

Skills and experience

Katie Daley-Yates
Independent Visual Art Producer

Developing, supporting and
delivering unique visual art projects.



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“The duty of care displayed by Katie is what drives excellence and achievement, innovation and unimaginable dreams. This is something unquantifiable, something for which we cannot ever remunerate or set in a contract. It is simply a form of generosity and commitment to the work of artists and a belief in what we might achieve in unconventional contexts for art.”

Claire Doherty MBE, founding Director of Situations
2002 - 2017

Credit: *Laying the Bounds*, 2008, by Helen de Main, produced independently for northcabin. Photo: Max McClure.



Producing

I have experience of producing artworks independently and as part of a team working for organisations like Situations and Field Art Projects. My experience has taught me to move beyond traditional models of “public art as decorative enhancement” to a more dynamic understanding of place. I believe that artworks should be visually arresting, critically rich, and strive to sensitively and creatively respond to the specific context in which they are produced.

Examples

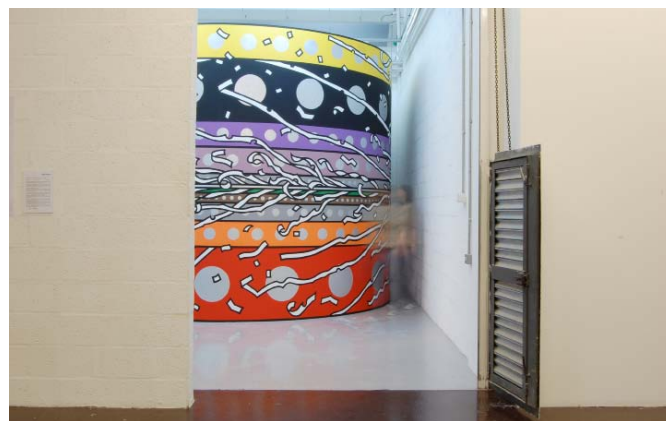
Watching Water, forthcoming 2015, by Nancy Murphy Spicer, Portreath, produced independently

Watching Water is a mass participatory performative artwork conceived by US artist Nancy Murphy Spicer; it invites participants to embody the movement of the tides within a collective experience, joining community with the natural landscape, over a 24-hour period. I worked with the artist over a year to think through practical and curatorial considerations, location scouting as well as partnership formation and funding research.

northcabin, 2008-2009, by Sovay Berriman, Chloe Brooks, Helen de Main, Gary O'Connor and Jo Ray, Bristol, produced independently

northcabin was a temporary programme of newly commissioned artworks for a small, semi-circular operating cabin on Redcliffe Bridge, Bristol. The programme gave emerging artists the chance to make new work for this architecturally unusual space.

Credit: Practice performance for *Watching Water*, 2013. Photo: Nancy Murphy Spicer.



Credit: *Pressing Inertia*, 2008, by Tod Hanson produced for *Responses: three approaches to one space* by Katie Daley-Yates as Guest curator at Spike Island. Photo: Gavin Stuart.

Responses: three approaches to one space, 2008, by Ayling & Conroy, Tod Hansen, and John Harper, Bristol, produced in my capacity as guest curator at Spike Island

Responses: three approaches to one space was a series of changing commissions in which three artists respond consecutively to the dimensions of the Spike Island Project Space. During the course of the exhibition the Project Space altered three times - the viewer was either greeted with a show by one of the three artists or the space in a state of flux. The sequential nature of the project revealed the process an artist goes through in order to make a piece of work, which in turn made the curatorial act more transparent. A Research Space containing reference material collected by the artists developed and evolved alongside a series of public events.

Skills in this area include:

- developing ideas with artists;
- conducting site, context and artist research;
- supporting artist site visits;
- devising curatorial strategies for public art programmes;
- preparing artist briefs, contracts and partnership agreements;
- writing funding applications and experience of generating funds from unconventional sources such as crowdsourcing and building partnerships.

“Katie is sensitive to the understanding of my work, and along with her professional know-how in arts producing makes an excellent working partnership. Katie is knowledgeable, creative and hardworking. It is a pleasure to work with her.”

Nancy Murphy Spicer, artist, 2014

Project Management

Project management is an essential element of any well-produced art project. However, it does not just require organisational and logistical skills, but a certain sensitivity to understand an artist's vision, working flexibly to allow ambition whilst still keeping to budget and an overall timeframe.

“Katie is thoroughly professional, and capable person with a strong combination of skills in project management. She works tirelessly, often beyond the call of duty, to ensure that she delivers. Theresa Bergne, Director of Field Art Projects.”

Theresa Bergne, Director of Field Art Projects, 2013

Examples

Nowhereisland, 2012, by Alex Hartley, South West UK, produced by Situations in my capacity as Programme Co-ordinator

The project involved the construction of a 40m long floating island made of material gathered from an island that Alex Hartley discovered in Svalbard in 2004. In 2011 an expedition was launched from the UK to retrieve a portion of the Svalbardian Island, which from there was taken into international waters and officially declared a new nation – Nowhereisland. This new nation embarked on a 500 nautical mile journey from Weymouth to Bristol during the summer 2012 along with its Embassy, a mobile museum carrying the story of the project. By the end of the project Nowhereisland had accrued 23,003 citizens from across the world and challenged the assumptions of what public art could be.

The Black Cloud, 2009, by Heather and Ivan Morison, Bristol, produced by Situations in my capacity as Programme Co-ordinator

The Black Cloud is a remarkable large-scale pavilion structure, which was first commissioned for Victoria Park in Bristol. It was erected in the park over 24 hours through a community barn-raising and used the Amish principles of communal participation. Since then it's been re-erected in Wakefield as part of the launch of The Hepworth Gallery. The structure was informed by vernacular architecture built to withstand extreme environmental conditions and was characterised by an exposed communal zone in the centre with sheltered living space around the periphery. During its residence in the park it gathered a temporary community around it and was open for park users, local residents, groups and organisations to carry out their own events for free.



Barnraising *The Black Cloud*, 25 July 2009, by Heather & Ivan Morison and produced by Situations. Photo: Stuart Bunce.

Skills in this area include

- working with artists to determine technical and equipment needs;
- writing and managing production schedules;
- managing and liaising between multiple contractors;
- planning safe installation and de-installation methods for temporary and permanent artworks;
- experience with writing planning and TEN applications, risk assessments, method statements and health and safety procedures tailored around artworks.

Event Management

My event management experience ranges from organising talks and symposiums to celebrating launches of commissioned artworks. My training has equipped me with the knowledge and attention to detail, organisation and generous hospitality to both participants and guests alike, to ensure an event runs smoothly.

Examples

The NEXUS, 2013, by Melanie Jackson, Bristol, produced by Field Art Projects in my capacity as Project Manager

The NEXUS is an artist's comic/ publication Melanie Jackson developed during her residency at Bristol University's Botanic Gardens as part of their Stoke Bishop Public Art Programme. The publication continued the artist's interest and exploration of the giant vegetable phenomenon and the launch event, which took place on Halloween, staged the first ever UK giant pumpkin drop from the height of a crane. The launch day also included children's pumpkin carving workshops, a fairytale flora and fauna tour at The Botanic Gardens and during the evening a curated film screening by Pil & Galia Kollektiv, They Came From The Earth: Science Fiction Films Concerning Vegetables.

Credit: Flora and Fauna Tour as part of *The NEXUS*, 2013, by Melanie Jackson and produced by Field Art Projects. Photo: Max McClure.



Credit: Wonders of Weston Launch, 2011, produced by Situations and Field Art Projects. Photo: Max McClure.

Wonders of Weston, 2010, by Ruth Claxton, Tim Etchells, Lara Favaretto, Tania Kovats, raumlaborberlin and Wrights & Sites, Weston-Super-Mare, produced by Situations and Field Art Projects in my capacity as Programme Co-ordinator

The launch acted as a celebration for the town of Weston-super-Mare and officially opened the permanent public art programme. It involved a curated central hub at the Quaker Meeting Hall, which brought together a display of research and documentation material of the commissioning process for all the artworks plus historical documents and video clips, which reflected the town's historical development from bustling seaside resort in Victorian times to the present day. Across the town a series of events were arranged at the location of each artwork such as Tim Etchells giving a reading performance at The Winter Gardens, Wrights & Sites providing a guided walking tour, all of which culminated with the brass band Worlewind playing as the sunset at Madeira Cove where Tania Kovats' work was located. Tea and cake were provided to members of the public from retro VW Camper Vans.

Skills in this area include

- devising launch event proposals that are tailored to the project that is being launched and the particular contexts in which they are taking place;
- booking and liaising with speakers and performers;
- sourcing appropriate entertainment and hospitality that complements the event;
- managing staff, contractors, participants and volunteers;
- site managing during launches.

“Katie was efficient, unflappable and provided huge support to make The NEXUS happen.”

Melanie Jackson, artist, 2013

Co-ordination

The skill of co-ordination has played a major role when working with artists and successfully achieving highly complex tasks. Projects like Nowhereisland add another layer of complexity because they take place in remote or unusual locations, which can often cause complications with communications and logistics. The ability to step back and see the bigger picture is essential; you need to be able to conduct all the multiple elements of a project or event to ensure the overall trajectory joins up and runs smoothly.

Example

Nowhereisland South West Journey, 25 July – 9 September 2012, Weymouth to Bristol, produced by Situations in my capacity as Programme Co-ordinator

A six-week sea journey that involved research, planning and co-ordinating the safe passage of the 40m long floating island, its land based Embassy and the project team as they visited seven ports and harbours along the South West coastline.

Credit: Nowhereisland, 2012, by Alex Hartley and produced by Situations.
Photo: Max McClure.



Credit: *The NEXUS*, 2013, by Melanie Jackson and produced by Field Art Projects. Photo: Max McClure.

Skills in this area include

- planning, organising and managing schedules;
- location managing for both single sited projects and those that involve journeying between sites;
- communicating with a range of different experts from different industries and fields of study, such as: haulage companies, commercial shipping, marine navigation, naval architects, geography, urban designers and planners, botanists, crane companies, government agencies such as DEFRA, NFSA (Norwegian Food Safety Authority) and Natural England.

Problem Solving

Projects that involve building floating islands (Nowhereisland), creating phosphorescent causeways (Wonders of Weston) or erecting pavilions in one day with the help of communities (The Black Cloud) are not your everyday challenges and require lateral thinking. I've learnt the importance of being able to problem solve quickly and understand the necessity to involve expertise from other professions.

Examples

Nowhereisland Artic Expedition, 2011, Svalbard, produced by Situations in my capacity as Programme Co-ordinator

A three-week expedition to send artist Alex Hortley, members of the Situations team and 14 other experts ranging from a linguist to an environmental campaigner to the remote island, Nyskjaeret, which Alex discovered in 2004 in Svalbard. The expedition involved sailing from the small town of Longyearbyen around the tip of Svalbard in the Noorderlicht, a three-masted schooner originally built in 1910. The main purpose of the expedition was to recover a portion of Nyskjaeret, sail it into international waters and claim it as a new nation called Nowhereisland. In addition, the expert team was tasked with undertaking extensive research, discussions and work towards the formation of an extensive resource for the Nowhereisland Embassy, which included collectively writing the Nowhereisland declaration.

Credit: *Without Earth Under Foot*, 2011, by Lara Favaretto and produced by Situations and Field Art Projects. Photo: Jamie Woodley.



Credit: Tamsin Omond reaches the high Arctic as part of Nowhereisland Expedition, 2011. Photo: Max McClure.

Specific tasks undertaken as part of the Expedition

- Devising a method to recover the portion of the island by hand, which involved working with the Noorderlicht's crew to develop a winching mechanism to transfer the island material to the ship. The overall method had to be efficient due to the constantly changing weather patterns.
- Arranging transport for the environmentalist, Tamsin Omond, from the UK to Svalbard by sea, a place normally only accessible by plane. I had to ensure her journey was seamless moving between ferries, trains and commercial ships to arrive at the rendezvous point on time, all of this was arranged remotely from my base in the UK against one of the most extreme environments on earth. This task required constant negotiation skills especially as her passage on the commercial ships was obtained free of charge.

Skills in this area

- evaluating information and situations in order to take calculated risks;
- taking a flexible approach to research in order to produce creative and broad ideas;
- communicating complex artistic ideas at different levels;
- negotiating with individuals and organisations outside of the visual arts to generate support for projects.

“No harbourmaster, tug-boat pilot, deep sea diver, car parking attendant, health & safety officer or accounts clerk could escape her ability to resolve a problem, she was ‘the fixer’.”

Claire Doherty, Director of Situations, 2012

Administration

My career to date has involved positions, which have required exemplary administration and management skills. This particular area is key in terms of facilitating the day-to-day operations of art organisations or an independent practice.

Examples

Management of the Situations Studio, 2006 – 2013, which included:

- managing public enquiries, co-ordinating the online calendar, scheduling team meetings, keeping general project task lists up-to-date, and overseeing team resource requirements;
- managing the maintenance of information, files, records and systems for the effective and accurate documentation and evaluation of the Situations programme;
- assisting the Director with budget planning and financial administration through the processing of invoices and the regular updating of budgets;
- developing and managing a successful intern programme;
- managing the Open Office Initiative, which allowed students, arts professionals and academics to come and use the Situations library and archive.

Management of A Space Arts Talent Development Programme, 2014, which included:

- planning and administering the application selection process;
- creating and delivering individual and group development sessions;
- supporting individual candidates to develop and deliver their proposals;
- developing and organising a group workshop based on 'developing artistic practice';
- monitoring and delivering individual and group milestone meetings;
- preparing final evaluation report on programme to Arts Council.

Fundraiser for A Space Arts Gods House Tower Project, 2014, which included:

Supporting the A Space Arts Director to raise £475K towards the development of a new arts venue in central Southampton. The development will involve converting a 700-year-old Grade II Listed Schedule Ancient Monument, once an integral military tower in the city's medieval defenses. Applications were made towards private foundations and public funders.



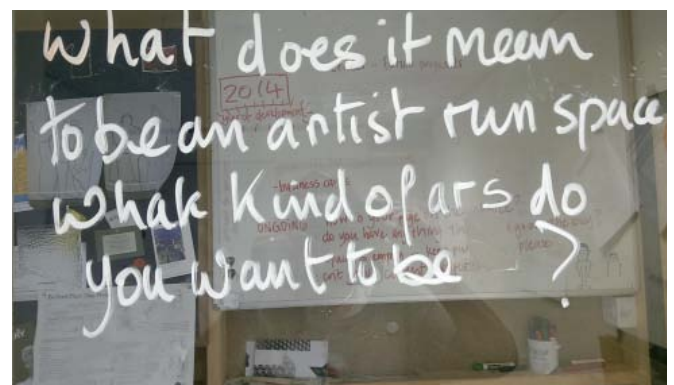
Credit: Nowhereisland Project Team meeting at Alex Hartley's studio, 2012

Gallery and Studio Administrator, Both Artist Studios, 2007 – 2009

- managing and programming the gallery;
- administering the talks programme, which involved locating speakers, liaising with them and then hosting the event;
- maintaining a level of publicity for the studios by regularly contacting and liaising with local and regional press;
- developing a website for the studio and updating information;
- planning and managing the delivery of a thrice-yearly brochure;
- organising and managing the yearly Open Studios;
- implementing health and safety including fire safety for the studios.

Skills in this area

- tackling multiple priorities effectively;
- managing individuals and small teams of people;
- working independently and as part of a team;
- attention to detail to produce work of the highest level;
- exceptional time management skills to ensure deadlines are always met;
- excellent verbal and written communication skills.



Credit: documentation from unit11studios Talent Development Project, 2014