The Rejo—inders

Jess Mathews

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300 Word Statement

The Rejoinders was an artist practitioner network involving researchers in India and Wales, funded by the British Council and Arts Council Wales / Wales Arts International programme as part of the UK / India Year of Culture 2017-18. Realised in collaboration with g39, CONA Foundation, What About Art? and University of Worcester. The project received a total production budget of £28,500, with additional in-kind support.

The Rejoinders had the following research aims:

· The production of a new curatorial framework (both a conceptual model and practical tool) that could bring creative practitioners from Wales and India together.

· Digital innovation through the production of a web-platform as a working resource, and a tool for articulation in the very realisation of its form.

· The development of a practice-based approach to building a new language of collaboration across regions and disciplines.

The Rejoinders network explored spaces or creativity by focusing on a variety of practices, including fine art, graphic design, web design, sound recording, and geography.

As a key research outcome, The Rejoinders network developed a collaborative curatorial model which can be adopted by the wider arts sector.

The project operated between May 2017 – August 2018, included a programme of studio visits; a purpose-built tool for collaboration (www.therejoinders.org); four artist residencies; culminating in a public exhibition (11/05/18 – 02/06/18) and the production of twelve original artworks.

Artists and researchers involved in the network included: Salik Ansari, Neha Chaturvedi, Dhruv Jani, Lauren Heckler, Rujuta Rao, AJ Stockwell, Neasa Terry, Fern Thomas, KATCONA DESIGN CELL; Paul Goodfield (Web Designer); Per Törnberg (Graphic Designer); Dr Jonathan Prior (Lecturer in Human Geography, Cardiff University, and Sound Artist); and Amanda Colbourne (Evaluation Consultant).

Researcher Role

As lead researcher Jess Mathews (Lecturer in Fine Art, University of Worcester) conceived of the research imperative, curatorial structures and methodologies adopted by The Rejoinders Project, following a British Council Wales Scoping Visit to Delhi & Mumbai, May 2016. Development and realisation over the course of sixteen months was in collaboration with Melissa Hinkin, Freelance Producer. Key concerns in the project's initiation were:

- How to co-develop a multi-faceted project between India & Wales.
- How to develop a critical working-model based on true collaboration between Mumbai and Cardiff
- How to embed a digital interface in the process of collaboration.
- How to build new reciprocal relationships, new to the arts ecology of Cardiff, Wales / Mumbai, India.

These questions were informed by dialogue with new curatorial methodologies emerging out of key texts:

Irit Rogoff in dialogue with Beatrice Von Bismarck in 'Cultures of the Curatorial' on:
- "how to instantiate [the curatorial] as a process, how to actually not allow things to harden, and how to create a public platform that allows people to take part in these processes […] The curatorial is a 'dynamic field' (Bismarck) of liveness, transformation and ephemerality."[1]

and the imperative to apply:
- "a curatorial strategy that embraces the permanent possibility of failure, chance, mistakes and loss of control, creating tensions that emphasise the very aliveness that is often inherent in theatre, dance company, music ensembles."[2]

in pursuit of creating and articulating:
- "A temporary reality - particular but porous - that connects to many other realities, thus enabling art works to be experienced not as autonomous entities, but well within their own rights, their own lives, and in relation to others."[3]

1.Cultures of the Curatorial. Eds. Beatrice von Bicmarck, Jorn Schafaff, Thomas Weski. Berlin, Sternberg Press, 2012.
2. Feeling Alive. The Performative Potential of Curating. Empty Stages, Crowded Flats. Performativity as Curatorial Strategy. Eds. Florian Malzacher & Joanna Warsza. Berlin: Alexander Verlag, 2017.
3. Feeling Alive. The Performative Potential of Curating. Empty Stages, Crowded Flats. Performativity as Curatorial Strategy. Eds. Florian Malzacher & Joanna Warsza. Berlin: Alexander Verlag, 2017.

Research Outcome

0.1 CONA Foundation Research Visit

21/05/17 - 28/05/17

Studio Visits with; AJ Stockwell (Artist at Studio B); Sam Hasler (Artist at Spit&Sawdust Studios); Rabab Ghazoul (Artist at Studio B); Sean Edwards; Amber Mottram (The Boat Studio); and introductions to; g39 & UNIT(e) Programme with Anthony Shapland, Director; National Museum Wales Collection with Nick Thornton, Curator, National Museum Cardiff; Glynn Vivian Gallery Collection, Swansea, with Katy Freer, Curator; PEAK with Rebecca Spooner, Creative Director; Spit&Sawdust Skatepark and Artspace with Nia Metcalfe, Co-Director / Curator; St Fagans National History Museum with Claire Prosser, Artist in Residence.

Research Outcome

0.2 The Rejoinders Web Platform

www.therejoinders.org

Designed by Paul Goodfield and Per Törnberg, with contributions from Salik Ansari, Neha Chaturvedi, Melissa Hinkin, Dhruv Jani, Jess Mathews, Jonathan Prior, Rujuta Rao, AJ Stockwell, Neasa Terry, Fern Thomas. Including 'Artist Takeovers' with Neasa Terry (20/01/18 – 25/01/18), AJ Stockwell (25/01/18 – 30/01/18), Salik Ansari (01/02/18 – 06/01/18), Dhruv Jani (01/02/18 – 06/01/18), Rujuta Rao (12/02/18 – 17/02/18), Fern Thomas (26/02/18 – 02/03/18), Dr Jonathan Prior (20/01/18 – 25/03/18).

The Rejoinders project (in its conception and physical presence), relied on an open framework to collectively develop sites of action. The digital interface was conceived as a window onto the whole process of collaboration – designed to move through and be responsive to various phases, embedding practice-based enquiry into questions of curation as active verb [1]; the archive and its live-ness. [2] Design and programming of the platform sought innovative and visually dynamic solutions in response to the archive and its live-ness, through experimenting with features such as parallax, multi-directional scrolling, mapping which incorporates the z-axis, 3D space, and nodes that visualise relationships.

The web-platform continues to be accessible to viewers and researchers beyond the life of the project, as a resource and tool to be explored, mined, and added to.

Audience figures (Sept 2017 – Aug 2018): 1030 users.

Digital references:
https://doze.studio/
http://indirect.flights/
http://typojanchi.org/2015/
https://threejs.org/examples/#webgl_points_billboards
https://threejs.org/examples/#css3d_periodictable
https://codepen.io/paulgoodfield/pen/VPWzjb
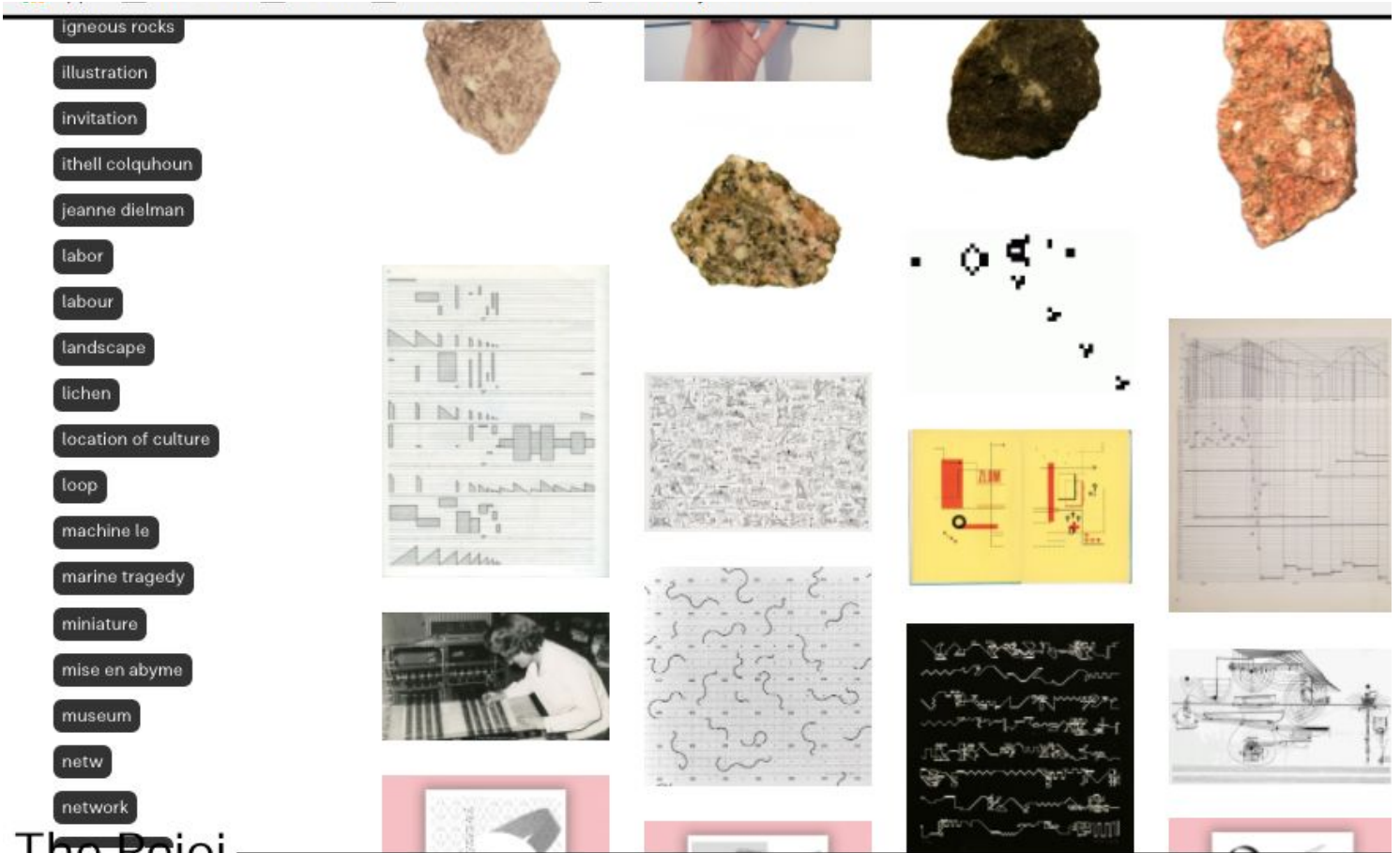https://codepen.io/mattrothenberg/pen/aNWGdQ

See Appendix 3 for a 'Guide to using the web-platform'

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1. To culture : curation as an active verb. Cultures of the Curatorial. Eds. Beatrice von Bicmarck, Jorn Schafaff, Thomas Weski. Berlin, Sternberg Press, 2012.
2. Performing Archives / Archives of Performance. Eds. Gunhild Borggreen & Rune Gade. Museum Tusculanum Press, University of Copenhagen, 2013.
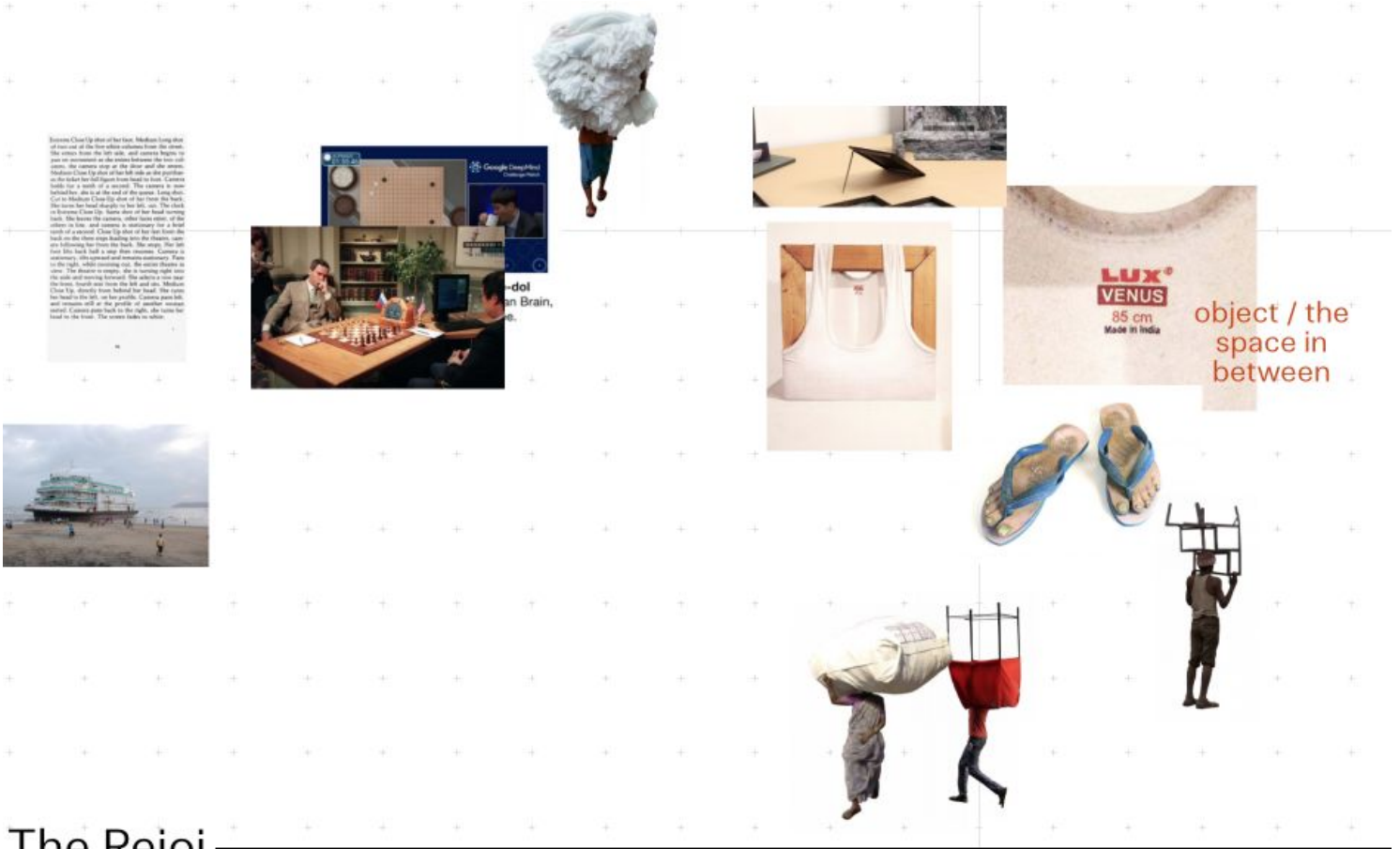
object / the
space in
between

igneous rocks

illustration

invitation

ithell colquhoun

jeanne dielman

labor

labour

landscape

lichen

location of culture

loop

machine le

marine tragedy

miniature

mise en abyme

museum

netw

network

Web Platform, Sample of Critical Feedback:

"I don't think I'm a natural collaborator, but I think I don't exist in a bubble, obviously, and I have found it, specifically with the website I guess, a really nice way of working. As I was saying, seeing what people are interested in, and seeing things like Rujuta was posted things about fake plastic food, and I was like 'ohh, that was something that I remember from before that I had been looking at' – that's the kind of thing that I feel I'm better at, that way of collaboration / collaborating. […] it's not a conversation with words. Unless you have the privilege of having a mentor, or a specific person who's really interested in your work, it's very difficult to have a conversation where you can bring your work forward. So that's what I'm talking about through the platform, 'a conversation', I'm putting it in inverted commas. That's what I'm talking about when I say a conversation, it's more like, you can see all these 'conversations' happening and you can kind of get your own out of it, out of seeing these conversations visually." – Neasa Terry Feedback, May 2018.

"I'm not sure I was surprised but am excited by how the web platform has stated to take a different form through the layering of objects and texts with transparent grounds. The takeover week helped in giving a focused amount of time to pinpoint some areas of research to contribute to the project." AJ Stockwell Feedback, March 2018.

"Digital is good, but it has to be this confrontation and this spending time together. There is no way that a total collaboration will happen only virtually. Money is a factor yes, when I was working with different designers, I used to give them steps to follow [we would exchange digitally], that way can also work yes. But I won't say that of true collaboration, which needs people coming together and making things that possibly might stand the test of time, whether it is materials or ideas themselves. That is crucial – inhabit these two worlds together, not depending on one or the other." – Salik Ansari Feedback, May 2018.

"The digital platform and the open ended curatorial view was the highlight for me, along with the title of the project. Being part of this has helped me to look into the shared history of both the countries in a new way, through my exploration of walking as an act." Salik Ansari Feedback, March 2018.

"it's not a conversation with words. Unless you have the privilege of having a mentor, or a specific person who's really interested in your work, it's very difficult to have a conversation where you can bring your work forward. So that's what I'm talking about through the platform, 'a conversation', I'm putting it in inverted commas. That's what I'm talking about when I say a conversation, it's more like, you can see all these 'conversations' happening and you can kind of get your own out of it, out of seeing these conversations visually." Neasa Terry Feedback, May 2018.

"What I find really amazing is the crossovers between me and other people's practices, and I don't know whether it's a result of a certain kind of choice of people, or whether it has just happened to be so. But that is very interesting to me." Rujuta Rao Feedback, May 2018.
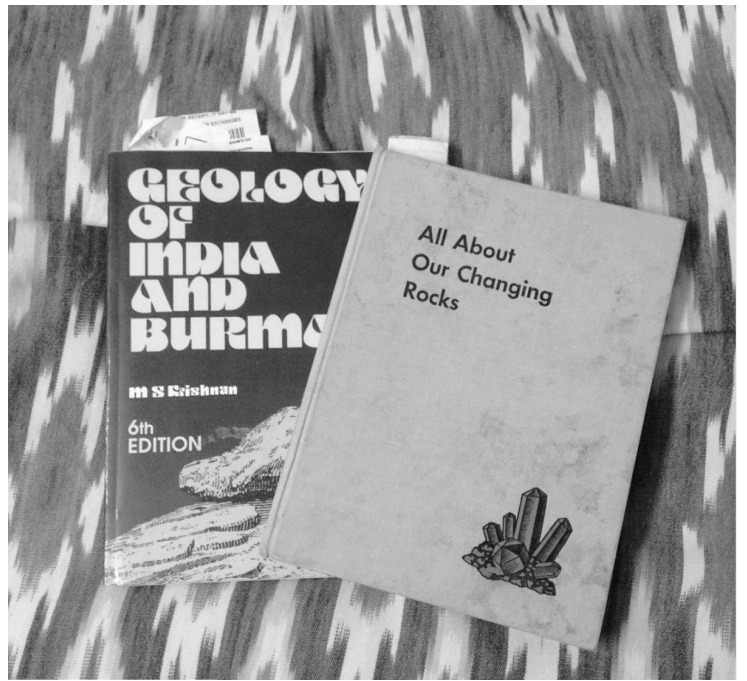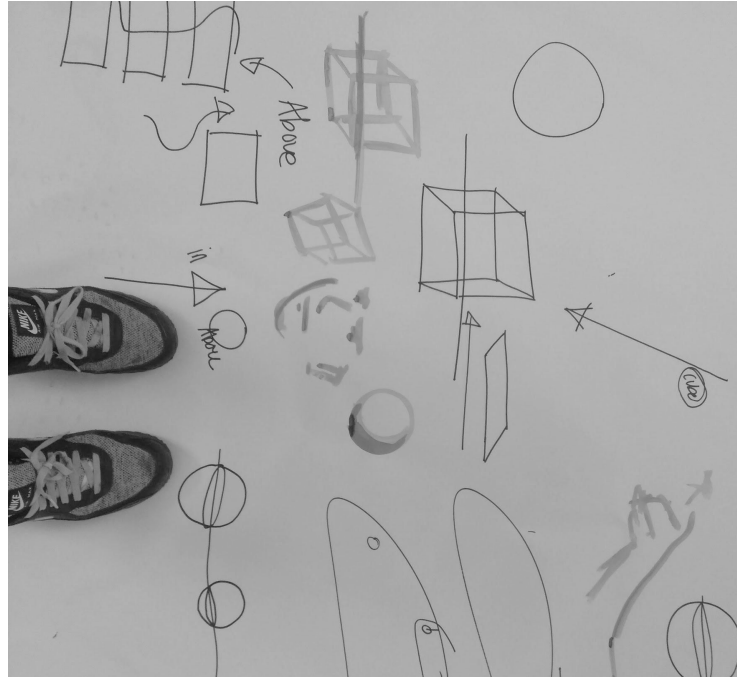
Research Outcome

0.3 Artist Exchange, India/Wales

Neasa Terry Residency, What About Art? Mumbai, 05/04/18 – 26/05/18 (supported by International Opportunities Fund, Wales Arts International).

Salik Ansari Residency, g39, Wales, 21/04/18 – 12/05/18. Including collaboration with Artist Lauren Heckler.

Rujuta Rao Residency, g39, Wales, 27/04/18 – 20/05/18. Including hosting Breakfast Club at g39, 19/05/18.

AJ Stockwell Residency, CONA Foundation, Mumbai, 04/06/18 – 18/06/18 (supported by International Opportunities Fund, Wales Arts International).

Residency 1: Neasa Terry
05/04/18 – 26/05/18, What About Art?, Mumbai.
(supported by International Opportunities Fund, Wales Arts International).

Artist Statement

My original proposal focussed on Mumbai's relatively new monorail - currently a single line (originally conceived as part of a larger network) existing within a larger transport ecology. Using Bruno Latour's 'Aramis, or the love of technology', which examines the fate of a proposed Parisian personal rapid transport, I intended to use this book as a lens, and through a series of poster designs, writing and documentation, I wanted to investigate how this raised train snakes alone through the city, from one end of the line to the other, never branching, never meeting its other.

I became acutely aware on landing in Mumbai that this vast transport network was - as a foreigner - pretty difficult to penetrate. While picking up supplies, I took an auto-rickshaw to carry everything back to the studio. These auto-rickshaws travel short-ish distances and (from what I later learned in interviews) the drivers usually rely on landmarks as a means of wayfinding. Showing my destination on a map to the driver usually ended in confusion, and it became apparent that we were having different views of the city - navigating the city in different dimensions.

I interviewed a selection of rickshaw drivers, seeing how they navigated the city using landmarks. These landmarks in turn shifted through other layers and dimensions as restaurants transform into shops or cinemas close down.

Taking inspiration from Edwin A. Abbott's 'Flatland: A Romance of Many Dimensions', interviews and my experience of navigating this hyperlocal network, I created a series of nine posters (3 per week), presented at the exhibition in g39 on a hand-made scaffold; draped over, between and around bamboo canes, reminiscent of the scaffolding used for building that I observed in Mumbai.

Artist Feedback

"I usually don't have the luxury of working alone and it's something I appreciated. I especially enjoyed being alone with my thoughts/ideas in a place I'd never been before to absorb and experience all that was going on around me. […] I found the structure of the project particularly useful, in that (at least for me), it began with this online network of which was constantly being updated with work/research interests. When I arrived to start my residency, I had all these ideas to work with and when I had to change my project slightly I was able to do so quite easily." Neasa Terry Feedback, August 2018.

Residency 2: Salik Ansari
21/04/18 – 12/05/18, g39, Cardiff.
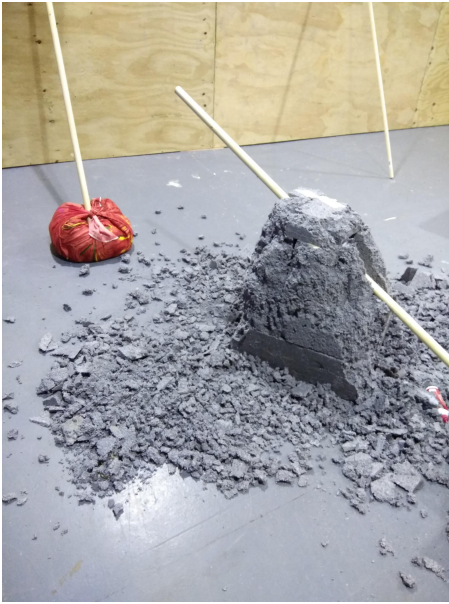
Artist Statement

Walking has always been an important part of my thinking. As a child, I used to imitate my grandfather's way of walking by holding my hands on my back. Nowadays, this particular gesture has become my natural way of walking. For me, to walk is to pay attention to my surroundings; it is a conscious act that heightens the senses and facilitates ground-level understandings of time, space, and memory.

In the exhibition 'The Rejoinders' (2018), my works were inspired by objects that have been used for carrying while walking from different points in history: from ancient mythology, the partition of India, to today with the contemporary way of carrying a rucksack and itinerant street sellers. The common thread that weaves all the works together is the act of walking and the ways in which one carries.

We Carry Eachother, 2018. Collaborative work by Salik Ansari & Lauren Heckler

Having been brought together within the framework of the UK/India Year of Culture 2017, Artists Salik Ansari & Lauren Heckler are acutely aware of the social and cultural histories that colour their working relationship. Their collaboration has been exploring ideas of joining, negotiation, fixing, and the very act of making art together.

Over three weeks (April-May 2018), they explored what it means to 'carry each other' in different places and contexts, from the Cardiff National Museum to sand dunes, from hills to city road, and doing domestic chores. The exploration expands from literal nature to metaphorically suggestions.

'Our movement is subject to us being attached back to back through the use of a wearable object; the dual rucksack strap transforms each of us into the others 'backpack', or 'load', to negotiate with. Within this condition, empathy allows burden to become coordination and for mutual decisions to be made. There is a constant flow between understanding and getting to understand, and within this, discovering new ways of being and doing.'

Artist Feedback

"The city of Cardiff, although it's a capital its size and low rise buildings makes it comfortable, which for me was very interesting to experience. The closeness of art community and the way people talk about each other and their work was wonderful to witness. The names of local shops was sure one of the funniest highlights, 'Everyday Sun-day' (Tan shop), Chicken off the bone and much more. Performance intervention at the National Museum. Experiencing the role of G39 as artist run space and the fact that it adds how much value to the city and young artist. Working with Lauren Heckler." Salik Ansari Feedback, August 2018.

Residency 3: Rujuta Rao
27/04/18 – 20/05/18, g39, Cardiff.

Artist Statement
1) As an extension of my research about various texts on the table, I'd now like to allow these texts to inform my work. The perceived function of the table changes with every text as a different aspect of the table is highlighted. For example, Hannah Arendt uses a different lens and language to speak about the table than the one that Gertrude Stein uses (you can find both examples on the Rejoinders website). It is this multiplicity of perspectives that turns the same object into a multitude of things at once.

2) On the other hand the physical object itself changes function as a result of how it is used and altered. Within the domestic setting the table is a space to eat on, it stands as a witness to the relationships, a dynamic stage on which the theatre of food is carried out and so on. I would also like to look into other kinds of uses of the table that emerge within the domestic setting. Such as, the table as a provisional storage space or a bookshelf or one that turns into a study by night.

3) I have also been looking into different ways in which a table is used in different contexts. It produces various kinds of movements, bodily gestures and manners in different countries. This is something I would like to focus on in the context of India and Wales. The context in this case will also be the food as different kinds of food will require the table to be used in different ways.

Artist Feedback
"I would like to go back to the first question about collaboration. I think for me the biggest collaboration here has been the one with Jess, although she is not part of The Rejoinders as an artist (though I don't know whether she is part of The Rejoinders officially or not), but for me, it has been very interesting with her, to have a back and forth about the work, to send a proposal, and after sending the proposal have it change and you know, all of these ideas that came up and eventually to bring work here, and set it out….I'm in the process of setting it up right now – that was very interesting, her inputs were…..even the conversation I had two days ago, it was amazing because we were kind of finishing each others sentences, and it was very difficult for something like that to happen over a distance. It has been very nice that that has happened, and I could be here for that to happen, that Rejoinders and g39 could host me so that I could have that kind of conversation. It's very important to me. [...] I was thinking about do I want to collaborate with somebody, and I don't find the need to, and also I don't want to do a forced collaboration last minute, one has to be cautious of that. At the same time, maybe it makes me reconsider what I mean by the idea of collaboration, and kind of redefine that, which is what maybe I have with Jess now? I think to even push somebody to reconsider it is quite a big step." Rujuta Rao Feedback, May 2018.

Residency 4: AJ Stockwell
04/06/18 – 18/06/18, CONA Foundation, Mumbai.
(supported by International Opportunities Fund, Wales Arts International)..

Artist Statement

"Ritual practices and the use of artefacts as vessels for connecting the human body with non-human bodies fascinate me. Directed by the shared mutability of material and the human voice I propose to spend a concentrated period of time in Mumbai developing ideas for a new 'sound' sculpture. This solid entity will respond to the locality of Mumbai encapsulating the felt resonance of the city through the material guidance of clay.

Attentive to the slippage of material through time and our cultural conceptions of this through object making, my current research has focused on a new materialist approach to making, attempting to form a relationship between human and geologic time. This has taken form through the construction of ceramic instruments, research collages, writing and folk dancing.

The research I'm proposing would expand out of an ongoing body of work titled 'White Rock', which presents a fictional utopian society through the guise of a folk archive. As part of the archive of White Rock I have been producing instruments made of porcelain. Central to the idealism of the society, these instruments are used to communicate with deep geologic time. Sound is produced from the instruments through vibrating air into their hollow forms from the mouth, which amplifies human sound to that of a deep rock-like rumble."

Artist Feedback

"The highlights were meeting with a local historian, geologist and basalt dealer. It was really fascinating to talk to three different people who are all engaged with the geology of Mumbai in some way but have different motivations for their interest. In particular, the historian spoke about the politics of land ownership, specifically in relation to sites of historical interest such as the Ajanta and Kanheri caves, and how these sites are viewed as commodities by both the local government and residents of Mumbai." AJ Stockwell Feedback, August 2018

Research Outcome

0.4 The Rejoinders, Exhibition at g39, Cardiff

11/05/18 – 02/06/18

Contributing artists AJ Stockwell, Dhruv Jani, Dr Jonathan Prior, Fern Thomas, KATCONA DESIGN CELL, Neasa Terry, Rujuta Rao, Salik Ansari. Including new works from AJ Stockwell, Salik Ansari, Neasa Terry, Rujuta Rao, Fern Thomas, Jonathan Prior.

Audience figures: 304
Event figures, Rujuta Rao Breakfast Club, 19/05/18: 26

THE REJOINDERS

PARTICIPANTS

UNITED KINGDOM
JESS MATHEWS
MELISSA HINKIN
DR JONATHAN PRIOR
AJ STOCKWELL
NEASA TERRY
FERN THOMAS
AMANDA COLBOURNE

INDIA
SHREYAS KARLE
HEMALI BHUTA
DHRUV JANI
SALIK ANSARI
RUJUTA RAO

COLOPHON
JESS MATHEWS - PROJECT DIRECTOR
MELISSA HINKIN - CREATIVE PRODUCER
PER TÖRNBERG - DESIGN
PAUL GOODFIELD - PROGRAMMING

PREVIEW: FRIDAY 11 MAY, 6-9PM
OPEN: 12 MAY - 2 JUNE 11AM-5PM WED TO SAT
RHAGARDDANGOSIAD: DYDD GWENER 11 MAI, 6-9YP
AR AGOR: 12 MAI - 2 MEHEFIN 11YB-5YP, DYDD MERCHER HYD DDYDD SADWRN

Artworks

A document of new artworks created as part of The Rejoinders Exhibition Programme, that each have lives / iterations beyond the exhibition:

1. Salik Ansari, *Walker I: Khilonewala (Toy seller),* 2018. Medium: Wood, paint, objects, threads.
2. Salik Ansari, *Walker II: Crossing*, 2018. Medium: Wood and Fabric.
3. Salik Ansari, *Walker III: Fallen*, 2018. Medium: Wood, Polyurethane foam, Fabric, Paint & Plastic toys.
4. Salik Ansari, *Walker IV: Still*, 2018. Medium: Stone & used bag strap.
5. Salik Ansari, *Anatomy of walkers I*, 2018. Medium: Air drying clay.
6. Salik Ansari & Lauren Heckler, *We carry each other,* 2018 (Performance + Video, 2 channel). Medium: Wearable object and Video.
7. Rujuta Rao, *Work in progress,* 2018.
8. AJ Stockwell, *research-collage-Kanheri090518*, 2018.
9. Neasa Terry, *Flatlands,* 2018
10. Fern Thomas, *Notes on a future and a past event,* 2018.
11. Jonathan Prior, Dawn chorus, Heath Park Woods, Cardiff, 4.50-5.50am, 6 May 2018.
12. Jonathan Prior, Evening chorus, Heath Park Woods, Cardiff, 7.30-8.30pm, 6 May 2018.
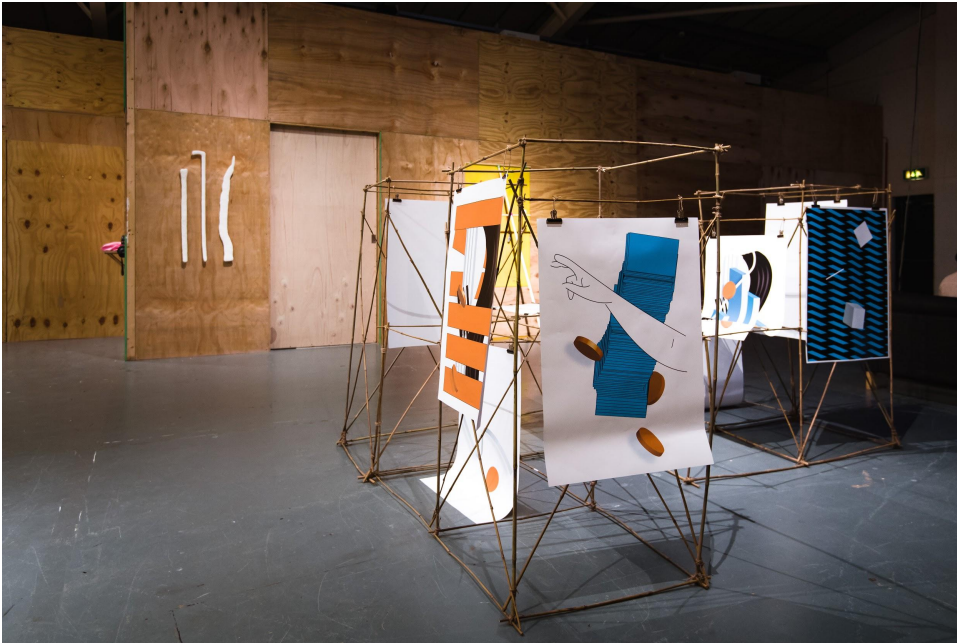
All images:
The Rejoinders at g39, Cardiff, exhibition installation.
Courtesy: Polly Thomas.

Further Evidence

References:

https://www.gov.uk/government/news/prime-minister-announces-2017-uk-india-year-of-culture

https://www.bbc.co.uk/news/uk-wales-38898612

https://uk-india.britishcouncil.in/explore/india-wales-season-2017

Collected Quotes

"The digital platform and the open ended curatorial view was the highlight for me, along with the title of the project. Being part of this has helped me to look into the shared history of both the countries in a new way, through my exploration of walking as an act." Salik Ansari Feedback, March 2018.

"Then I came to Cardiff, and I'm working on a piece, a performance with another artist, Lauren Heckler, so now I'm getting this good sense of collaboration because we are meeting daily for this work and I'm aware of the space nearby, and the digital platform – so now for me it is making more sense. So now, when I am going back to Italy and upload my new research progress, so for me it is more alive now. So, I like this connection with the web-ˇplatform in the real space, and when now going back to the web-platform. Coming here was one of the most important parts in the entire process. When you meet people who you have been talking with online, and then you spend time, you make something together." Salik Ansari Feedback, May 2018.

"it's not a conversation with words. Unless you have the privilege of having a mentor, or a specific person who's really interested in your work, it's very difficult to have a conversation where you can bring your work forward. So that's what I'm talking about through the platform, 'a conversation', I'm putting it in inverted commas. That's what I'm talking about when I say a conversation, it's more like, you can see all these 'conversations' happening and you can kind of get your own out of it, out of seeing these conversations visually." Neasa Terry Feedback, May 2018.

"Exchanges like these come down to personal experience and connection and both artists 'embedded' themselves as part of Wales that will always be India. Even if it's an India with added Granny Macs, pickled onion Monster Munch and blue WKD." Anthony Shapland Feedback, July 2018.

"What I find really amazing is the crossovers between me and other people's practices, and I don't know whether it's a result of a certain kind of choice of people, or whether it has just happened to be so. But that is very interesting to me." Rujuta Rao Feedback, May 2018.

"it is very rare…..it's not often when I see the other artists work (which I haven't yet, so that's still left), it's then that I will start thinking about everything that was posted on the website by them and I think that's very unique. Usually we walk into a gallery or we go to a residency, and you work with other artists, but you may not have necessarily seen their process, and for me, more than what they have to say about their work, I'm very interested in people's interests in general, even if they may not obviously translate into the work. I think in that aspect the website has been extremely successful. I'm really not interested in reading an artists bio or a text about the work, as much as I am in knowing what they like to watch." Rujuta Rao Feedback, May 2018.

"Really enjoyed @TheRejoinders @g39cardiff. It was populated with small acts of resistance, objects and images you can turn in your hands, the sense of a miniaturisation of bigger things." Dr Richard Allen, 23/05/2018, via Twitter.

Appendix 1: External Links

Funders:
British Council (https://wales.britishcouncil.org/en/programmes/arts)
Arts Council Wales / Wales Arts International (http://www.wai.org.uk/)
UK / India Year of Culture 2017-18 (https://uk-india.britishcouncil.in/).

Partners:
g39 (http://www.g39.org/)
CONA Foundation (http://www.conafoundation.net/)
What About Art? (https://www.whataboutart.net/)
University of Worcester (https://www.worcester.ac.uk/research/)

Artists:
Salik Ansari (http://www.delfinafoundation.com/in-residence/salik-ansari/)
Dhruv Jani / Studio Oleomingus (https://oleomingus.com/)
Jonathan Prior (https://12gatestothecity.com/)
AJ Stockwell (https://www.aj-stockwell.com/)
Neasa Terry, (https://www.neasaterry.com/)
Fern Thomas (https://www.fernthomas.com/work-1)
Per Tornberg (https://www.pertornberg.com/)
Rujuta Rao (https://asiancurator.com/rujuta-rao/)
KATCONA Design Cell (http://www.conafoundation.net/about-katcona.php)

Appendix 2: Evaluation Framework

Developed in collaboration with Amanda Colbourne, Evaluation Consultant.

Evaluation should generally be an iterative and embedded process. As this project is in several stages, this process can be used to reflect, learn and inform the next phase. Not just informing the project delivery but the evaluation framework itself. That is, it can be reviewed and reframed to ensure the right evidence is being gathered adequately.

This project is research based, and this can be taken advantage of, as questions will be generated by the participants and material produced that can potentially inform the evaluation process and the 'collaboration document'. The CONA visit in May will be a key starting point for this process.

These are guiding questions for the core group that can inform the overall evaluation process:

1. *How has the collaboration been experienced?*
2. *What are the partners bringing in terms of approaches, skills or knowledge?*
3. *What role does the Rejoinders project play in supporting or limiting the experience of collaboration?*
4. *What conditions are needed for a creative and productive ecosystem?*

Qualitative data

The project lends itself to questioning, reflecting and dialogue and this can be exploited by introducing specific questions that can provide baseline information at the start, stimulate dialogue for a relevant theme, prompt reflection etc. At key points it may be more appropriate to do this privately via email or publicly via online discussion. Questions can also be responded to via interview, video, or visually.

Its suggested that there is an opportunity to gather some baseline responses by asking an opening question/questions before the project fully starts. These will be asked of both the initial research group members, and all those who join in at a later stage.

Its also important to keep track of those who disengage, or drop out, of the process at its a key opportunity for learning about what conditions or circumstances prevented them from engaging for longer. This could provide useful learning for the collaboration document.

There is great opportunity for introducing playful or random questions at any point to trigger dialogue and trace where the narrative is taken to.

Thematic analysis can be used by searching for themes and popular vocabulary in dialogue and responses. This involves the grouping of themes or words into overarching themes. These might be different types of response, such as reported feelings, moods, creative challenges and other reflection

Quantitative data

The use of a digital platform is a great opportunity to capture data in the form of connections, language, themes etc and pull of regular reports. This is dependent on the possibilities of the platform design and subject to discussions with the digital developer.

We could also gather tweets and other social media comments from partners throughout the duration of the project.

General data to be gathered:
Google analytics
Minutes of meetings
Photographic documentation

Process
It is important to build in opportunity for reflective activities when the group comes together, for the stage 4 sessions, but could also include any locally based planning sessions for the small commissions. In particular, there is an opportunity for mapping and asking some of the key questions in a different form. These sessions can reflect on the mapping/data gathered so far, or respond to any key themes emerging, and use of language.

A calendar of moments for reflection should be programmed in for a small core group (most usefully UK based initially) to monitor and partially analyse data gathered at key stages so that this can be reflected back to the wider group, or used to trigger new questions or themes.

Baseline questions:
It is important to establish a baseline, including finding out what connections/working relationships exist prior to the project. To establish who we are, where are we from and to map our route to involvement with the Rejoinders.
Something to consider, are these baseline questions just asked of the core partners who formed for the original project bid with online questions asked openly of all participants as and when they join the dialogue?

Agreed framework options highlighted in the following:

AIMS	QUESTIONS [Note: all of these questions can be worded differently. Answers can be produced and recorded in writing, via interview, on video, by diagram or drawing]	DATA/MATERIAL CAPTURE	WHEN	WHERE/WHO
1. Instigate connections and relationships hitherto unrealized between two countries India / Wales, originating between two cities Mumbai /Cardiff.		Record the connections and interactions between members on the web platform. Record new links made. Record these according to organisation and location, i.e. Cardiff or Mumbai etc	**Throughout activity, reports taken and saved at intervals or key moments in activity.**	**Data capture built in to the social media platform.**
		Reports pulled from the site can be presented back to all partners in a graphic either online or at a meeting/event to invite reflection and response.	As above	Online, open.
	Baseline questions: What brings you here? Who have you worked with previously and how? Who do you anticipate working with during this project?		**May, before the start of the activity.**	**Questions sent privately by email.** **Questions framed to trigger open conversation online.** **All answers recorded and saved in evaluation folder.** **May visit from CONA Mapping exercises**
				and discussions.
	Who have you engaged with so far and how? How was that? **What is your connection/collaboration highlight so far?**		**At the end of each phase**	**Questions sent privately by email.** **Questions framed to trigger open conversation online.** **All answers recorded and saved in evaluation folder.**
	What new connections and collaborations did you make and how? How was that? Or: What is your connection/collaboration highlight so far?		End of project	This is an opportunity to encourage all to reflect and draw a map of their experience
	In how many different ways did you connect? i.e. virtual, in person, via Skype, email etc		End of project	This is an opportunity to encourage all to reflect and draw a map of their experience.
2. Be an open accessible and neutral ground for collaboration in the visual arts.	**For those who have disengaged from process: How was your experience of Rejoinders? What would encourage you to engage with the project?**		**Assess at intervals if any participant,original or new, has dropped out of the process.**	**Email/private communication.**
	How did it feel to be part of the	.	At the end of each	Email/private

			phase. Or: At the end of the project	communication
	Rejoinders community, how able did you feel to contribute openly and honestly? I.e. were you able to be yourself throughout?			
		Record online editorial input. i.e. the number of occasions a moderator was required to question or delete input	Throughout	On platform
		Map themes and connections between themes.	Throughout * How can this best be achieved? To be determined*	On platform
3. Be a useful resource for learning and unlearning.	As above. A baseline question could be: **What do you hope/expect to learn from this process?**		April, at the start of the project.	
	Learning can be incorporated as an aspect of the mapping process. That is to map links and annotate these with lessons learned.			* Who will do this and how? To be determined *
3. Be complex, playful, expansive and at times random.	**How would you describe your experience of this project? What three words best describe your experience/this platform/this project?**		**At the end of each phase.**	**Open and online provocation.**
4. Invite, highlight, commission, share, exhibit, and stage a programme of activity that looks to the true value of		**Keep record of all activity. Record: 1. Title**	As each occurs	Keep folder for each, or case study format. **Produce a template**
collaboration between India and Wales, acknowledging the past, but most importantly in the present and future.		**2. Theme 3. Collaborators and contributors 4. Location 5. Audience numbers 6. Publicity/communication of any form (social media, print information etc) including circulation numbers. 7. Any media response – reports, reviews etc. 8. Images 9. Comments and responses from audience, artists, collaborators. 10. Cost**		**for completion for each activity. Start with CONA visit in May**
4. Develop a new, shared vocabulary between India & Wales.				
OBJECTIVES				
1. Create an innovative shared digital platform. Archive for a collection of research material; studio visits; artist interviews; small scale artist commissions / exchange; dual aspect exhibition moments; artist talks; and a publication.		Evidenced by it's existence. Encourage collaborators to post images, comments etc for each event and activity.	As each occurs	
2. Set up relationships that have a considered 'slow unfolding' – not sluggish or idle, but attuned to the intricacies of collaboration across geographical, metaphorical, and philosophical borders.	Evidenced by responses to questions, above, and during reflection sessions.			
3. Make practice-led research and development the heart of the process. Learning through doing.	Evidenced by responses to questions, above, and during			

	reflection sessions.			
4. Collectively develop sites of action (both digital and physical).		Evidenced and recorded as above. Record audience numbers. Record comments and responses from participants and audiences.	As each occurs	
5. Programme a series of small scale, investigative 'happenings' in India & Wales (Stage 3).		Evidenced and recorded as above. Record audience numbers. Record comments and responses from participants and audiences.	As each occurs	
6. Programme an experimental series of visual arts events in India & Wales (Stage 5).		Evidenced and recorded as above. Record audience numbers. Record comments and responses from participants and audiences.	As each occurs	
7. Develop an innovative set of guidelines for collaboration in Wales./ Develop a reflective curatorial document about and in collaboration.		Produce and circulate a document. Material gathered from responses to questions, also from those who became disconnected, could be used.		

Appendix 3: Guide to using the web-platform

Location:
www.therejoinders.org

Toolbar - permanently located at the bottom of the page. Here you will find an 'About' section and external links to supporting platforms. Simply hover over then click 'Close' to return to the main web-platform view.

Main page -
1. The site is laid out like a field, populated with content (images, texts, audio and discussions) which randomly assort each time the web-platform is accessed. No two experiences will ever be the same. Viewers are invited to wander this digital field or canvas to encounter it's contents serendipitously. In the top right hand corner you will find a zoom tool, which will allow a wider view of the digital field.
2. Each item posted on the digital field can be opened to enlarge and view supporting content (references, artist notes, links to related items, and a glossary of key terms), by hovering over the top right-hand corner of the item. A green cursor will appear 'pointing' you to open the tile. Upon opening, content will drop down from the top of the screen. An 'X' in the top right-hand corner marks the exit point and return to the field.
3. A secondary green cursor will enable viewers to 'grasp' the tile, then drag it to a new location on the field. This action enables viewers to shuffle, play, curate, the content before them, building new visual relationships.

Alternative view -
1. Located in the far top right-hand corner of the main page / field you will find a tile symbol made up of nine small sqaures, this is gateway to an archival view of the field and its contents. Clicking here will load the full contents of the site / field in a tile format, for ease of viewing on mobile devices, and varying web browsers.
2. Content can be 'sorted' in time ascending or time descending order using the toolbar located on the left-hand side of the screen.
3. Content can be 'filtered' by participant responsible for upload, and therefore individual research concerns of The Rejoinders artists, or by 'key terms' also located on the toolbar to the left-hand side of the screen.
4. In this view, each item posted on the digital field can be opened to enlarge and view supporting content (references, artist notes, links to related items, and a glossary of key terms), by hovering over the top right-hand corner of the item. A green cursor will appear 'pointing' you to open the tile. Upon opening, content will drop down from the top of the screen. An 'X' in the top right-hand corner marks the exit point and return to the archive.
5. An icon located in the far top right-hand corner of the alternative view page (three stacked squares) enables return to the field view.

Key terms toolbar -
1. Located in the toolbar to the left-hand side of the alternative / archive view mode, the key terms are a glossary of associations and connections between items posted. Highlighting a 'key term' from the toolbar, will locate all items associated with that strand - visually non-relevant items will fade into the background, leaving the associated items 'active'.
2. Highlighting multiple 'key terms' from the toolbar, will locate all items associated with those strands, simultaneously - a web of relationships with which the viewer can shuffle, play, curate, the content before them, building new visual relationships and associations. Visually non-relevant items will fade into the background, leaving only associated items 'active'.