the majority of people discovered information about Nowhereisland through the media. In addition to this it was felt, although the posters were distributed early, that the flyers were 'composted' too early and therefore distributing outdoor hand-to-hand print would be far more effective in two rounds; once in advance, and then again surrounding tour dates much later in the summer.

Resource, documentation
and legacy



Resourcing the project

Over the period of three years from the award in 2009 to the conclusion of the project in 2012, a total of 16 individuals worked on the project as part of the Situations team and we benefitted from a further seven interns working on the project, as well as fabricators, tug crew members, freelance technicians and marine engineers, designers, web developers and workshop assistants. Purchasing, procurement, contracts and finance were managed with the appropriate University of the West of England departments.

Skills and experience

The specificities of this project and the development of Situations, from a University-based programme to an independent arts organisation in November 2012, meant that a number of changes occurred in the team as the project progressed.

Affording the team

Situations has no core funding from the Arts Council. The University of the West of England contributed the salary costs of the Situations Director, Claire Doherty, and considerable postage costs in-kind for this period, but all other staffing costs and overheads (office rental, telephone, electricity, office costs) had to be met through other income streams.

Situations has pioneered a business model which combines funding for core costs from a range of sources including public funding, trusts and foundations and consultancy fees on partnership public art projects.

Project Team travel

Team travel (including the artist's initial research in Svalbard and in the South West and the team's travel to all the ports and harbours), but not including the journey of the Embassy, was considerable. This high cost testifies to the need to consider the considerable cost of travelling across a large region over an extended period of time, and in particular, the costs of building relationships with partners, get-in times for events and logistical research. Savings were made during the summer journey by renting a house for the team in the centre of the region to minimize journeys from Bristol and also by members of the team and the artist camping in specific locations.



Nowhereisland welcome event in Weymouth produced with Peepolykus

Documentation

Project photographer

A project photographer – Max McClure – was appointed at the outset of the expedition for one year, allowing for a consistency of good quality images throughout the entire project.

The only difficulty arose during the journey when additional funds were spent by the artist and by Situations on camera equipment when Max was not available. These unexpected demands were due to chasing particular weather windows. It was agreed that it would have been more cost effective to buy an additional camera at the beginning of the journey, rather than hire additional equipment.

Considerable additional photographic documentation was also conducted by Tania Kovats and Alex Hartley throughout the journey.

Project filmmaker

A project filmmaker – David Bickerstaff – was appointed for the expedition and for first port (Weymouth) and the last (Bristol). 17 films were made for online distribution via our website, Youtube and Vimeo from the expedition, whilst a trailer for the project was made for November 2011. In addition, three further short films were made during the journey, one of which was used by the Daily Telegraph online and BBC Points West. The final footage is now being edited for a short documentary film, which will be distributed online in early 2013.

User-generated content

Recognising the great potential of this project to generate further documentation through participants' own photos and films, we launched a number of ways in which user-generated content might be uploaded.

- Citizen programme workshops in Weymouth – generating 13 images tweeted by and on behalf of people on the National Citizenship Scheme
- Spot the island Tumblr site – which generated 150 posts
- Video diaries – which was not successful (see Engagement page 43)
- Resident Thinker competition – which was not successful (see Engagement page 43)
- Facebook – which generated 261 comments related to Nowhereisland wall posts and 354 posts by others. Many of the posts by others were pictures of Nowhereisland, pictures of citizens with their certificates and links to other projects.



David Bickerstaff filming in the Arctic 2011
Photo Max McClure

Documentation Recommendations

Consistent documentation (filming and photography) by professionals was crucial to the consistent messaging around the project throughout the year long engagement programme.

Resourcing user-generated documentation

User-generated material via social media (Tumblr and Facebook in particular) was successfully achieved in terms of numbers of contributions. There is clearly a lot of interest for audiences for projects such as Nowhereisland, (participatory projects that emerge and develop over time) to contribute to their own responses and ideas, ask questions of the artist and producers and share their experiences. The servicing of this via Facebook, however, is time-consuming and resource-heavy. Our recommendation is that we might explore automatic methods for sharing material via a 'cloud-based' sharing systems or mobile app – rather than through Facebook which is increasingly linked to individual histories rather than around particular events.

Creative content of user-generated documentation

Some of these contributions were creative responses, but few went beyond a quick response, such as a photograph with The Embassy. Some people made comments more than once, or uploaded pictures over a period of time, but very few did this more than 3 times. Creative responses from citizens were difficult to generate over periods of time without support. The call out for Video Diaries clearly shows that unless there is clear support for, and output for, such material that there is a lack of motivation and direction for participants.

Supporting creative documentation

It is recommended that to secure creative, thoughtful responses that document a project from different perspectives and experiences, individuals and groups are identified at an early stage (in this case as engagement partners were being confirmed) and that they are given specific resources to produce their documentation. For a regional project such as Nowhereisland this might mean local documentation partners with skills and resources to support people. It is also recommended that this strand is given a higher profile within the project: the higher status would help attract more interest. Imagine the success of Facebook posts and comments extended into a series of 20 video diaries from citizens across the world. The National Theatre's Create content section of their Youtube channel is a good example of how to achieve this.



Appendices

The Nowhereisland team

Alex Hartley, Artist

Situations

Beth Alden Event Manager, Last Days of Nowhereisland – freelance (June- September 2012)

Sara Black, Project Manager – freelance (February – August 2011)

Katie Daley-Yates, Programme Co-ordinator – part-time (2009-2012)

Claire Doherty, Project Director (2009-12) – full-time (maternity leave January to June 2010)

Kate Gordon, Communications Manager (2010) – part-time

Kim Lawrence & John Nicolson – Event Producers – Weymouth (June/July 2012)

Stuart Mitchell, Digital Editor – part-time (March 2011 – January 2012)

Danae Mossman, Associate Curator (Maternity Cover) – part-time (January – September 2010)

Michael Prior, Associate Curator (Engagement) – part-time (2009 – 2012)

Sarah Ranby, Press and Marketing Manager – part-time (March 2011 – June 2012)

Nathan Taylor, Communications Manager (from June 2012)

Embassy team

Sarah Jenkins, Ambassador – freelance (July and August 2012)

Jenny Rintoul, Ambassador – freelance (July/August 2012)

Kim Tilbrook, Ambassador – freelance (September 2011 – September 2012)

Ines M Geraldos Cardoso intern – (summer 2012)

Susie Lynch intern - (summer 2012)

Interns

Abi Cush (2011-12)

Lucinda Orrell (2011-12)

Rachel Falber-Doak (2012)

Amy Spiers (summer 2012)

Savannah Theis (2012)

Production

Island fabrication: MDM Props (Project Managers: John Morris & Cate Kappler), Will Stevens and Ben Lucas, Loz Chalk, Alicia Howitt, Cuthbert Nobel, Nancy Allen, Rachel Mathewson, Penelope Dawes, Iona-Kathryn Evans, Demelza Watts, Catriona Collins, Alex McEwan, Jackson Bateman.

Tug boat crew: BP Norse Marine

Film-makers: David Bickerstaff and Razaka Firmager

Photographer: Max McClure

Design: Bullet (2009-10); Fraser Muggeridge (2011) & Thirteen Design Ltd (2012)

Web developer: Wolfram Wiedner (2010-12)

University of the West of England

(individuals directly involved)

Pro-vice Chancellor & Project Champion

– Paul Gough

Head of Contracts – Brian Allen

Procurement team – Andrew Parsons and Helen Baker

Head of Department – Gay Attwood

Head of Management Accounts – Anthony Everitt

Appendices

Resident Thinkers

From the moment the expedition team set sail to the Arctic in September 2011 until the final weekend of the Cultural Olympiad in September 2012, Nowhereisland had a different Resident Thinker each week. Our 52 Resident Thinkers were drawn from environmentalism to peace activism, broadcasting to stand-up comedy, sustainable farming to human rights. Each week's letter was the focus of live public discussion online and you can follow previous conversations in response to previous thinkers at www.nowhereisland.org Nowhereisland Resident Thinkers have used the opportunity to test out new ideas about how we might shape our society. These propositions are independent views, imagining Nowhereisland as a place where we might begin again.

Week 1: 11 SEPTEMBER 2011

Simon Anholt Advisor on Nation Branding
Step outside Somewhereislands for Nowhereisland

Week 2: 18 SEPTEMBER 2011

Tamsin Omond Director, Climate Rush
Tell me what you stand for

Week 3: 25 SEPTEMBER 2011

Tim Smit KBE Co-founder, Eden Project
A golden rule for citizens

Week 4: 2 OCTOBER 2011

Tim Cresswell Professor of Human Geography
Migration and hospitality – lessons from Svalbard

Week 5: 8 OCTOBER 2011

Sir John Tusa British arts broadcaster and journalist
An arts policy for Nowhereisland

Week 6: 16 OCTOBER 2011

Vidal Sassoon 60s icon, world renowned hair stylist
A kid from nowhere

Week 7: 23 OCTOBER 2011

Natalie Haynes Comedian and author of *The Ancient Guide to Modern Life*
Live a life examined

Week 8: 30 OCTOBER 2011

Kieron Kirkland Researcher in digital technologies and moonlighting magician
School's Out for Nowhereisland

Week 9: 6 NOVEMBER 2011

Mark Diacono River Cottage Head Gardener, owner of Otter Farm and writer
Plant that lettuce

Week 10: 13 NOVEMBER 2011 **Stephen Pax**

Leonard Research Associate at the Scott Polar Research Institute, Cambridge
An outsider from a distant land

Week 11: 20 NOVEMBER 2011

Steve Trent Executive Director, Environmental Justice Foundation
Consider what it means to be deprived of your roots and home

Week 12: 27 NOVEMBER 2011

Zohra Moosa Women's Rights Advisor at ActionAid UK
Start with the challenge that divides one half of our populations from the other

Week 13: 4 DECEMBER 2011

Philip Hoare Author, 'Leviathan or, The Whale'
The power of islands

Week 14: 11 DECEMBER 2011

Charlie Kronick Senior Climate Advisor at Greenpeace UK
Don't let a serious crisis go to waste

Week 15: 18 DECEMBER 2011

Forward Maisokwadzo Exiled Journalist, Bristol
Listen

Week 16: 25 DECEMBER 2011

Alex Hartley Artist
A message to all Nowherians on Christmas Day

Week 17: 1 JANUARY 2012

Yoko Ono Artist, musician, author and peace activist
Nutopia

Week 18: 8 JANUARY 2012

Marcus du Sautoy Professor of Mathematics and Public Understanding of Science, Oxford
A Universal Language

Week 19: 15 JANUARY 2012

Tania Kovats Artist
Nowhereisland Postcards

Week 20: 22 JANUARY 2012

Renato Redentor Constantino Writer and campaigner, The Philippines
I live there too

Week 21: 29 JANUARY 2012

Carl Gardner Writer, lecturer and consultant specialising in constitutional law
Writing the Nowhereisland Constitution

Week 22: 5 FEBRUARY 2012

Keri Smith Illustrator, thinker and author of 'How to be an Explorer of the World'
10 ideas for Nowhereisland

Week 23: 13 FEBRUARY 2012

Peter Tatchell Human Rights Campaigner, Director of the Peter Tatchell Foundation
Imagining economic democracy

Week 24: 19 FEBRUARY 2012

Dr. Sam Thompson Psychologist and policy analyst specialising in wellbeing and happiness
Starting from Nowhere

Week 25: 26 FEBRUARY 2012

Matthew Taylor Chief Executive of the Royal Society of Arts
Living for the Future

Week 26: 3 MARCH 2012

Manick Govinda Arts producer and Manifesto Club Campaigner
Free Movement, Free Expression...

Week 27: 10 MARCH 2012

Tim Etchells Artist, writer and leader of Forced Entertainment
A utopia of dispute might be better

Week 28: 17 MARCH 2012

Hugh Hughes Artist and performer of Floating and Story of a Rabbit
Do you know the way to Nowhereisland?

Week 29: 26 MARCH 2012

Thomas Thwaites Designer specialising in technology, science and futures research
Three Products for Citizens of Nowhereisland

Week 30: 1 APRIL 2012

Benjamin Morris Poet, fiction writer, playwright, and essayist
Occupational Polyglots

Week 31: 5 APRIL 2012

Dr. Giles Fraser Columnist for The Guardian
Roll up your sleeves

Week 32: 15 APRIL 2012

Steven Maclean Founding editor of The Occupied Times
A nation built on egalitarian foundations

Week 33: 22 APRIL 2012

Dr. Simon Boxall Lecturer in Oceanography, University of Southampton
The nation's power

Week 34: 29 APRIL 2012

Ruth Padel Poet and Fellow of the Royal Society of Literature
To Speak of Distance

Week 35: 5 MAY 2012

Jay Bigford and **Alister Wynn Yoke** Design Studio
Toolkit for nation builders

Week 36: 11 MAY 2012

Tom Shakespeare Researcher and advocate for disability rights
Launching the world report on disability for Nowhereisland

Week 37: 19 MAY 2012

Room 13 Hareclive Independent artists' studio run by children for children with **Shani Ali**, **Ilene Berman** and **Paul Bradley**
To the table

Week 38: 27 MAY 2012

Claire Doherty Director, Situations, creative producers of Nowhereisland

Sixty days of waiting

Week 39: 3 JUNE 2012

Ian Phenna in association with *Upfest* Street Artist Festival

Week 40: 8 JUNE 2012

Carlos Gamarro Writer

Nowhere Islands

Week 41: 17 JUNE 2012

Alecky Blythe Playwright and screenwriter

Do we look like refugees?!

Week 42: 24 JUNE 2012

Rachel Weiss Professor of Arts Administration and Policy at the School of the Art Institute of Chicago

Tall Tales and Apocryphal Visions

Week 43: 1 JULY 2012

Polly Gould Artist, writer and curator

No More Elsewhere

Week 44: 6 JULY 2012

Tony White Writer

The Beatification of John C. Yoo

Week 45: 15 JULY 2012

Marie Toseland Writer from Tertulia Art and Language Salon, Spike Island, Bristol

The Rock. The Sea

Week 46: 24 JULY 2012

Hugh Fearnley-Whittingstall

Food writer and broadcaster

A Welcome Feast for Nowhereisland

Week 47: 29 JULY 2012

Salena Godden Poet, performer and writer

The Puzzle

Week 48: 5 AUGUST 2012

Matthew Coolidge Founder and Director of the Center for Land Use Interpretation

This land is your land

Week 49: 12 AUGUST 2012

Doreen Massey Emeritus Professor of Geography, OU

Landscape as Provocation

Week 50: 19 AUGUST 2012

The Nowhereisland Ambassadors

The Journey

Week 51: 26 AUGUST 2012

Suzanne Lacy Artist and writer

The Uncertainty of Land and the Mutability of Art

Week 52: 2 SEPTEMBER 2012

Baba Israel Hip hop theatre artist

Freestyling the constitution

Appendices

Media Coverage

Broadcast (Radio)

BBC R2 Chris Evans Coverage around moment of declaration
LBC Radio Coverage around moment of declaration
BBC R4 Today Programme Expedition coverage inc. interview w/Alex
BBC News Channel (global) Expedition coverage
BBC Devon interview w/Michael Prior
BBC Devon Exmouth - on-air interview w/Claire & Gillian
BBC Devon Torquay - on air interview w/Claire & Alex
BBC Radio Bristol Lunchtime interview w/Claire Doherty
BBC Radio Bristol Weekend morning eyes on feature & interview w/Claire
BBC Solent on-air interview w/Michael
Jack FM / Breeze FM Bristol arrival review feature w/interviews
Phonic FM (Exter community radio) Interview w/Alex
Pirate FM preview features – Mevagissey & Newquay
Radio Plymouth on-air interview w/Claire
Real Radio Wales On air mention and discussion
Spirit Live (Weymouth) Live interview w/Michael Prior
Wessex FM on-air interview w/Michael Prior

Broadcast (TV)

BBC 6 O'Clock News Expedition coverage
BBC News National coverage OB as part of All The Bells coverage (Weymouth)
BBC Points West lunchtime OB & evening news report, Bristol arrival & interviews
BBC Points West news feature Bristol preview
BBC South Today regional OB & evening news report as part of All The Bells coverage (Weymouth)
BBC Spotlight lunchtime OB & full evening feature, Weymouth arrival & interviews
ITV West Country featured in All The Bells event coverage (Weymouth)
ITV West Country news report, Bristol arrival
Radio Netherlands Worldwide (Earth Beat) expedition news coverage
The One Show Project mention in Cultural Olympiad feature

Print Coverage

<article> (**South Korea**) project feature
AA Magazine mention – Cultural Olympiad feature
Adelaide Review 1-page feature
Art Lyst news feature
Art Review 6-page feature
ARTCO (China) Artists Taking the Lead feature
Bristol Post half-page preview - Bristol arrival
Bristol Post review – Bristol arrival
BT (Japan) half-page project featurette
Cornish Guardian news piece - arrival preview
Culture Critic news feature
Devon Life quarter-page feature
Devon Life 4-page feature
Dorset Echo review - Weymouth arrival
Escape quarter-page feature & pic
Evolver Magazine full-page feature w/Alex Hartley
Exmouth Journal news piece - Exmouth announce / launch
FAD news feature
FT How To Spend It Feature on artists' responses to digital
Life Magazine (British Red Cross) half-page feature
Metro mention – Olympic Events Around Britain
Modern Art (China) inclusion in 'Future Countryside' feature
Modern Weekly (China) full-page feature
Nom de Strip mention & pic - Cultral Olympiad feature

Nom de Strip mention & pic - Public Art comment piece w/Claire Doherty
North Devon Journal half-page feature on Charlie & Lydia
North Devon Journal news piece - project launch
North Devon Journal review - Ilfracombe arrival
North Devon Journal news piece - Bidecombe arrival / repairs
Plymouth Herald feature – Arts & Comedy – animation story
Seascape Magazine 1-page feature
The Guardian half-page lead feature
The Marshwood 2-page feature
The Observer 2-page feature – The New Review
The Sun comment - page 3
The Sun news comment – project launch
The Sun news piece w/picture – project launch
The Sunday Times mention & pic – Cultral Olympiad feature
The Sunday Times My Week feature w/Alex Hartley
The Telegraph news comment - project launch
The Telegraph news piece - project launch
The Times mention & lead pic – Olympic events around the UK feature
The Week news piece - project launch
Time Out lead art feature
Time Out mention in Listings
Towpath Magazine project feature
Uppercase Magazine 6-page feature
Venue Magazine mention – listings feature
Voyeur (Virgin Australia) 1-page feature - Culture
Wall Street Journal Weekend Journal mention & lead pic - Cultural Olympiad feature
Western Morning News news piece - project launch

Online Features

A-N Last Days feature w/quotes
Adelaide Review Project feature
AnOther mention in World Is Still Big gallery feature
Art Info Must Read News feature
Art Info Video of the Day feature
Artbook Online project feature
BBC News UK England and In Pictures
 Exclusive In Pictures gallery – 2nd Most Read story
Conservative Culture and Creative Industries Team weekly e-mail link to the Guardian feature included in weekly 'arts & culture' round-up
Crane TV Video exclusive
Culture 24 feature preview
Culture 360 Weymouth review & video post
Culture Odyssey Red Cross involvement feature
FAD Webstie intro & video in World is Still Big review
Guardian Big Picture (Enviroment)
Guardian Lead Arts & Design feature
Guardian Enviroment Blog opinion piece (negative)
Lablit Philip Strange critical analysis
Layout Magazine feature preview
Newquay People Newquay sarrival w/auotes from Alex
North Devon Gazette Ilfracombe arrival feature
NRK Online Interview w/Alex Hartley
Observer Rachel Cooke article
OKMagazine (Italy) Preview feature
Otherwords crtical assessment – positive
Phonic Radio Interview w/Alex Hartley
PigMag (Spain) feature preview
Positive Letters Cultural Olympiad review feature
Roundhouse Radio Interview w/Alex Hartley
Scotsman Island nation's feature by Stephen McGinty
Telegraph Project feature
Telegraph video preview feature

The Epoch Times project feature
The Guatemala Times Online mention in Occupy feature
This Is Bristol multimedia feature of Bristol arrival
This Is Tomorrow final days retrospective article and gallery
View From Weymouth review w/Lord Taylor quotes
Wetical preview

Online news

Artlyst Final Days news article
BBC News Expedition feature
BBC News Geoffrey Cox article
BBC News Project starts story w/extracts from blog
BBC News (Bristol) Final Days, Bristol article
BBC News (Devon) Swimmers invade news piece
BBC News (Devon) Exeter 'cancellation' story
BBC News (Devon) Johnny Rutherford initial report
BBC News (Dorset) Weymouth arrival
Bradford Wired Final Days news article
Brighton Wired Final Days news article
Cardiff Wired Final Days news article
Channel Hotel Weymouth arrival
Culture 360 UK Visual Arts 2012 preview
Daily Mail snipey comment linked to Head of Arts Council
Daily Mail project launch new piece, criticism
Devonport People Plymouth trail
Dorset Echo pre-Weymouth arrival
E-Festivals News piece re. Eden Session
Exmouth People island late arrival news piece
Exmouth People news piece w/reaction to 'canellation' allegations
Exmouth People Exmouth trail
FAD Website Final Days news article
FAD Website Island giveaway news item
Glasgow Wired Final Days news article
Ilfracombe People Ilfracombe trail
ITV West Country Bristol arrival news in brief
ITV West Country Weymouth arrival
ITV West Country Newquay folitlla trail (Situations mention)
JohnJones News piece
London Wired Final Days news article
Metro Geoffrey Cox article
Newquay People Newquay trail
Newquay People Flotilla news piece trail
Newser Project summary - news piece
North Devon Journal (This Is Devon) Ilfracombe picture gallery
North Devon Journal (This Is Devon) Ilfracombe report
North Devon Gazette Weymouth arrival / Ilfracombe preview
North Devon Gazette Bideford visit news story
Paignton People Torquay trail
Pune Mirror (India) Project report
Team Southwest feature in August Newsletter
The Post Bristol preview / island dispersal story
The Post Bristol weekend report
The Sun Weymouth arrival
This Is Cornwall Launch date trail
This Is Cornwall News piece
This Is Cornwall Flotilla news piece trail
This Is Cornwall Flotilla picture gallery
This Is Cornwall Flotilla picture gallery
This Is Cornwall Flotilla video & gallery
This is Devon News piece trailing Torquay
This is Devon ilfracombe trail & stamp comp
This Is Exeter Weymouth arrival
This is Plymouth News article from Plymouth Herald
This is Plymouth Swimmers news story
Toronto Star (Canada) Project report

Venue Magazine (This Is Bristol) Last Days trailer
View From mention - Weymouth Olympiad news
Western Daily Press (This is Dorset) Weymouth preview
Weymouth People Weymouth trail

Online Listings

All About Going Out event listing
Artbase Art audience preview
Bristol Culture event listing
Creative Torbay preview
Cyprus Well Tertulia listing
Don't Panic Bristol event listing
Exmouth Live
 What's On - Exmouth Earth Festival
Guide 2 Bristol
 Bristol trailer w/ piece of island news
Lights Going On Art audience - listing
Kernocopia Mevagissey preview
My Destination Bristol trailer
Ode to Food Exmouth call to action
Team South West July newsletter mention
This Is Bristol 10 Things to Do
Treehugger preview
Visit Bristol preview
Visit Dorset preview
Visit Ilfracombe preview
Visit Plymouth news/whats on
Visit Newquay Arts listing
Wetical Events listings

Blog Coverage

Art Spotter preview
Blank Space Books Fiona Robinson blog (Evolver Magazine writer)
Blogwall Bugle Whats On – Cornwall August
Bristol Culture Last Days article
Culture Odyssey Intro Piece
Coxsoft New piece - negative
Delight Makers Intro piece
Do Things Big mention
Dorset Eye user generated photo
Frieze (Twitter) tweet and link
Foregin Policy in Focus (re-post from Other Words) critical assessment – positive
Getting to you tidende Constitution plug
Gloucestershire Connections Positive News re-post
Ironies Too Opinion piece - negative
Louiseville Soup Plymouth trailer
Lucy & the Dawn Traders Weymouth review
Melting Pot preview
Miguel Dante
 project report
My Jurassic Coast
 preview
Nom de Strip
 Nowhereisland radio launch
Notebooks of a mermaid
 inclusion in 'Artificial Island' feature
Public Art Online
 Last Days listing
Sparks In Electrical Jelly
 Plymouth review
This Ness project report
World Architecture News project report



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To view Nowhereisland films and interviews,
 resources and archive material go to
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