

LOOKOUT  
Report 2014



Alex Hartley Vigil, 2014. Photograph: Thierry Bal.



Krijn de Koning Dwelling (for Margate/for Folkestone), 2014. Photograph: Thierry Bal.

## Folkestone Triennial

### LOOKOUT

### Exhibition Report 2014

### Summary

Folkestone Triennial is the largest, most ambitious recurring exhibition of newly commissioned public art in the UK and is presented by the Creative Foundation, an independent arts charity dedicated to enabling the transformation of Folkestone through creative activity.

Already making its mark in the national and international arts calendar, this unique event commissions inspirational artists to create contemporary art for public space, often in collaboration with residents, and with some of the artworks remaining permanently.

This ambitious process is paralleled in only a handful of outstandingly creative festival-exhibitions around the world, including Münster (Germany), Echigo-Tsumari (Japan), and SITE Santa Fé (New Mexico).

The third Folkestone Triennial, led by Curator Professor Lewis Biggs OBE, successfully brought a high-quality, fun, surprising and challenging exhibition to the town for 9 weeks from 30<sup>th</sup> August to 2<sup>nd</sup> November.

Curator Lewis Biggs showed a touch of genius when he dreamt up Look Out as the title for the Folkestone Triennial. It's direct yet poetic; open to vast interpretation yet focused for this port town. Anchoring us in the visual, it is also a reminder that most good art still speaks first to the eye then to the heart and mind. At Folkestone this year, all three have found plenty of nourishment.

Rachel Spence, Financial Times,  
20<sup>th</sup> October 2014

### Lookout

The theme of the exhibition was Lookout, reflecting the idea of a place, structure, person or the accumulated achievement of culture, as suggested by Newton:

*"If I have seen further it is by standing on the shoulders of Giants"* Sir Isaac Newton, letter to Robert Hooke, 15 February 1676

It also alludes to Folkestone's perspective on the world and an awareness of what is happening beyond its shores.

A lookout also keeps watch on the future, on what's coming over the horizon – invasion, immigration, weather, fish, fortune or friends coming home.

Lookout told as many stories as there were visitors discovering the artworks, but the underlying theme was the hope and fear provoked by our responsibility for what is around us.

### Artists and commissions

21 nationally and internationally recognised contemporary artists were invited to create new commissions across the town. The resulting works inhabited 34 sites, where artists had absorbed their own sense of the place and added their own propositions.

For this Triennial, visitors were enticed to follow the art trail which wound its way down from the railway station to the harbour and beyond, each section of the trail providing a new artistic encounter, beginning with Yoko Ono's Earth Peace 2014 at Folkestone Central Station, then on to works by Strange Cargo, Diane Dever and Jonathan Wright, rootoftwo, Jyll Bradley, Marjetica Potrč and Ooze Architects, Emma Hart, Andy Goldsworthy, Amina Menia, muf Architecture/Art, Something and Son, Gabriel Lester, Sarah Staton, Michael Sailstorfer, Alex Hartley, Tim Etchells, Ian Hamilton Finlay, John Harle, Tom Pickard and Luke Menges, Pablo Bronstein, Krijn de Koning and Will Kwan.

The new artworks were well-received, with an independent survey<sup>1</sup> showing 89.8% rating them as good or excellent, and visitor satisfaction was high, with 96.3% rating this Folkestone Triennial as good or excellent overall. Qualitative feedback was very positive. The comment was consistently made that the visitor experience was greatly enhanced by the quality of the Triennial hosts.

<sup>1</sup> Research commissioned from Realia Marketing

## Audience development

Audiences continue to grow, with 135,000 attending in 2014, compared to 103,000 in 2011 and 51,000 in 2008. The survey showed growing awareness of the Triennial (from 65% to 88%) and an increase in first-time visitors (49%) shows we continue to reach new audiences.

A lively programme of 203 community, schools, further and higher education engagement events reached 18,402 participants through talks, tours, workshops, conferences and other activities. These included a series of talks and walking tours to encourage visitors to engage with the works and key concepts, catering for all audiences. The programme was widely publicised through the Triennial website, social networking sites, art press, local community and school networks, providing an attractive offer tailored to appeal to each audience. Two successful conferences were delivered to academic and professional audiences, generating high-level debate about the relationship between art and architecture and about how sculpture might be defined and framed in today's world. The programme took presentations into 73 schools, many subsequently bringing groups to visit the exhibition.

The Triennial was widely publicised through its own website and those of partners, through social media, printed publicity, local, national and international press, the local community and school networks.

While word of mouth was still the main way that visitors heard about the Triennial (60%), inevitably online engagement grew this time, with 49% hearing about us through Facebook, 42% via our website and 55% through e-flyers. The Folkestone Triennial website had 46,367 visitors, and Facebook reached 488,315 people resulting in 1,313,446 impressions.



Ian Hamilton Finlay  
*Weather is a Third to Place and Time*, 2014.  
Photograph: Thierry Bal

## Media coverage

Media coverage was excellent, with 119 articles printed in regional, national and international publications. Radio and TV coverage grew to 14 items, compared to 6 in 2011 and 8 in 2008. The greatest increase was in our online coverage, with 202 web presences (excluding our own Folkestone Triennial webpages), compared to 50 in 2011, amassing a staggering 1,685,399,535 hits.

## Economic impact

Funding and support in kind represented significant inward investment to the town. Grants and donations totalled £2,066,250 and support-in-kind (materials and services provided at no cost or at discount) totalled £229,640, giving total inward investment of £2,295,890.

Visitor investment also contributed to economic impact. The 135,000 visitors spent money locally during their stay and we conservatively estimate their investment to the town during their visits to be around £2,700,000.

Therefore the direct economic impact of funding, support and visitor investment was £4,995,890.

The Payers Park project was instrumental in drawing in the additional £1,500,000 needed to redevelop this area.

Media coverage was a major contributor to the exhibition's indirect impact. Total readership was 1,793,194,298 with a PR value of £59,052,392.

Overall direct and indirect impact totalled just over £65.5 million.

## Supporters

The Triennial could not happen without the continuing vision, commitment and financial support of the Board of the Roger De Haan Charitable Trust. Their confidence and enthusiasm has led the way for many other contributions of funding and support-in-kind, not least the essential Arts Council grant.

## Looking forward

Planning for Folkestone Triennial 2017 is already underway. Meanwhile we are delighted that between 9 and 11 of the 2014 commissions will remain in the town, adding to the existing permanent collection of Folkestone Artworks, our gallery without walls.

The remarkable thing is that all this art manages to be bitingly contemporary at the same time as nestling so comfortably, often so subtly, in the fabric of Folkestone. It's not that you could miss it, but only that with every fresh encounter you feel it is meant to be there.

Daniel Barnes, Aesthetica blog, 16<sup>th</sup> September 2014

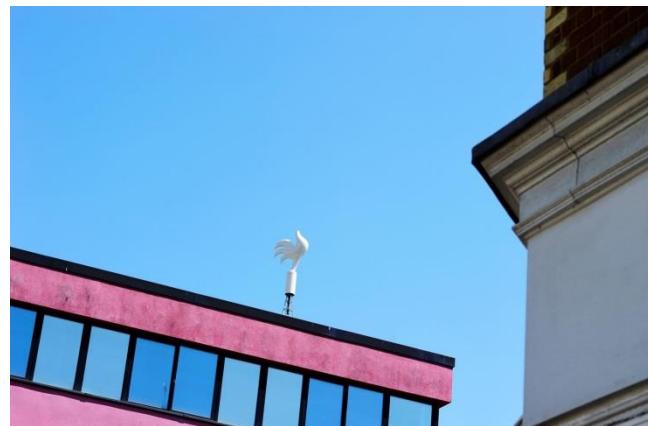
# Folkestone Triennial

## Lookout

The lookout has always been an important part of Folkestone's history as a port. The people of Folkestone have looked out to sea, from its humble beginnings as a Roman fishing village, to a wealthy trade port in the thirteenth century and the main embarkation point for soldiers fighting in the First World War. The lookout is the person who sees what is coming over the horizon. It is also the structure from which one keeps watch. The act of looking out demands that one takes up a physical position in order to get a perspective on the future.

Internationally recognised contemporary artists were invited to engage with Folkestone's rich cultural history and the town's built environment. They exhibited newly commissioned work around the town, some of which will become permanent additions to the landscape. By inviting people to consider the art in its context, Folkestone Triennial will offer a new perspective on the town and on global futures, as well as establishing a lasting legacy that aims to continue the regeneration of Folkestone as a cultural destination and a place to live, work, visit and study.

Visitors to *Lookout* were physically and emotionally transported to glimpse different perspectives on the future through this array of fabulous new artworks. They were invited to reflect on the artists' hopes and fears about universal issues: the gap between rich and poor, climate and environment, demography and migration, sustainability, regeneration, technology and communication, urban design, social engineering, food security and all the other aspects of our daily lives that are changing ever faster. With a population of just 45,000, Folkestone can be a lens through which we look out at the world and question what's happening now and what's coming next.



rootoftwo *Whithervanes: a Neurotic Early Worrying System*, 2014.  
Photograph: Thierry Bal.

# Folkestone Triennial LOOKOUT Exhibition Report 2014

## The Exhibition

The Triennial art trail led visitors from the railway station down to the harbour and beyond, with new discoveries along the way.

The first encounter is Yoko Ono's *Earth Peace 2014*, appearing on a billboard outside the station, acknowledging the debt owed to those who died in the Great wars of the last century, looking forward to a world without war. Yoko Ono also contributed *Skyladder 2014* in two of Folkestone's buildings, encouraging imagination, aspiration and connectivity from participants.

Just outside the station, Strange Cargo's *The Luckiest Place on Earth*, shows 3D-printed statues of local people who responded to a call for thoughts about luck.

Down the hill and you see the first of Diane Dever and Jonathan Wright's *Pent Houses*, mirroring New York water towers, and tracking the route of the Pent Stream, now culverted beneath the old town.

On the way you pass one of five *Whithervanes*, created by rootoftwo (Cézanne Charles and John Marshall). Whithervanes are spinning headless cockerels which act as a Neurotic Early Worrying System (NEWS) which monitor newsfeeds and track alarmist keywords, rotating and glowing in response.

At the old Gas Works site on Ship Street and the Old Foord Road is Jyll Bradley's *Green/Light (for M.R.)* sculpture, set out as a hop field with the poles catching and reflecting light, occupying exactly the footprint of the old gasometer.





*rootoftwo Whithervanes: a Neurotic Early Worrying System*, 2014. Photograph: Thierry Bal



*Yoko Ono Earth Peace*, 2014. Photograph: Thierry Bal.

Next, the route encounters the Foord Road Viaduct, 19 arches of Victorian brick which elevate the railway line from London down to Dover. Here the Wind Lift by Marjetica Potrč and Ooze (Eva Pfannes & Sylvain Hartenberg) is a passenger lift powered by a wind turbine, which takes visitors 25 meters up for a view across the old town and Folkestone Harbour.

Into the heart of the old town and you come to Emma Hart's work, *Giving It All That*, in Tontine Street. This sculptural installation captures the psychology of excruciating moments when the vulnerable private self is engulfed by social opinion.

The first of Andy Goldsworthy's locations is also in Tontine Street, showing examples of the cycle of growth, decay and regeneration featured in his works. Andy Goldsworthy's new commission is located in the Old High Street, where he has covered a shop window and an entranceway and stairs with local china clay, which cracks as it dries to gradually let in more light.

In response to the moving story behind an empty bomb site which bridges Tontine Street and Mill Bay, Amina Menia has developed an audio installation which combines the experiences, cultures and recipes of local immigrants from 12 communities.

Adjoining Mill Bay is Payers Park, a steep, formerly derelict, site which has been redeveloped through a

participatory programme of events by muf architecture/art, creating the largest artwork in the exhibition.

Facing into Payers Park is the Glassworks, which houses the Folkestone Sixth Form Centre, and which provided the site for Amusefood by Something and Son (Andrew Merritt and Paul Smyth). They set themselves the experiment of producing fish, potatoes and peas aeroponically in a specially designed polytunnel on the roof, working with catering classes and a café in the building, to achieve the entire cycle of production, cooking, eating, using waste as nutrient for further production.

Walking towards the Harbour, an amazing bamboo sculpture comes into view. Gabriel Lester has sited *The Electrified Line (Cross-track Observation-deck)* on the harbour railway viaduct overlooking the water. The bamboo contrasts pleasingly with the brick structure and gives an interesting perspective up and down the old line, whilst acknowledging the coming of a "Chinese century".

To the east of the harbour looking out onto local fishing boats is the Stade, where Sarah Staton's quirky steel sculpture *Steve*, informed by the practice and theory of architecture and design, characterises leisure, in contrast to the surrounding working environment. Steve's 'children' are steel asymmetric planters with welcoming seats.



Gabriel Lester *The Electrified Line (Cross-track Observation-deck)*, 2014  
Photograph: Gabriel Lester



Will Kwan Apparatus #9 (*The China Watchers: Oxford, MI6, HSBC*), 2014



John Harle, Tom Pickard, Luke Menges & The Folkestone Futures Choir *Lookout!*, 2014

Michael Sailstorfer chose to site his artwork in the Outer Harbour, where 30 individual pieces of 24-carat gold were buried under the sand of the public beach, which is only revealed during low tide. This commission was part of the programme of Situations, Bristol, realised with a grant from Creative Foundation.

Looking across the harbour, Alex Hartley's Vigil inhabited a strategic retreat, an exposed vertical campsite using standard climbing equipment ('portaledges') on the top of the 'mountain' of the Grand Burstin Hotel, a site capable of supporting his edgy vision for a lookout watching over the town from an 'inaccessible' vantage point.

Moving towards the harbour arm, the now disused harbour railway station remains a testimony to the huge numbers of travellers (and soldiers, in time of war) who have passed through the town. Tim Etchells's Is Why the Place is a neon text on the up and down platforms of this strangely atmospheric site, creating a strong sense of coming and going.

By braving the harbour arm itself, you can see the iconic lighthouse at the end, where Ian Hamilton Finlay's 'detached sentence' Weather is a Third to Place and Time is inscribed, facing in towards the land. It has been taken from Ian Hamilton Finlay's published writings, and this is the first time it has been realised as an artwork.

The Sidney De Haan Research Centre for Arts and

Health at Canterbury Christ Church University brought together John Harle, Tom Pickard and Luke Menges to work with several local choirs, inspired by the Complaints Choirs of Finnish artists Tellervo Kalleinen and Oliver Kochta-Kalleinen. Together they have developed Lookout!, a choral work performed by the 175-strong Folkestone Futures Choir, available to see on video at Marine Parade during the Triennial.

Further along the promenade, Pablo Bronstein has punctuated the traditional mundane concrete beach huts with his own Beach Hut in the Style of Nicholas Hawksmoor. His construction takes the form of an English baroque lighthouse and adds a light-hearted fun monument to the sea front.

Krijn de Koning's Dwelling occupies tourist sites in both Margate and Folkestone. His brightly coloured thresholds and lintels, feeling like an incomplete dwelling, are situated at the foot of the Zig Zag Path and are precisely replicated in Margate behind the Turner Contemporary as part of their programme, realised with a grant from Creative Foundation.

A little higher up is Will Kwan's work at the Vinery on the Leas, entitled Apparatus #9 (The China Watchers: Oxford, MI6, HSBC). His commission plays with the Vinery's wooden latticework. He notes that chinoiserie in Britain is a stylistic motif of invented oriental details often associated with leisure and also makes the association with China's role as the 'workshop of the world'.



Michael Sailstorfer *Folkestone Digs*, 2014.  
Photograph: Situations.



School group at Gabriel Lester's  
*The Electrified Line (Cross-track  
Observation-deck)*



Yoko Ono inspired screen printing



Children at Jyll Bradley  
*Green/Light (for M.R.)*



School workshop visiting Sarah Staton's *Steve*

## Audience development

There was a palpable increase in visitors this year; 135,000 compared to 103,000 in 2011 and 51,000 in 2008, showing that moving the timing of the exhibition from the summer to the autumn had no negative impact, and indeed may have encouraged more to attend, especially schools, outside of the busy holiday season. Our commissioned survey showed that 49% of visitors had not attended a previous Triennial, so we continue to reach new audiences.

As expected, a large proportion of visitors had an interest in the arts, with 77.4% being quite interested or very interested.

The new artworks were well-received, with 89.8% rating them at good or excellent. The overall visitor experience was very positive too, with 96.3% rating the overall Folkestone Triennial as good or excellent.

85.8% felt the Triennial played a part in improving people's knowledge and interest in contemporary art.

41.3% came primarily to see the Folkestone Triennial, while 18.6% were visiting friends or family and 15.7% were taking a short break in the area. Most (56.1%) came for a day trip, while 26.5% stayed over for 1 or 2 nights.

### Cultural Destinations

Culture Kent supported Folkestone Triennial in engaging with audiences from within and outside Kent, as part of the Cultural Destinations programme. We worked closely with Visit Kent to capture the essence of the new Folkestone, increase the number of national and international visitors, increase coverage in international websites and achieve 30 blog sites mentioning the Triennial. Audience numbers were measured for the Triennial and other cultural destinations in East Kent. The project achieved some very positive outcomes, including:

- Monitoring audiences and demographics and undertaking extensive market research.
- Working with P&O Ferries and DFDS to distribute Triennial maps on all ferries and encourage international visitors to stop at Folkestone. Experiential activities on board DFDS ferries engaging with travellers to and from Britain.
- Working with Southeastern Trains on an extensive poster campaign throughout Kent to promote Folkestone and the Triennial, and to secure free train tickets for 50 national and international press journalists on press day.

- Having a presence at St. Pancras International Station over the Triennial opening weekend and the first weekend of October to promote the exhibition and the town.
- Printing and distributing Folkestone Triennial branded Do Not Disturb cards to all Folkestone hotels.
- In collaboration with Turner Contemporary, delivering the Krijn de Koning installation, which was replicated in Margate and cross-promoted.
- Locating the Triennial Kiosk at 6 key visitor attractions in Kent; running activities and encouraging visits to see the Triennial and discover the town.
- Extensive coverage of the Triennial and Folkestone via websites of Visit Kent, Southeastern, Eurotunnel, Visit Britain, Visit England and the French Tourism Boards; dedicated multi-lingual e-newsletters; and blogs and across all social media platforms.
- Cross-fertilisation of audiences between Margate and Folkestone, and new Creative Foundation relationships with local hotels and other Kent tourist attractions.

### Engagement

A comprehensive programme of 203 talks, tours, workshops, conferences and other activities attracted 18,402 participants, through a schools and community programme and a further and higher education programme.

### Schools

Presenters went out to 73 schools to give talks about the artists and their artworks, to a total audience of 14,394 students.

During the Triennial seven free workshops delivered by local artists were provided for schools, reaching 199 pupils across key stages 1 to 4, each developing a different theme related to one of the artists. Workshops were held near to each artwork so seeing the work was an integral part of the experience.

A Triennial ARTiculation promoted the appreciation and discussion of Triennial artworks with 25 sixth form students.

Schools have subsequently independently approached local arts practitioners requesting more workshops. During the Triennial, local artists also led school arts projects linked to the artworks.



Emma Hart *Giving It All That*, 2014. Photograph: Thierry Bal.

Jyll Bradley *Green/Light (for M.R.)*, 2014. Photograph: Thierry Bal.



## Schools, continued

Four twilight tours were delivered to 80 teachers, where they were given Triennial tote bags containing learning packs, Young People's Guides and maps, to prepare them for taking their own school groups around the exhibition.

The Triennial engagement programme encouraged inter-schools collaboration and cross key-stage working resulting, for example, in Units of Study generated by the Shepway Schools Alliance.

Schools were able to download curriculum-related resource packs to help them embed appropriate learning in their day-to-day schedules.

All school events were fully subscribed.

"Excellent, fantastic, engaging, illuminating and motivating!"

Shanti Gibson, Assistant Principal  
Brockhill Performing Arts College, Saltwood

## Community

Presenters went out to 56 community groups to give talks about the artists and their artworks, to a total audience of 1,005. Many of the community groups then booked a bespoke tour or attended subsequent Triennial events.

243 participants came to ten free family workshops during the Triennial, offering a good balance of activities and skills and producing excellent feedback.

Nine general guided walking tours, led by tour guides and supported by curating students from the University of the Creative Arts and the University of Kent, attracted 180 participants.

200 participants took part in ten family guided walking tours, two of which were targeted at specific audiences – one for dog walkers and one for cyclists.

Nine tours led by respected arts critics gave expert perspectives of the exhibition to 180 participants and generated very positive feedback.

Eight educational historic talks held in different venues around the town drew on Folkestone's heritage and linked it to the Triennial artworks. All were fully booked, attracting a total audience of 650.

Nine themed guided walking tours were run for 143 people from community groups, tailored to their needs and interests, including British Sign Language, senior citizens, buggy-friendly, participants for whom English was not their first language, camera enthusiasts, Nepalese participants, history themed and tours with crèche facilities. Great feedback was generated by these tours.

Collaboration with local education establishments, such as Folkestone Sixth Form Centre, Brockhill Performing Arts College and the Cube Adult Education Centre, ensured best use of local expertise and teaching strengths.

The engagement programme brought together diverse local communities, including Folkestone residents, the migrant Roma community and the growing new community of incomers from the capital.

The Young People's Guide – Lookout with Lenny – is a lively, illustrated guide produced for our younger audiences. 20,000 guides were handed out to young visitors at various points around the town during the Triennial, to add to the fun of the experience. It was also downloadable from the website.

Audio guides were downloadable from the Folkestone Triennial website. Transcripts were available to download in English, French, Italian, Spanish, German and Czechoslovakian. Paper copies were provided at events and from Triennial locations. They proved to be an excellent learning resource for schools and for overseas visitors.

A number of Triennial artists were directly involved in community engagement. Strange Cargo asked local residents how they thought about luck, and four of the 650 responses informed their 3D-printed elements of their work. Diane Dever and Jonathan Wright led a number of schools and family workshops. Sarah Staton gave a talk about the history of sculpture as part of the historical talks and Jyll Bradley gave many bespoke guided tours of her installation. Banksy's work in Payers Park was a direct response to the Triennial too.



Guided tour at Gabriel Lester's *The Electrified Line* (Cross-track Observation-deck)



muf architecture/art *Payers Park*, 2014.



muf architecture/art *Payers Park*, 2014. Photograph: Thierry Bal.



Amina Menia *Undélaissé – To Reminisce the Future by Sharing Bread and Stories*, 2014. Photograph: Thierry Bal.

## **Further and higher education programme**

This public programme included free talks, guided tours, two weekend conferences, field trips, a national student day and the Kent Women's Arts Club (KWAC), attracting an audience of students, arts professionals and higher-educated, non-art audiences. It provided wide-ranging high-level intellectual debate in a town with no higher-education provision, but which is nonetheless close to three universities (University of the Creative Arts (UCA) Canterbury, University of Kent (UKC), and Canterbury Christ Church) and in easy reach of London universities and art colleges, as well as a network of regional and national arts professionals, and a local audience that has demonstrated its enthusiasm for contemporary public art and cultural debate.

### **Conferences**

The first of the two-day conferences, *Imagined Cities*, looked at the relationship between art and architecture in the way that cities and towns are planned and built, as well as how they are experienced as places to live, work, play and learn. Many of the Folkestone Triennial 2014 artists work at the intersection between art, architecture and urbanism. The keynote speakers were Sir Terry Farrell, architect; and Jude Kelly, artistic director, Southbank Centre, who were supported by 20 high profile curators, architects, planners and artists.

The second conference was entitled *The Sculpture Question*. In a post-medium art world, the term 'sculpture' still has resonance and significance for artists who continue to align themselves with its histories and challenges. Yet over the last half-century the practice of sculpture has increasingly positioned itself in the realms of installation, architecture, performance and design, as well as more symbolically into social and political arenas. The conference sought to argue that sculpture is always political and space is never neutral. It took the Folkestone Triennial as its case study, while looking back at significant historical precedents, such as *Sculpture Projects Münster* and *Culture in Action*. The conference was introduced by Sir Peter Bazalgette, Chair of Arts Council England, and its keynote speakers were Nicolas Bourriaud, Penelope Curtis and Mary Jane Jacob, with contribution from 14 other speakers.

Both conferences exceeded the original aim of achieving 150 delegates, with *Imagined Cities* attracting 161 attendees and *The Sculpture Question* 163.

## **Field trips**

A series of 4 field trips, entitled *The Future is Already Here*, drew on ideas of the future implied by the Triennial theme of 'Lookout'. The field trips attracted a local audience of around 120, appealing particularly to those with an interest in local history and local issues. Trips addressed *The Future of Food*; *The Future of War*; *Back to the Future: H G Wells Walk*; and *The Future of Energy*.

### **Kent Women's Arts Club (KWAC)**

KWAC offered women in the arts a chance to connect informally with other interesting creative women, to fuel ideas and ambitions, share experiences, and recognise and promote the calibre of creative women in Kent. Each of the six events featured one or more guest speakers with strong local connections, followed by questions and free time for networking. Average attendance was just under 50 women per event, ranging from 17 years old to ladies in their 70s.

### **Artist talks and workshops**

Two talks held on the opening weekend, *Triennial Artists in Conversation* and *Fish, Chips and Future of Food* by Something and Son, were very well received. 198 people attended a talk by Andy Goldsworthy, who has a strong local following. Prior to *The Sculpture Question* conference, the public art commissioning agency Situations ran a one-day Public Art Professional Workshop.

### **National Student Day**

Local and national BA and MA students were invited to attend a day of networking across different levels and a broad range of disciplines. The day included a tour of the art works for the 318 attendees, followed by allocated workshops to explore Triennial issues from various perspectives. Afternoon tea preceded the Triennial Talkshow, where students questioned a panel of the Triennial curator and artists. This very successful event will be repeated.

Summer at the seaside or global conceptualism? In a homogenous art world overloaded with biennials and triennials, smaller venues need to establish their identity. Folkestone (population 45,000) has distinguished itself this year by going resolutely for regional resonance, inviting artists to use the town as a canvas while emphasising possibilities for art with broad socio-economic implications, beyond the gallery system.

Jackie Wullschlager, Financial Times Weekend  
30<sup>th</sup> August 2014



Launch of Folkestone Triennial 2014 Lookout  
and the official opening of Payers Park

## Marketing and media

The Folkestone Triennial achieved wide publicity this year, through its own website and those of partners such as Visit Kent, through social media, printed publicity, local, national and international press, the local community and school networks.

The Visitor Centre, situated in the heart of Folkestone's Creative Quarter, proved to be a welcoming hub for meeting up, gathering information about the exhibition, booking on to tours, workshops and events, and buying merchandise from a range of high quality collectable items, including the beautifully designed, comprehensive and fully illustrated Triennial guide.

The Folkestone Triennial Kiosk was strategically placed in the town centre to raise awareness to passers-by and distribute maps and information.

From December 2009 passenger services to London on the high speed rail link cut journey times to less than an hour, which contributed to 21.9% of our visitors arriving by train. Our presence at Folkestone Central Railway Station was instrumental in bringing the Triennial to the attention of rail visitors and the nearly 3,000 people<sup>2</sup> who use the station every day. Visitors surveyed displayed a strong recall of our presence at the station through flyers, maps and posters.

Two of Yoko Ono's works were located on billboards in the town, at Folkestone Central Railway Station and in Tontine Street, and these also served to raise awareness of the exhibition amongst rail travellers, those who arrived by car (52.3%) and the 25%, mostly local people, who arrived on foot to see the exhibition.

JCDecaux, from whom the billboards were leased, measured billboard impacts over 10 weeks as 489,730 in Tontine Street and 1,026,950 at Folkestone Central Station.

The marketing campaign was managed by Sutton PR, who assisted with advertising in key visual art press, regional and national press, and a press campaign targeting international, national and regional newspapers, general interest magazines, online and broadcast media.

In January 2012 Lewis Biggs was announced as curator of Folkestone Triennial 2014 and the artists commissioned for the third Triennial were revealed at our press launch on 11<sup>th</sup> March 2014, held at Central St. Martin's, University of the Arts London, and attended by 32 journalists.

## Launch weekend

The Folkestone Triennial opened with the Launch Weekend on 30<sup>th</sup> and 31<sup>st</sup> August, celebrating with a wealth of events, beginning with the opening ceremony and the official launch of the redesigned Payers Park; guided tours; conversations with the artists; live music and a flash mob by young people from the different communities which surround Payers Park.

## Media coverage

Print press coverage was very good, with 119 articles printed in regional, national and international publications. Radio and TV coverage grew to 14 items, compared to 6 in 2011 and 8 in 2008.

Our online coverage increased as expected for this edition of the Triennial, with 202 web presences on websites other than our own compared to 50 in 2011, resulting in an impressive 1,685,399,535 hits.

Critical reviews were very favourable, recognising the quality of the event and its national and international significance.

Total readership was 1,793,194,298 with a PR value of £59,052,392.

## Print

Free Folkestone Triennial maps and young people's guides were distributed, along with flyers and posters for programmes and events. The Triennial guide was very well received, selling for the very affordable price of £5.

158,720 fold-out Triennial maps were distributed and 47.4% of visitors said seeing the map prompted their visit.

From a baroque beach hut to a bamboo scaffold, a clutch of curiosities makes Folkestone a giant outdoor gallery – and all only a mind-bending day trip away.

Ben Luke, the London Evening Standard  
28<sup>th</sup> August 2014

<sup>2</sup> Data from Office of rail Regulation statistics

## Online

Our online presence was particularly influential in raising our profile for this exhibition. 49% of visitors heard about us through Facebook, 42% via our website and 55% through e-flyers. There were 35 e-flyer campaigns which achieved a 30% opening rate and 43,058 reads. Visit Kent also produced two e-newsletters dedicated to the Triennial which reached 85,254 recipients in the UK, France, Germany and the Netherlands.

The Folkestone Triennial interactive website hosted a series of resources such as audio/video guides, interviews with artists, user generated content, downloadable learning resources and links to social media networking sites. The website had 46,367 visitors and web retargeting advertisements were seen 354,328 times.

We also had a strong web presence beyond our own website, particularly through the Visit Kent website, where the Folkestone Triennial items attracted 21,409 visits.

Social media were also important to the Triennial's profile. The Triennial Facebook page publicised

events and featured a number of fun interactive postings, including Lookout selfies, a Triennial quiz, and a social art critic feature inviting visitors for their feedback. Triennial Facebook reached 488,315 people resulting in 1,313,446 impressions. The Folkestone Triennial had 1,145 Facebook fans before this year's exhibition and 3,760 afterwards. The Visit Kent Facebook page also featured 6 Triennial posts resulting in 1,712 engagements.

Relevant tweets were promoted to art enthusiasts and local residents. Folkestone Triennial tweets were seen 58,159 times and Visit Kent generated tweets were seen 49,781 times.

## Beacons and tags

Folkestone Triennial 2014 piloted smart wireless beacons and tags which brought information about artworks direct to visitors' mobile devices, from the information stored in the tagsmart label on each artwork. Total tag and beacon hits were 4,856. 361 iPhone and android users downloaded the app and together used the software 6,075 times.



## Commissioned artists

### **Yoko Ono**

Skyladder 2014  
Earth Peace 2014

### **Strange Cargo**

The Luckiest Place On Earth

### **Diane Dever And Jonathan Wright**

Pent Houses

### **Rootoftwo**

(Cézanne Charles And John Marshall)  
Whithervanes: A Neurotic Early Worrying System

### **Jyll Bradley**

Green/Light (For M.R.)

### **Marjetica Potrč and Ooze Architects**

(Eva Pfannes & Sylvain Hartenberg)  
The Wind Lift

### **Emma Hart**

Giving It All That

### **Andy Goldsworthy**

Clay Window and Clay Steps

### **Amina Menia**

Undélaissé – To Reminisce The Future By Sharing  
Bread And Stories

### **muf Architecture/Art**

Payers Park

### **Something and Son**

(Andrew Merritt And Paul Smyth)  
Amusefood

### **Gabriel Lester**

The Electrified Line (Cross-track Observation-deck)

### **Sarah Staton**

Steve

### **Michael Sailstorfer**

Folkestone Digs

### **Alex Hartley**

Vigil

### **Tim Etchells**

Is Why The Place

### **Ian Hamilton Finlay**

Weather Is A Third To Place And Time

### **John Harle, Tom Pickard, Luke Menges &**

**The Folkestone Futures Choir**

Lookout!

### **Pablo Bronstein**

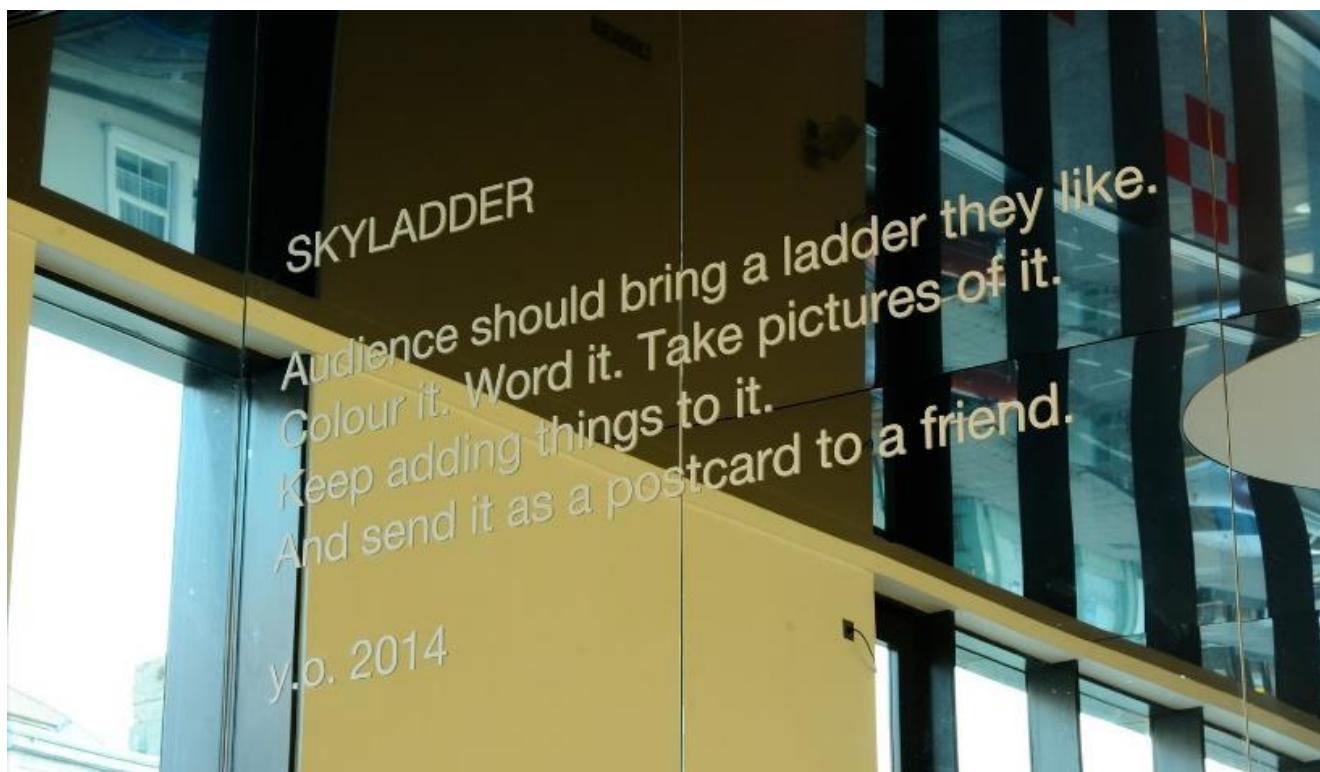
Beach Hut In The Style Of Nicholas Hawksmoor

### **Krijn De Koning**

Dwelling (For Margate/For Folkestone)

### **Will Kwan**

Apparatus #9 (The China Watchers: Oxford, MI6,  
HSBC)



Yoko Ono Skyladder, 2014. Photograph: Thierry Bal.



Something and Son (Andrew Merritt and Paul Smyth) *Amusefood*, 2014. Photographs: Thierry Bal.

## Folkestone Fringe

The Triennial was also enriched by its own fringe festival, the Folkestone Fringe. Presented in two parts, it featured a curated programme called Future Now, with 20 projects by over 80 local artists in a range of public, private and liminal spaces. Artforms included sound works, performance and live art. The second element was the Open, a new, inclusive, non-curated platform which gave artists from all disciplines and backgrounds the opportunity to show work in the town for the duration of the Triennial.

## Economic impact of Triennial 2014

Funding and support in kind represented significant inward investment to Folkestone. Eleven grants and donations were secured totalling £2,066,250, which included the major contribution of £1,500,000 from the Roger De Haan Charitable Trust and £500,000 from Arts Council England. The amount of support-in-kind exceeded expectations, with 52 instances of materials and services being provided at no cost or at a discount, mostly by fabricators and by Shepway District Council (SDC), to a total value of £229,640. The total inward investment of grants, donations and support totals £2,295,890.

SDC's support-in-kind of £131,000 involved contributions from a number of their departments, including site maintenance and management of artworks sites, assisting with community activities, assistance with applying for licenses and permissions, a focused cleaning and maintenance regime for Triennial sites and for high profile and pedestrianised areas throughout the Triennial.

Although we did not calculate the monetary value, the Trustees of the Roger De Haan Charitable Trust, the Folkestone Harbour Company and the Folkestone Estate made significant in-kind contributions to the success of the exhibition by allowing the use of their land for Triennial artworks.

Visitor investment also contributed to economic impact. The Folkestone Triennial attracted 135,000 visitors, some of whom stayed overnight in the town, some used local taxis, most ate at local cafes and restaurants, many bought Triennial merchandise and made other purchases. We estimate their inward investment to the town during their visits to be around £2,700,000.

The Payers Park project drew in an additional £1,500,000 needed to redevelop this area.

Media coverage was a major indirect contributor to the exhibition's impact. Folkestone Triennial 2014

generated 335 items of local, regional, national and international media coverage which in turn generated 1,793,194,298 opportunities to see and an advertorial value equivalent (AVE) of £19,685,026, with a PR value calculated as £59,052,392. This is a marked increase on 2011 figures due to the exponential growth in online coverage.

Overall direct and indirect impact totalled just over £65.5 million.

On most weeks throughout the Triennial our takings at least doubled. We were expecting some increase in business but this was much more than we'd been expecting. We took more money in the first few weeks, week for week, than we've ever taken at any other time. We had to give staff extra hours.

Creative Quarter café owner interviewed by Canterbury Christ Church University researchers

## Supporters and partners

The Creative Foundation is immensely grateful to the supporters and partners without whom Folkestone Triennial 2014 would not have been possible.

The major supporter of Folkestone Triennial 2014 was the Roger De Haan Charitable Trust which once again made an extremely generous grant to ensure the realisation of the exhibition. Their confidence and enthusiasm has led the way for many other contributions of funding and support-in-kind, not least the essential major grant from Arts Council England.

A number of organisations entered into partnership with the Folkestone Triennial in order to accomplish artworks for the exhibition with the aid of grants from the Creative Foundation. They were Canterbury Christ Church University; Strange Cargo, Folkestone; Situations, Bristol; Turner Contemporary, Margate, and UP Projects, London.

The significant in-kind contribution from Shepway District Council gave an important indication of the support of local people and businesses, and the positive impact of the Triennial on the local economy. We are grateful too to the partnerships with Shepway District Council and Kent County Council which enabled the development of Payers Park as a local amenity.

Our thanks go to the many individuals, organisations and companies who supported individual artworks, our publications and the public engagement programme by giving their valuable time for free, by contributing goods and services at reduced or no cost, or by allowing the use of their premises.



Supported using public funding by  
**ARTS COUNCIL  
ENGLAND**





Strange Cargo *The Luckiest Place on Earth*, 2014.  
Photograph: Thierry Bal.



Andy Goldsworthy *Clay Window and Clay Steps*, 2014.  
Photograph: Thierry Bal.



Marjetica Potr. and Ooze (Eva Pfannes & Sylvain Hartenberg)  
*The Wind Lift*, 2014. Photograph: Thierry Bal



Diane Dever and Jonathan Wright *Pent Houses*, 2014.  
Photograph: Thierry Bal.

## **Supporters of artworks included:**

YOKO ONO

Michael Stainer, The Grand

STRANGE CARGO

Chris Pockett, Ralph Fawkes and Jeremy Pullin at Renishaws; Doug Adams at D. Adam & Associates

DIANE DEVER/JONATHAN WRIGHT

Doré metals

ROOTOFTWO (JOHN MARSHALL + CÉZANNE

CHARLES)

Penny W. Stamps School of Art & Design, University of Michigan; The Office of the Vice President for Research, University of Michigan; The Digital Fabrication Lab (FABLab) Taubman College of Architecture + Urban Planning, University of Michigan; Pulsar Light of Cambridge Ltd.; The Work Department; Future Foundry; Pent Valley Technical School; Lloyd Nicholson-Taylor, View London

JYLL BRADLEY

Wraxalls

MARJETICA POTRC & OOZE

Atelierone; Alimak Hek; Oy Windside

EMMA HART

Dai Jenkins; Mechhild Spener and colleagues at Botz; Lindsey Watts and colleagues at The Clay Cellar; Stephanie Sommet; Elaine Wilson; Jonathan Baldock; Corinna Till

ANDY GOLDSWORTHY

Robinson Creative Art Studios; Hire Station; Ken Hazelden, Tribes

AMINA MENIA

Folkestone St Mary's Primary Academy; Barnaby Smith Electrics; Russell Oxley; UCA

MUF ARCHITECTURE/ART

Roger De Haan Charitable Trust; Steve Graves, the Tattoo Shop; Cube Ceramics; Shepway District Council, especially Emily Ghassempon; Folkestone Migrant Support

GABRIEL LESTER

Rocksalt; Chummy's

SARAH STATON

Victorian Nursery; Jane Wernick; University of Sheffield; Royal College of Art Research Department; Arts Council England

ALEX HARTLEY

Britannia Hotel; Absen; Richard Saunders at White Light; Pat Carr and Brooke at Metolius Climbing

JOHN HARLE, TOM PICKARD, LUKE MENGES

(Folkestone Futures Choir)

Sidney De Haan Research Centre for Arts and Health; Shepway District Council; Leas Cliff Hall; Chester Music

KRIJN DE KONING

The Mondriaan Fund



The Folkestone Estate



ALUMINIUM STOCKHOLDERS  
www.doremetals.co.uk

## **Supporters of Public Programme and Publications included:**

The Folkestone Estate; Heritage Lottery Fund Townscape Heritage Initiative; Interreg; UCA; Michael Stainer; Folkestone Yacht and Motor Boat Club; The Red Cow Public House; The Cube Adult Education Centre; Sara Barsocchi, Kathleen Fauquenot, Lenka Sankova, Sonja Walker.

## **Volunteers included:**

The 650 local residents who contributed to Strange Cargo's The Luckiest Place on Earth; the 183 people who sang in the Futures Choir; the students of The Folkestone Sixth Form Centre who supported Something & Son's Amusefood; the team of people who picked clay off the beaches to enable Andy Goldsworthy to make his installation; and the people from local immigrant communities who contributed to Amina Menia's work.

## **Looking forward**

The Creative Foundation is an independent arts charity dedicated to enabling the regeneration of Folkestone through creative activity.

The Creative Foundation believes in the power of creativity to transform people, places and communities and, working with our partners and other stakeholders we will make Folkestone a better place to live, work, visit and study.

Our aim will always be to bring a high quality artistic vision to Folkestone, delivering interesting and challenging work of skill and sensibility that connects the town to the wider world of contemporary practice.

The Foundation has five major projects; the Creative Quarter, Quarterhouse, Folkestone Triennial, Folkestone Artworks and the Book Festival. Each of these has ambitious long-term plans which include securing the future of the Triennial until 2023 and embedding the Artworks into the town's DNA.

The support and goodwill exists at the level of decision makers and funders to enable us to extend this series of major Triennial exhibitions into the future.

Folkestone Artworks is beginning to be established as part of Folkestone's identity and a leading contributor to the regeneration of the town. The collection currently comprises 17 works from Folkestone Triennials 2008 and 2011, to be augmented and enhanced shortly by between 9 and 11 artworks from Folkestone Triennial 2014.



university for the creative arts





Sarah Staton Steve, 2014. Photograph: Thierry Bal.



Tim Etchells *Is Why the Place*, 2014. Photograph: Thierry Bal.