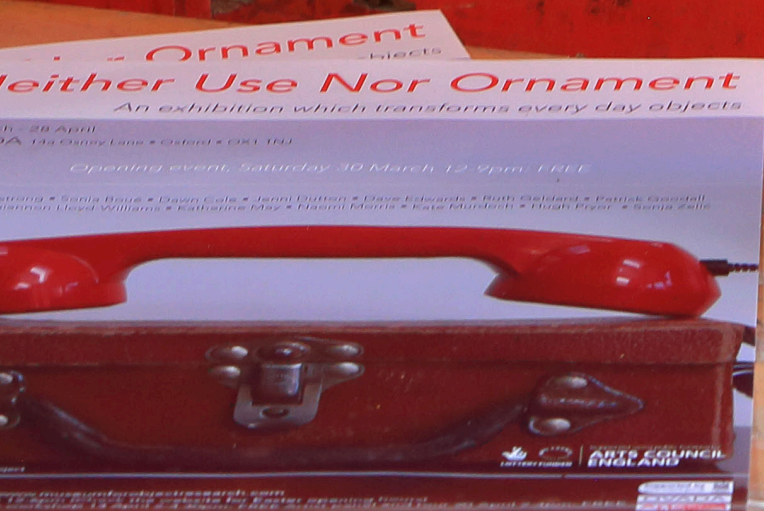


Neither Use Nor Ornament 2

*An Evaluation Document for the Arts
& for the Inclusion of Autistic Artists
Appendices*



About NUNO

www.museumforobjectresearch.com/nuno/

In July 2018, Arts Council England agreed to fund 'Neither Use Nor Ornament' (known as NUNO) (under the Museum for Object Research Umbrella project) to bring together two seemingly very different artist networks on a level playing field, with an ambitious group show and event programme. One group identified as autistic, the other group did not.

This project, which took nine months to deliver, was created by artist and arts organiser Sonia Boué to explore autistic leadership, and to help advance the careers of some of the autistic artists on the project.

Sonia wanted to test her project design, and to prove the autism -mentoring model for autistic artists she had created in collaboration with arts professional colleagues, Miranda Millward and Sarah Mossop. The idea was that this innovative project would be of benefit to all participants by prioritising access.

As the project developed, access needs were allowed to alter project parameters significantly, and yet we were able to deliver our project on time, with profound results for artists and excellent art.

The following information forms a compliment to our project 'digest', the Neither Use Nor Ornament 1 document, and contains the 'raw data' from our work.



Detail from the *Caroline Street* collaboration by Neil Armstrong and Dave Edwards

1. *Artist Evaluation Stories*

Artists evaluation stories were collected using a structured set of open questions (to provide guidance if required), but responses were welcomed in a variety of forms (multimodal).

Responses were given in a variety of forms, including adhering to the questions using cut and paste, providing a jpeg of hand written one line replies, in free form, as a telephone conversation, and as part of an email with citations. One artist produced an essay, which was published as a blog on our website: <https://www.museumforobjectresearch.com/why-nuno-is-a-model-for-inclusivity-in-the-arts/>

Our evaluation was inspired by exposure to the Arts at the Old Fire Station, Crisis Skylight story collecting method demonstrated at the 2018 Marmalade Conference. Several members of the team have also been actively involved in the method, either as assessors or participants at AOFS/ Crisis.

We were interested in approximately six areas of artist experience on the project: accessibility, the quality of work produced, whether they were happy with their work, how they felt about the autistic leadership, any new connections, knowledge or experience gained, and what they would like to happen next.

Providing structure (as in the series of questions asked of the AFOS/Crisis story tellers during interviews), yet seeking to capture preferred methods of responding, along with 'permission' to skip any questions and/or provide additional material, was designed to be both efficient (at point of collection) and accessible (for participants). Using mainly remote methods increased accessibility of our evaluation process for all.

We feel the information gathered to be a rich primary source of material which captures something vital and important in telling us if we succeeded in our core aims, with indicators for future directions, and areas for improvement.

Access:

- Autistic artists reported that Sonia's willingness to be open about and accepting of her own difficulties created an inclusive environment from the outset. Non-autistic artists said that they loved how the project was clearly explained and laid out.
- The NUNO experience was unanimously positive, with artists feeling valued and enjoying the high level of flexibility on offer.
- It was felt most important that (in the end) no distinction was made between the artist groups, with the only criticism of the project being catalogue design which subtly arranged artists according to group.
- Sonia's 'can do' attitude was remarked on by several artists with an appreciation of the 'painstaking' attention to detail that she was able to bring to the curatorial process.
- For autistic artists, the difference of working on a project where there was prior knowledge of their needs, and a confidence that accommodations would be forthcoming without explanation, was essential to well being, productivity, and quality of works produced.

Quality:

- Artists variously reported that the project enabled them to re-engage, step-up, and re-evaluate their practice.
- Work was taken in exciting new directions, and was in some cases supported to be more technically challenging than previous work.
- The long run-up time for the work allowed more complex, layered and sustained pieces for some artists, while other artists felt their usual working style was in keeping with the nine month timeframe.
- Some artists used the project to experiment with their original ideas to create more elaborate work than planned for at the proposal stage.
- For one artist, the project offered the chance to "extend working methods to take on a wider collaborative approach."
- One artist was enabled to extend their written word piece to present it as a curated sound file, which they felt enhanced the quality of the gallery experience for audiences.

Satisfaction with their work:

- Joyful was a word encountered twice in the autistic artists evaluation stories. Artists were generally either happy or very happy with their work for the project.
- Three artists that we know of were so pleased with and inspired by their project work that they are in the process of making new related works, and one is planning to publish their NUNO work. Several others have expressed the desire to explore extending their NUNO work in future.
- Curatorial guidance on the need to edit one of the more ambitious projects for the gallery space was ultimately seen as a positive, though scope for a larger solo iteration of this work remains.
- In the case of one of our written word artists, writing for an exhibition left questions about the form, and a desire to hook together a loosely presented narrative. There is scope for development of this idea in future projects. Workshops as an alternative for this artist's contribution were also mooted.

Leadership style

- Across neuro-types, the autistic leadership style Sonia employed was described variously as open and confident, with a clear vision, well organised, logical, and completely supportive. One autistic artist described it as an "inclusive, light leadership style."
- This was experienced as "wonderfully reassuring" by one artist, with two artists remarking that there were no "last minute panics".
- One artist appreciated being "kept in the loop" and another remarked on the attention to detail afforded by Sonia's autistic hyper focus.
- For autistic artists, the fact of autistic leadership was hugely significant in affording an open and non-judgemental culture regarding accommodations, professional dignity, and respect. This is said to be lacking in other contexts.
- Offering multiple modalities for communication at the outset signalled consideration and thoughtfulness which inspired confidence in the project.
- Communication for the autistic artists on the project was hugely enabled by the autistic leadership: "Knowing your leader shares your communication style means that you don't have to be concerned about being misunderstood."
- One artist reported "a good vibe", and that this could be attributed to a sense of being well looked after, whether you were autistic or not.
- Lowering levels of anxiety with direct support enabled one autistic artist to find creative solutions and look at things in a different way.
- NUNO was described by one artist as a "warm hug" that has since been missed.

Gifting knowledge and experiences:

- Artists felt inspired by one another and found mutual respect, encouragement and connection within the group on meeting and experiencing the chance to talk and view the work in situ.
- Contentment levels among the group were commented on: "People are generally happier when their needs are met and it was noticeable to me that the NUNO group was a contented one."
- For one retired artist, the chance to reconnect with their practice and meet a group of object inspired artists was the most important aspect of their involvement in the project.

- Gaining more confidence to walk into autistic spaces, new transferable skills, new networks and opportunities (such as speaking at the Autism Arts Festival 2019) were reported by several autistic artists.
- One autistic artist said that the immersive quality of the autistic art enabled her to consider her own work in this light.
- Insights from NUNO will feed into University of Kent's Playing A/Part project, where NUNO project thinking has proved inspirational in the area of professional development for autistic creatives.
- NUNO has also been viewed by one autistic artist as "an expanding web of contacts and more importantly an expanding web of understanding and accepting contacts."

What next?:

- Generally the desire to tour NUNO, and to continue the many conversations we have begun, was expressed by many artists - together with the acknowledgement of the work involved to tour the show.
- The idea that the show was a "resounding success", and that the work is important and good enough to be shown elsewhere, was prevalent. Many artists had received feedback from the public that this was a very high quality exhibition. Further public exposure was therefore considered desirable.
- The effect of seeing the work as a whole piece was also remarked on, and the idea that we could improve (in future iterations) from more discreet spaces for some of the audio-visual material to enable viewers to access more of the narrative layers, and the nuance contained in many of these works.
- An interdisciplinary symposium was posited at our research and development stage, the idea that it would now be valuable to explore this again was expressed by one artist.
- The desire to keep meeting as a collective was also articulated: "I have been fantasising about a house somewhere beautiful which accommodates 14 people with a large communal space to gather."

Anything else?

- Being part of a project with so many autistic artists was considered a huge plus by several artists, as this provided an unusual sensation of like-mindedness and camaraderie.
- Concerns about unmasking were raised by one artist with regard to publicity, but in this case there was a sense of safety in numbers, which inspired confidence. Professional development came from considering publicity, and there was an appreciation of the high standard of publicity achieved.
- The smoothness and good planning around the exhibition install was remarked on by those artists directly involved, with praise for OVADA as a welcoming and accommodating organisation.



2. *Mentor Evaluation Stories*

These were collected via email requests to provide feedback in any form on two key areas, namely autistic leadership and access.

Miranda Millward's story

Leadership:

- Sonia's leadership was thorough and methodical at all times. All the areas that could be planned for and thought through in advance were. Sonia allowed time for feedback and input into the planning process from all the parties involved (mentors, WEBworks and MfOR).
- Holding all the parts of the project together was a tough task. A whole variety of needs and expectations needed to be nurtured and treated with the same level of professionalism. Sonia did this by adopting a person-centred approach to leadership. Each member of the project was valued for their unique contribution and unique personal and artistic strengths. I think this engendered a real sense of 'buy-in' for participants.

- Aside from this relational work, Sonia provided clear paperwork such as contracts for participating artists so participants were clear on dates, expenses, timings etc ... this must have had a huge positive impact on the progress of the project.
- Sonia's leadership deploys a range of strategies and communication techniques that work for her and the person she needs to work with. For example, in working with me, texts and quick face-to-face chats on a regular basis worked better than, say, longer, more irregular meetings. These text catch-ups allowed for regular 'troubleshooting' of any issues arising.
- Sonia's leadership always felt calm and good-humoured, even when circumstances were more challenging than anticipated. I think this enabled most other participants to push on calmly, especially during the install.
- Anticipation of problems or issues individuals might find problematic also helped maintain a clam and professional atmosphere.
- I think Sonia's leadership works because she has taken time to understand her own strengths and also knows the areas where support is needed. Sonia has developed her own strategies to manage certain areas such as planning, timetabling and budgeting. Certain areas might be managed by bringing in extra support. Sonia also uses 'flow' to allow for progress by honing in and focusing.

Access:

- Sonia worked hard to ensure NUNO was a highly accessible project.
- The WEBworks artists needed to ensure that their needs were met in terms of access in order that they could fully participate in the project.
- The strategies Sonia uses are to be person-centred and responsive. For example, regular face-to-face meetings might suit one artist, but occasional Skype meetings may suit another.
- Sonia is very good at explaining the access needs of the WEBworks artists to other people. This was very evident with Hugh's work at AOFS so Sarah Mossop could be well-briefed and meet Hugh's needs.
- Sonia was able to absorb changes or potential changes to what people wanted to exhibit or how people wanted to exhibit. For example, one artist was unsure about performing, and this uncertainty was accepted as part of the process, which enabled her in turn to be relaxed and decide in the moment.
- Sonia was able to use her detailed knowledge of participants and neurodiversity to enable her to 'manage' participants who at certain stages were struggling with the project, but also with day-to-day issues within their lives. Potentially challenging situations and tricky issues were absorbed and then planned for in order to try and create a 'best outcome'.
- On the opening day, access for the WEBworks artists and the audience were considered. Quiet parts of the day were highlighted for relaxed visiting. No one was put under pressure to stay the whole day or be around when they might become overloaded.

- Sonia was able to vary and target the levels of support offered. Some WEBworks creatives needed very little support, others needed a huge amount. Some support was very specific, e.g. some needed pieces of furniture to complete their installation. Sonia dealt with this.
- Sonia is good at seeking consensus and ensuring people are kept abreast of plans. This happened for MfOR artists and the WEBworks artists and ensures no one feels left out.

Being able to accept that NUNO might be different or do things differently because it was 'autistically led' enabled a greater degree of access to occur.

Sarah Mossop's story

A key aim of the project for Sonia was to test her autistic leadership style in bringing together two groups of artists, one neuro-typical (MfOR) and the other neurodivergent (WEBworks), to have a group exhibition that would demonstrate good inclusive practice. By providing additional, individually tailored support herself for the neurodivergent artists in the lead-up to the exhibition, Sonia hoped to make the process of navigating the pathway to having a group show more accessible for them.

In her WEBworks blog, Sonia wrote "It isn't so much what you see that counts. What matters is the activity that goes on behind the scenes to make a piece of work happen in a manner that's ethical and beneficial to all."

My feedback is about the activity that went on behind the scenes. In my role as one of two mentors supporting Sonia in different ways, I was drawing on my experience as a curator and project manager to advise Sonia in the exhibition planning process and to be supportive in the relationship development that this entailed between Sonia as curator and all the artists, and more crucially, mentoring the neurodivergent artists.

I observed that Sonia's leadership style is of positive regard and empathy towards all the people she is working with, inspiring trust (which was very conducive to working well with the whole team) and providing the security that's so important to neurodivergent artists, some of whom have been held back in their artistic careers due to experiencing an unsympathetic environment.

As an autistic artist herself, with great self-awareness of what this has meant in her own creative development, Sonia draws on her knowledge of the things she finds particularly challenging to inform how she approaches working with other neurodivergent artists. She is very reflective and analytical (as evidenced in the regular and detailed exchanges she had with me and her other mentor throughout the project), with a willingness to adapt and alter the project parameters to suit the needs of individual artists in a way that is beyond what I think many neurodivergent project leaders would be prepared, or indeed equipped, to do.

For example, when Hugh Pryor was struggling to manage both creating new work for the exhibition as well as his brief to oversee the website, Sonia negotiated, with great sensitivity, a change in his project role, without making him feel he was failing, so that he could concentrate on producing his artwork and support the project in other ways. She also recognised that supporting Hugh was taking a disproportionate amount of her time and potentially impacting negatively on her ability to provide other artists with the support they needed. With her guidance, I had gained insights into Hugh's creative process when collaborating with Sonia on his earlier exhibition at the Old Fire Station, and, recognising the opportunity to delegate, she asked me to support Hugh in developing his work and workshop ideas for the NUNO exhibition. As well as demonstrating a collaborative approach to leadership, It's an indication of the degree to which Sonia established a good team dynamic that some roles became interchangeable.

Sonia is open and curious, recognising from the start that the project would be an on-going learning process. As a mentor, what I found unusual in her approach was her ability to fully concentrate on the individual needs of each artist, both the neurodivergent and neurotypical, giving very detailed and often 'out of hours' support as and when it was needed. Because of this careful nurturing, several of the neurodivergent artists were able to overcome their anxiety and other challenges, which might have proved debilitating, to complete and present work that was of a very high standard, sitting comfortably alongside the work of more established artists. My observation is that there's a risk for Sonia personally in offering this level of support, that it can become very demanding and stressful. However, structuring the project so that it included mentoring for her as project leader, went some way to mitigating against the danger of this situation becoming overwhelming.

Sonia's sensitive and ethical approach to inter-personal relationships created a harmonious environment where access and accessibility were at the fore throughout the project, including in relation to the visitor experience. In a more neurotypical leadership style, I don't think the, sometimes nuanced, messages coming from the neurodivergent artists would be fully understood, potentially risking artists giving up and withdrawing from projects. For example, at the Opening Event, one artist had developed a new performance to present to the audience. Everything was prepared ready for her performance, however, Sonia was holding the knowledge that the artist might not have been able to deliver. I observed her keeping a watchful eye on the artist, reassuring her that it was fine if she didn't feel she could give her performance and providing her with the space to regain her confidence, resulting in the artist presenting her new work with assurance.

The project is also a good model of the benefit of developing long-term relationships, notably the ones Sonia has established with the WEBworks group, whereas often arts projects are more short-term, not allowing time for in depth understanding of individual working styles. Sonia's understanding of the varied and complex needs of the neurodivergent artists enabled her to tailor her approach and provide them with access to the opportunities that might otherwise have

eluded them.

In conclusion, to quote Sonia again from her blog:

"Increasingly, I think this could be a truth to live by. Not only is inclusive practice potentially a quieter, more careful and considered game than I'd imagined, but the ultimate goal is that we genuinely don't see 'difference' because we're all included equally."



3. Reviews

NUNO's necessarily nuanced approach to marketing made it harder for us to engage with both 'mainstream' arts and disability arts reviewing platforms despite best efforts. We were extremely grateful to both our reviewers for the generous time given to our show, and the care and attention taken over their writing. We took Deborah Caufield's critique of the OVADA space and other aspects of our public facing access as welcome learning for future projects.

Deborah Caufield DAO <https://disabilityarts.online/magazine/opinion/neither-use-nor-ornament-nuno-life-stories-told-through-the-objects-that-shape-experience/>

"NUNO is a feast of an exhibition and needs a good couple of hours, maybe more, of attention. I stayed all afternoon and gorged myself..."

David Minton, <https://www.a-n.co.uk/reviews/neither-use-nor-ornament/>

"There is a sense in which the making of particular kinds of work reflects a subjective need for rite of passage, a self-testing, a resolution whose need is to be repeated, to reconfirm, rescue, and reclaim the self, even as it slips away. Being in the world is a strange thing."

Tamsen Tadros, who leads the Contemporary Art in the Gallery Group, kindly gave us an informal review via email which echoes the depth and impact of NUNO on so many of our visitors.

"We all continued to talk about what we saw and heard for the rest of the day and in the end the visit to Jeff Koons was junked as we all felt that the first two shows - yours and Akram Zaatari's at MAO - had given us more than enough to think about."

It's difficult to pinpoint the different factors that made the visit so fascinating as there were so many. But for me they were:

Being led through the gestation of the project by you. That was a rare treat as group shows often are so fragmentary and never really hang together. The common challenges to each artist were definitely evident and there was a pleasing amount of 'conversation' between them visible and in some cases audible in the finished pieces despite the fact that few of them knew each other. It was also fascinating to see how much of what they were producing was not only 'art as therapy' but also powerfully engaging on a decorative/aesthetic level. All their individual voices were so strong and yet they worked together to create a network of expression that was more than just the title of the exhibition.

Having used social media and the internet so cleverly to achieve this level of communication between your group of artists, I would really hope that you can continue the conversation between them and also the wider dissemination of all that has been learnt throughout the very long creative process using all that technology offers. I think it would make an excellent touring exhibition and hope that the Art Council will consider sponsoring you further on your joint journey of discovery.

So finally congratulations Sonia. As a group of predominantly practicing artists, we have been looking at contemporary art for a dozen years or more and this visit will stick in our collective memory as something really special. You were the best possible spokesperson for your fellow artists and I hope you will be able to do more curatorial work in the future alongside your own incredibly moving practice."



4. *Tours*

Visitors and artists unanimously agreed that the welcome from OVADA gallery staff was exceptionally warm and accommodating.

We provided individualised tours for Alastair Somerville (Acuity Design), the Contemporary Art in the Gallery Group, David Minton (artist reviewer) , Deborah Caufield (Disability Arts Online reviewer) , Colin and Helen Cook (Lord Mayor of Oxford), Richard Hunt of the Shadowlight Artist group, OVADA's Warehouse Art School (WAS), and a wheelchair tour.

Alastair spent several hours with us and helped identify our work as “relationship curation” enabling us to gain further insights into our model through his own expertise in sensory design.

The Contemporary Art in the Gallery group spent an hour and forty minutes in the space, and really seemed to appreciate being able to hear from Sonia about the background to the project and the works.

David stayed in Oxford for several nights specifically to view and review NUNO. He toured the gallery and interviewed me in-depth for his a-n review. He visited on three occasions, spending several hours at each visit, and talking in depth with Sonia about the work. It appeared to be a profoundly impactful experience for David.

Deborah spent several hours at the NUNO exhibition to review the show for Disability Arts Online, talking to Sonia at length to understand the background to the project. <https://disabilityarts.online/magazine/opinion/neither-use-nor-ornament-nuno-life-stories-told-through-the-objects-that-shape-experience/>

This was a highly personalised visit for Richard to view the work with myself and Richard Duriez of FILMOxford. Richard Duriez filmed the work and created a video tour for the Shadowlight artist group, as we had found it difficult to coordinate an a visit for the group during the run of the show. Our thanks to Richard Duriez for facilitating Richard's visit.

We opened out of gallery hours to enable WAS students to view/tour privately during WAS hours. Sonia was invited to give a talk to WAS students about her practice. WAS' end of year show adopted NUNO's exhibition schema, and gained inspiration from the exhibition regarding subject matter, and the installations featuring object work.

Advance booking in one case meant a wheelchair could be hired for our visitor to access the exhibition.

We were unable to provide some hoped for tours due to the schools Easter Break intervening, and other logistical concerns.



5. NUNO events

Naomi Morris' intimate work in progress Research Residency performance at Magdalen Road Studios was extremely well received by 20 audience members and described by one as "...magical and mesmerising." Video footage can be see here <https://www.youtube.com/watch?v=DYjmPXVuciM&feature=youtu.be>

This experience went on to inform Naomi's two performances at the NUNO opening.

Hugh Pryor's solo exhibition of experimental photographs *Still in Motion* at Arts at the Old Fire Station (AOFS) was hugely successful. Opening from 31 October - 4 February and benefiting from the increased audience footfall for the White Lights Night, Hugh's exhibition greatly enhanced NUNO's audience engagement figures. Close mentoring was required for this first experience of working with a professional gallery.

Hugh Pryor's *Still in Motion* workshop at AOFS was enjoyed by 8 participants who gave excellent feedback on Hugh's engaging and exciting presentation. Participants were guided through a

series of experimental photography techniques. Hugh was mentored through planning and delivering stages of this workshop by Sarah Mossop using tailored techniques suggested by Sonia Boué. You can see photographs from the workshop on this link <https://www.flickr.com/photos/hughpryor/sets/72157702957519721>

The NUNO exhibition opening at OVADA was very well attended throughout the day, with visitors enjoying the high quality art and activities on offer from 12pm - 9pm. The event included an excellent and witty artist talk by Ruth Geldard, stunning performances of *Breaking Through I & II* by Naomi Morris, and spellbinding poetry reading of her *Weightier than I Arrived* by Rhiannon Lloyd-Williams. The Lord Mayor of Oxford Colin Cook, and local MP Anneliese Dodds were also guests. Galleries of images can be enjoyed on our website here <https://www.museumforobjectresearch.com/nuno/> and here <https://www.museumforobjectresearch.com>

Kate Murdoch's *102 Pieces of Glass* participatory event at OVADA was attended by 40 visitors who enjoyed adding a touch of colour to this work, leaving stories in Kate's log book. This experience will add greatly to Kate's participatory practice and may inform further works. Kate has written about some of the objects added by visitors on her a-n blog *Keeping it Going*, dated 7th May 2019 <https://www.a-n.co.uk/blogs/keeping-it-going-1/>

Hugh Pryor's *Bring a Bottle*, experimental photography workshop at OVADA enabled 12 participants to engage with a series of workstations created to demonstrate some of Hugh's self taught photographic techniques. Enjoyed by artists, members of the public and children alike, Hugh gained praise for his ability to create exciting hands-on family fun, which was also valuable to artist peers. You can see photos here: <https://www.flickr.com/photos/hughpryor/albums/72157710047451757>

Artist panel with Sonia Boué, Dawn Cole, and Jenni Dutton, at OVADA¹ was enjoyed by 40 visitors and filmed and uploaded to YouTube: <https://youtu.be/yJNrmiysHLc> It can also be accessed through our website: <https://www.museumforobjectresearch.com/nuno/>

Easter Sunday Opening with Jenni Dutton and Sonia Boué at OVADA had record numbers of visitors for such a quiet date in the calendar. Visitors appreciated having a cultural event to go to when other art venues were closed.

All events were managed via Eventbrite.

¹ This event was adapted to be wheelchair accessible when a visitor arrived from Derby in an electric wheelchair.



6. *Publicity*

On the ground

We benefitted from Liz Woolley's expertise for our local engagement strategy. Liz worked through a comprehensive list of local contacts including arts organisations, community groups and businesses, via emails, phone calls and meetings. Her work for NUNO enabled a BBC Radio Oxford interview with Kat Orman, brought us into contact with potential future partners (Fusion Arts) for the first time, and sent VIP visitors, Colin Cook (Lord Mayor) and Anneliese Dodds (MP), our way.

Liz also oversaw and coordinated the production of 350 A4 posters which were distributed to libraries, local businesses and key arts venues. A further 50 A3 posters were created for OVADA and the local area. OVADA organised and coordinated a distribution of 500 A5 postcards and used volunteer helpers to distribute them to local residents and key arts venues.

To help us achieve a high standard of professional copy, we hired author Katherine May to write it for us. Katherine created two versions of our copy to enable the nuanced approach to marketing we chose to adopt. This writing was then adapted for our press release, for Eventbrite listings, and for many other instances where copy was required, such as Art Rabbit and A-N listings. NUNO press release: <https://www.museumforobjectresearch.com/press/>

Online

Our online publicity was greatly enhanced by social media expert Sarah Doherty, who created our Artist Stories campaign on Instagram. Twelve artist, on the project benefited from a 5 day feature, following a format which enabled audiences to follow the build-up to the exhibition and see elements of the exhibition such as performance stills. Our reach was further enhanced by a Facebook page which shared instagram posts. As many of the NUNO artists use Twitter, we also set up a dedicated Twitter account to share all our project news with established audiences. This enabled us to reach new followers too.

Instagram artist stories can be found @nuno_project

Twitter account @Nunoproject

FaceBook page [facebook.com/NUNOproject](https://www.facebook.com/NUNOproject)

The NUNO exhibition was listed on OVADA's website, OVADA tweeted about NUNO, and notices and invitations were also sent to their mailing list. Magdalen Studios similarly promoted NUNO, and we received many tweets and retweets signal boosting our events from supporters and arts organisations, including FILMOxford, A-N, SHAPE and The Ashmolean Museum.

We utilised the hashtag #NUNOproject throughout all our social media platforms to create threads of content for audiences.

NUNO also made listings, on A-N and Art Rabbit nationally, and on Daily Information for local audiences. We gained a feature on the Daily Information site.

Website

As a group, we published articles and blog posts about the NUNO project on the project website, (and individual artists blogged on their own platforms which were then linked to the website). We shared progress images and updates regularly throughout the project. Susan Kruse reorganised the project website to make it more current and bring NUNO to the forefront.

All artists' profiles on the website were updated for the Instagram campaign, and, as their works for the exhibition developed, we uploaded new content to enable online audiences to access key aspects of what would be seen in the gallery.



Detail from the *Caroline Street* collaboration by Neil Armstrong and Dave Edwards

7. Products

We created a catalogue for our exhibition featuring our project mind map and 13 artists' works and essays, designed by Nick Wood. This was available in print at the exhibition and can be accessed online: <https://www.museumforobjectresearch.com/wp-content/uploads/2019/07/nunofinal.pdf>

An accompanying booklet of poems entitled '*Weightier than I Arrived*', by Rhiannon Lloyd-Williams, was available in print at the exhibition and can be accessed online: <https://www.museumforobjectresearch.com/wp-content/uploads/2019/07/rhipoetryfinal.pdf>

Print copies of both are still available and can be requested via the website.

A sound file of '*Weightier than I Arrived*', read by Rhiannon Lloyd-Williams, was curated and exhibited at the NUNO show, and is now available online: <https://www.museumforobjectresearch.com/rhi-lloyd-williams/>

'*Not all surfaces catch the light at the same time*', a curated selection of blog posts written by Sonia Boué during the project were printed for the exhibition. They provide a window on Sonia's experience of project management as an autistic person and chart some of the project's key developments and are now available online: https://www.museumforobjectresearch.com/wp-content/uploads/2019/03/NUNO-Booklet_-Blog-Posts-copy.pdf

'*WEBworks, a mentor's view*', is a commissioned essay by Miranda Millward which describes the work that went on behind the scenes to support some of the artists on the project, and was printed for the exhibition and is now available online: <https://www.museumforobjectresearch.com/wp-content/uploads/2019/03/NUNO-Booklet-Miranda-final-draft-copy.pdf>

Susan Kruse produced an essay entitled '*Why NUNO is a model for inclusivity in the arts*' which can be seen here: <https://www.museumforobjectresearch.com/why-nuno-is-a-model-for-inclusivity-in-the-arts/>

Hugh Pryor produced a series of 12 mounted photographs for his '*Still in Motion*' solo exhibition at the Arts at the Old Fire Station Theatre Entrance Gallery. These works were subsequently shown at The Autism Arts Festival 2019 in Studio Gallery 3.

A film of Hugh in conversation with Sonia Boué at his *Still in Motion* exhibition can be seen here: <https://www.youtube.com/watch?v=sXQphqclQRE&t=27s>

Our NUNO legacy film can be seen here: <https://youtu.be/bPNGAH08vN4>

Approximately 72 individual works by NUNO artists were made during the project, all were either shown at exhibition and/or uploaded to the website or linked platforms. This includes all works created for installations and some of the additional works made for the Autism Arts Festival 2019.

Hugh Pryor's galleries for the NUNO exhibition can be found here: <https://www.flickr.com/photos/hughpryor/albums/72157710046862972> and here: <https://www.flickr.com/photos/hughpryor/albums/72157710047753891>

Our twelve Instagram Artist Stories can be found here: https://www.instagram.com/nuno_project/



© Hugh Pryor 2019

Detail of *Ambit* by Kruse

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8. Outcomes

General

We delivered an impactful and extremely well received exhibition and events programme to key audiences and successfully levelled the playing field for all the artists on the project. We uploaded key content on our website to create global access for our work. NUNO also modelled safeguarding for autistic artists, and we can now inform sector thinking. Sonia has tested her leadership style and gained new skills. As a team, we have created a successful template for collaborative work across neurologies for creative project work. We therefore generated valuable new learning for the sector from authentic 'lived experience' perspectives. We have also presented our findings openly and accessibly for the benefit of artist peers and arts organisations.

Our two artists networks have been inspired by one another and achieved a group identity as 'NUNO'ers'. Most importantly, in the case of the autistic artists, networks were extended. Across both groups, there are many positive outcomes in terms of creative practice, and new works are in the pipeline for some.

We have deepened our relationships with key partners Arts at the Old Fire Station, OVADA and Birmingham Open Media. We gained potential new partners. We also reached new artists who expressed the need for our support.

Artists

WEBworks² artists also showed their work at the Autism Arts Festival 2019 in an exhibition entitled *WEBs* in Studio Gallery 3.

Hugh Pryor and Naomi Morris received high quality professional solo opportunities in the run up to the exhibition. Both have been enabled to buy key new professional equipment through their employment on the project.

Hugh Pryor has gained a professional online listing and artist's profile on the Arts at the Old Fire Station website: <https://oldfirestation.org.uk/exhibitions/still-in-motion/>

Susan Kruse and Sonja Zelić have gained prestigious 'Neurodiverse' Fellowships at Birmingham Open Media.

Susan Kruse has formed a secondary network in Birmingham associated to WEBworks.

WEBworks will work in partnership with Birmingham Open Media to support their new intake of 'Neurodiverse' Fellows.

Sonia Boué and Naomi Morris have gained a prestigious three year film commission for the pioneering Playing A/Part Project which explores the lived experience of autistic women and girls through creative practice. <https://playingapartautisticgirls.org>

Naomi Morris has gained confidence, through our partnership with OVADA, to enrol for the Warehouse Art School.

Warehouse Art School students have been inspired by NUNO's modelling of the OVADA gallery space and adopted our design for their end of year show. They were also inspired by the content of our exhibition and Sonia Boué's artist talk organised by Roger Perkins.

Through our partnership with Arts at the Old Fire Station Rhiannon Lloyd-Williams' debut play *The Duck* will play at AOFs Theatre in September 2019.

Sonia Boué was invited to contribute to two online resources for creatives as a result of NUNO:

Business of Art / Neurodivergent Artists Build Community: Sonia Boué Q&A interview with New York Foundation for the Arts: <https://current.nyfa.org/post/181228133203/business-of-art-neurodivergent-artists-build>

What Does Success in the Arts Look Like? - Interview XVI with Sonia Boué: https://www.anabelroro.com/blog/success-interview-16-sonia-boue#disqus_thread

² <https://www.museumforobjectresearch.com/webworks/>

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Finally, thank you to Dr. Shaun May of the University of Kent for the opportunity for WEBworks artists to show digital iterations of our work for NUNO as part of the Autism Arts Festival, 2019.

Project credits

Audience Engagement: Sarah Doherty and Liz Woolley

Booklet Design and Production: Nick Wood

Curation: Sonia Boué and Lucy Philips

Exhibition Modelling: Hugh Pryor

Film: Naomi Morris

Poet in Residence: Rhiannon Lloyd-Williams

Project Concept, Design and Management: Sonia Boué

Project Support: Susan Kruse

Promotional texts: Katherine May

Website Design and Management: Susan Kruse and Hugh Pryor

WEBworks Mentors: Sonia Boué, Miranda Millward and Sarah Mossop, with additional mentoring by Katherine May.

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