

**HP\_CCT\_HTC\_Interview\_22\_May\_2018**

**Date:** transcribed 12<sup>th</sup> June 2018  
**Comments:** anonymised March 2021  
**Duration:** 70.48

**KEY:**

Cannot decipher = (unclear + time code)

Sounds like = [s.l + time code]

**I1: = Interviewer 1**

**I2: = Interviewer 2**

R: = Respondent

CCT1, CCT2, CCT3, CCT4, CCT5, CCT6, CCT7, CCT8, CCT9 = Other CCT colleagues

O1, O2, O3 = Other persons connected to CCT

MCA1 = Mapping Contemporary Art in the Heritage Experience Project Members

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**I1: I don't know why I write these things down though.**

R: I do too though because it's brain, I think if you write it down, it goes in a bit more.

**I1: It goes in a bit for me.**

**I2: I can't I really struggle to have conversations like this, without writing, even if I don't look at the notes afterwards.**

**I1: So, do I.**

R: I'm a visual learner, so I want to, yes.

**I2: So, okay. So, this is [I2] with [I1], interviewing [R] about Holy Trinity.**

**I1: Okay, I'll start.**

R: Good.

**I1: So, okay [R], we're, kind of, halfway through, in a way, more than half way through actually because Holy Trinity Gogmagog opens on July 6<sup>th</sup>, so we're more than half way through, we're approaching the day. So, have your**

**relationship with the artist and what they said they were going to do, at the beginning, has that changed, do you think, from the beginning, has it changed?**

R: I think our relationship, actually, is very similar because we hit it off straightaway. So, Matt and I have regular catch-up conversations, so I even take his calls on my day off, which is definitely something. No, we get on absolutely fine, I think we've got an open, honest, really transparent relationship. Neither of us are fearful to say, actually I don't really think that's going to work or can we talk about this. It's the same, I think really. I think the idea has developed and we've had to have some conversations around that and that's through the artist, through Matt.

So obviously I've had nothing to do with that artistic process whatsoever, apart from ... actually that's a lie, I have had some conversations with him about some of the people he's working with, just a bit of an informal mentoring role. So yesterday I was telling him to kick some butt with, I'm going to say the names, you can delete them, with [CCT4] and [CCT5], I know he's quite frustrated by how slow they are, and I've had experience of working with them and I was like, right this is how you need to be. It's like trying to herd kittens, it absolutely is and it's like a small child, they only listen to half the conversation and he was like, yes, I think I've learnt that.

So, I feel like, every time I ring him, or he rings me, I'm constantly, how are things going with [CCT4] and [CCT5], which is nice because we've got that kind of relationship. So yes but no things are going really great, I'm hearing really positive things from everybody about his work and I think the one worry when we took this on, for me and [CCT1], was about how he would be perceived in the community because he's not from Old Sunderland but also how he would interact with people. Because it's a very difficult place to work, they're a very different set of people to work with them. They can be very loud and overbearing and it's their way or the high way and actually Matt's managed to ingratiate himself really well into that community and I think what's really nice, I knew he would do but he's actually listened to them and I think his work has been shaped by actually some of the conversations that he's had with them.

So, it's been really nice for me to see that development and what we're going to end up with, is a product that's not actually the same as what he first set out to do but it's similar and better. I think it will be better.

**I1: How does that feel? Do you feel that –**

R: It feels great.

**I1: So, you've been on the journey with him, if you like?**

R: I feel like I have actually, yes, I do. I mean I've not said, oh Matt I think that's rubbish, or you should put that in, I haven't done that at all but I'm so ... I know exactly what he's doing at every turn that I feel like I am on the journey with him but also, I think, for me, I'm getting a different perspective because I am actually hearing from other people about what they're doing with Matt. So, what they're doing in their sessions.

For example, the last ... I've just moved, and we've got a little tiny community, I live in a cul-de-sac, we've just moved, don't know the neighbours very well, we've only been there two months and at the last Soup Supper, my new neighbours were at the last Soup Supper, unbeknownst to me and he'd been working on this singing through the soul project and every time I see him now, it's like we're best friends, but every time I see him now, he's like, this was amazing, it's one of the best things I've ever been to, are you having any more and I really enjoyed working with Matt and I love your church. So, for me, it's got added value as well, so it's been great.

**I1: That's interesting because often when heritage organisations or organisations, if something is changed, there's a nervousness about that but I think I'm hearing that the communication between the two of you is really good.**

R: It's really, really good.

**I1: So, you're informed of that, it doesn't come as a surprise?**

R: It doesn't come as a surprise, nothing that Matt has done has come as a surprise, whatsoever. None of the decisions that have been changed, just the slight things, none of it has been. No, nothing at all. We get on really well and I think have that link on the ground, and I know there's another crest of it, would be something I'd be nervous about in the future because actually I'm the conduit between me and the team that actually are based quite a way away, the North team are obviously based in Leeds and the main team are based at Head Office and with the best will and want in the world, you can't get that relationship when you're not close.

So yes, I feel like I've made a friend as well, which I think is really rather nice because it could have been particularly awkward if we clashed heads or we didn't see eye to eye or whatever and he's fairly easy going and I'm fairly stormy, so actually it's ... but I get what he's trying to do, and I totally respect the way that he's gone about it. I think that, for me, has been the biggest thing, that really listening to the community, really listening to us and really learning about the site and I think that's one of the things that really drew us to him, we were rooting for him at interviews because he had really understood our heritage site, which is very different to a National Trust property.

**I2: Can I just ask a quick question, so there's something there that's really strongly about the personalities that work well together but you're also hinting at the communication process, is there anything that you've been doing, practically that has kept everybody informed, just in that practical, day to day management that's routed in the pragmatics of communication, rather than the fact that you get on well, if you see what I mean?**

R: I think from the beginning, I get the impression Matt likes to keep a bit of an audit trail. So even if we phone, speak on the phone, he will follow that with an email, which is actually really good for me as well because I've got 50,000 things going on in my head. So, I think that relationship is great because it's a really good place to start but I think what he's doing by ... and now I do it to him, following that up

with email, is great and I know that he's actually doing that with some of the artists that he's working with. So, he can go back and go, actually...

So, I think that's really important and what actually he gives me is a good basis to then either forward Matt's email with my comments on it, to the rest of the team or to take bits out, copy and paste and go, this is where we're at in monthly meetings. So, it's good.

**I2: That's useful to know, isn't it?**

**I1: Yes, actually, that's a really practical thing, which is really –**

R: It is, and I think AHRC is actually as an agenda item on our project catch-up. So, we have a monthly regeneration project catch-up, so there's me, the regeneration officer and there is [CCT6] whose not only my line manager but [they're] managing the whole of the Canny Space project through the next stage.

So, the regeneration officer, has a bit of an inkling about programme, doesn't really need to know but likes to know because it's part of the bigger picture, [CCT6] is totally informed. So, if I get hit by a bus tomorrow, then actually [CCT6] knows what's going on and I know that you've got [CCT3] as the lead, but I think it's really important in terms of this project still sitting in our team, that somebody in our team knows.

So, every month, it is on the agenda as an agenda as an agenda item, it's not a huge thing, it's just how are things going, are there any issues, anything we need to be aware of, it's a five-minute update but I think that works really well for us, internally as well.

**I2: Yes, great.**

R: It needs to be seen as part of the bigger project and I'm not really sure that it was to start with, I think it was kind of like, Canny Space and then there's this, if that makes sense. So now it's part of the Canny Spaces programme and the programming gets fed in, so it's better for us that it happens that way as well.

**I1: Right that's good, okay. Practical constraints, can we just update, obviously at the last interview, the actual future of Holy Trinity was in discussion because of it's slippage and sliding and all sorts.**

R: And we've taken out the bid out to rework the business plan, yes.

**I1: Yes, so you've been hugely successful in that and congratulations for that.**

R: Thank you so much. £4.3 million project, it's scary but yes, it's a huge boost, so it's great. So, we're actually commissioned to start ... the start meeting is next Tuesday, 29<sup>th</sup>, so hopefully, fingers crossed, if all goes well, with the HLF Monitor, we will have their permission to start on that date, we'll just be waiting for a letter, which will take a couple of days and then the project will completely start.

**I1: Whose your HLF Monitor?**

R: [First Name of HLF Monitor]

I1: **Yes, [First Name of HLF Monitor], yes.**

R: I want to say [Name]

I1: **[Last Name of HLF Monitor].**

R: [Last Name of HLF Monitor] and [they're] absolutely brilliant with us, [they've] been with us all the way through so it's perfect that we've still got [them]. Yes, [they] keeps up on track. So, the project should be starting, we're in the process of recruiting a development officer, so that could be anything from between one and three months, it just depends where we're at with the people that we get applying for that post and I think we've re-jigged things a little with that post. I think we've realised that actually is having somebody to do community outreach is not what that project needs. For the next 18 months, it needs somebody strategically to oversee it, to build on partnerships, to continue to be that link between funders but also to work with some of the delivery partners and try and look at ways to really formalise those partnerships and look at other opportunities.

So, the AHRC project has actually been really good because it's starting to look at ... well I've certainly been pushing for art to be part of our programme, the arts, because I think it's been quite well received, what's happened so far and I'm going to be using this as part of our evaluation, just for the programme, just a very small part of it but actually this does work, well depending on the numbers that we get but the process of engaging the community, so far, totally works. So how the art is perceived, is another matter.

I1: **Yes, so taking the learnings from this process, that's interesting but I think we'll come back to that.**

R: Yes, and I'm certainly pushing that, absolutely and I think you're right to come back to that because that's a bigger CCT thing that I'm trying to feed into but certainly from my perspective and to pick up on your question about personalities, I think it's because I'm really open to anything in there, I think it's been easier. I think if we'd had somebody else from the team working on it or from the Trust, it might have been different because not everybody gets how important we are, and historic spaces are, and I think sometimes we're so focused on our work, which is conserving churches that are no longer used for regular worship that it is really hard to try something new. Especially when it's impacting on our time and our budgets and our staff resources. So, it's been a bit of a struggle, but I think because I totally believe in it, I've tried to push it.

I1: **So, I'm going to go back to the practical constraints, there were some practical constraints about the work, where it was placed and how the visitors were going to engage with it, can you give us an update as to what's possible now?**

R: Yes, I definitely can. So, in terms of the space, we discussed Matt's artwork going into the nave, so a final decision will be made on that at the end of this month but

what I can say is, and I will have that in my diary to talk to the team about is, what I can say is the mover has been checked in the roof and the building is not moving. So, it looks very likely that it will go in the nave. I think it's just a clarification from the conservation manager that, yes [R] everything is fine.

So, it looks very likely that it's going in the nave, that's the plan that Matt and I are working on. The pews are being removed the week beginning the 4<sup>th</sup> June and that process is taking place over three days. So, they will be out by the 6<sup>th</sup> June and actually already some of them have been pushed to side because we had a mini-performance in there and already the space looks so much different, it's actually quite exciting to see what it will look like, clear and I think Matt's exhibition, it's the right place for it to go, it can't really go anywhere else, really.

So, it's all good, it's all looking good.

**I1: That's good, that's very good, especially with the HLF, that's really, really good. Shall I continue?**

**I2: Yes.**

**I1: Is that pertinent, any specific individuals helped you? You have talked about that you feel that actually it's really important that somebody is on the ground with that relationship and you also have talked about the importance of putting the information into a wider team and that [CCT6] knows what's going on. So, –**

**R:** I think it is important because obviously this should normally sit with the development team who are based in London. So obviously [CCT3] is your contact and the initial project contact, and I don't think we could have done it without [their] team. So actually, we've got [CCT7], the national marketing manager, so [CCT7's] responsible for comms and [CCT7's] been a really big help, actually. Somebody else called, I can't remember [their] name, which will come to me, in [CCT3's] team whose been tasked to actually write a really lovely piece about Matt and his work and that's going out in our Pinnacle summer edition and we're actually having a double issue. [CCT3] has paid for a double issue to be printed and for the first time ever, they normally just go out to members of CCT, for the first time, we're going to actually take some physical copies into Sunderland and give them out.

So, this issue is heavily based around Sunderland volunteering and stuff but Matt's going to have an article in there and actually what has been really good is, Matt's agreed to actually look at copy because he wants it to be how he wants, which has been really good and CCT have been good at letting him do that.

So, I think it is that a lot of people have begun to be engaged in the process. [CCT3] and I put something on Newsbetter which our internal newsletter for staff and people is, were interested in what he was doing, looking forward to hearing more.

**I2: And I think that's really important for impact in terms of what is happening.**

**I1: It is very important for impact and we need a copy of that, what's it called, Pinnacle?**

R: It's Pinnacle, yes. I can make sure you get a copy, yes Pinnacle and obviously we'll be Tweeting furiously, and I think there's a press release that [CCT7] has been working with somebody in your team on.

**I1: Yes, that will be [MCA1].**

R: [MCA1] that's right, yes. So, I think that's all-in hand.

**I1: You know we've also employed a PR company in London to work on the whole programme but each one and they have picked up on Matt's, particularly for music so they may be in touch with you.**

R: Excellent, that will be fabulous.

**I1: Is there any ... be honest, is there any bits that you feel nervous about, are you a bit worried about and what are those?**

R: I do feel nervous about some of the practical things and I suppose there's some personal things. So practically, I'm actually not here, leading up to the launch, or for the launch which is very bad planning because I'd already had my holiday dates booked, I don't fly back until the day after and I have tried to change the flight but it's not having any of it, unless I pay £500 which is a bit crazy. I know it's bonkers.

So, I was quite nervous about telling Matt that and I told him yesterday and he was not, I was like, oh god but there is ... we have discussed this internally, [CCT3] and [their] team are talking to [CCT6], I just talked to [CCT3] yesterday and I've sent [them] an email literally just before I came here, you must get onto this, we must start thinking about the invite list and you must start thinking about whose coming up from London to staff it. So, I hope [CCT3's] going to continue that conversation with you.

So, I'm slightly nervous about that, how that comes together because I'm going to be gone from the 7<sup>th</sup> June, from CCT and that's the lead-up to the launch and I think it's the important time really and I'm slightly nervous about how little time I have before the 7<sup>th</sup> June.

**I1: So, whose actually going to be on-site when Matt is installing?**

R: There will be nobody on-site, somebody will have to come from the team or it will be our lead volunteer, which is [O2]. So, I'm slightly nervous about that, I suppose I'm slightly nervous and it's out of my hands how about the staffing resource, the weekend staffing resource, so I've –

**I1: I'm slightly nervous about that too.**

R: I think it's difficult because I'm being careful what I say. I've been asked not to ... AHRC isn't in my job description so I've been asked not to work on it anymore

after today, which is fine in work time, which is fine, however I am committed to still supporting the Soup Supper and Matt until I leave. I have some personal time, so I can do that.

Yes, and I wrote that advert for [CCT3], I've sent it out through everybody I know but I'm slightly nervous that it's not coming together as quickly as it needs to and then actually when I'm asking, so what are we doing now, what are you doing now, then I've sent the advert out and I've got [O2], the lovely [O2] is actually going to lock-up on every single Saturday and Sunday. So, [they're] going to be our CCT volunteer and come over half an hour before and lock-up.

**I1: Is [O2]?**

R: Yes, I arranged that yesterday.

**I1: Every –**

R: Yes, every Saturday and every Sunday. So, I'm slightly nervous about that as well because [O2's] old, so I'm slightly nervous about that one person being that responsible person. So, it's, kind of just, trying to push as much as can when I'm not supposed to be pushing, if that makes sense, to make sure that I can hand it over to somebody on the 7<sup>th</sup> June and I don't know who that person actually, practically is, if I'm completely honest. I will be slightly nervous of that, I would like to say it was [CCT3], I'm not entirely sure that –

**I1: Well [they're] down in London, how can that be? That's not possible, is it, really?**

R: I think [they're] working on a rota and I think, yes, I think I'm nervous and I think it will be a good thing for you to follow-up. I've just sent [them] an email this morning and they're working on a rota internally for staff to be on-site to cover most weekends. Yes, hopefully that's all coming together but I am nervous about how much time I have left before I go to see in a deadline for that.

**I1: Yes, so what do we learn from this? We learn that continuity is really, really important –**

R: Yes absolutely, it is.

**I1: – and it will be interesting to hear what Matt actually feels about that.**

R: Yes, he does now know, I did tell him yesterday. I think it's not just the continuity, I think it's that it's, kind of, seen as an add-on, so it's not in anybody's job description or role, so it's just been added because obviously it was picked up from, I know it was something that [CCT8] set up and then it was coming to [CCT3] and it's a little bit outside all of our remit, we don't have budgets, staff resources and stuff. So, it's, kind of, been really difficult to think who will do it.

**I2: So, can I just pick up on one of the questions from the previous interview because I thin it is relevant now, how might this be improved for future projects?**



R: I absolutely think that for us, as an organisation, we need to have somebody who assumes responsibility for the arts, whatever that arts is, and I think we did, kind of, have that role in [CCT2] but I don't think [they] understood what we were trying to do here, for starters, or why we were trying to do it. I think it wasn't on our list of priorities and I'm not entirely sure when it first started that anybody realised how important it could be the Trust or it's impact and I'm not sure that that message is still reaching here.

So, I think we really need to get the CEO on board and the senior management team and I think they need to understand the impact and the importance of doing something that's completely alien to us but actually could have a real impact on our communities and we're actually looking at launching a new strategic, three-year strategic provision. Next year it's our 50<sup>th</sup> anniversary, we've all just been away to York and one of the things, there's three things and one of themes was around our impact on communities and how we bring communities along on our journey with us and get them to see historic churches as more than just a past place of worship and engaging a new audience.

For me this is just a no-brainer really, this is the kind of way that we can work with other partners and bring something completely different in, but I think there's a whole lot of learning for the staff team and I think there's something we have to do to get them to understand that our role isn't just conservation and heritage, it's about audience development and it's how will other partners can help bring the spaces alive. I personally believe music and art and drama and crazy things and I'm quite willing to try anything, hence our activity plan is really rather bonkers but that's what sets the project apart and brings it alive, I think.

I1: **That's an interesting thing that you say because of course, the church's conservation trust is part of a conference in Exeter which is part agencies that have made either Memorandum of Understandings with the arts council and are fully committed to arts, as audience development. So, it's interesting what you say.**

R: It is interesting, and I know it probably won't be very well received at SMT.

I1: **Well nobody is going to hear it.**

R: But I think they had one person whose first love was the arts, second love was church, [they were] the person that was champion for this and [they've] now left, and it was left with no hand-over and for somebody to pick up without any understanding. So, it's not just this project, there's a couple of other smaller projects and we've got a brand new HLF project in Worcester that is St Swithins Sound and Art, it is all based on contemporary sound and art and the things they've been doing are totally amazing but actually the DO there, has left as well –

I2: **DO?**

R: Development Officer, sorry. [They've] left as well, so [they were] the one pushing this vision, we've got the HLF money and then we're like, ah, got this great programme, how do we deliver it because [they've] gone, [they were] an artist in

[their] own right and a curator and then we're just left with a west team picking it up, who have no expertise in the arts whatsoever. So, it's really difficult and I'm a bit of a wild card for CCT because I don't come from the heritage world, but I think actually sometimes that can hold you back because I don't think we should be doing heritage how we've always done heritage.

I know we're totally committed to the MoU but there's funding attached to that and I just think as a whole team, I'm not sure people really value it.

**I1: No, very interesting.**

R: Sorry.

**I1: I can have a conversation outside of the interview about this but very interesting.**

R: That's only my personal opinion, it may not be –

**I1: No, I think you're spot on.**

R: It may not be completely what you would hear from other people.

**I1: No, you're spot on, I'll talk to you about that, after the interview. I think we've covered that.**

**I2: Yes, I think so.**

**I1: So, we're onto you.**

**I2: Can I jump and perhaps just pick up on your last point because I think I'd just like to push that a little bit more.**

**I1: Alright.**

**I2: Is that okay?**

**I1: Yes.**

**I2: Because you said ... what you've just said and I'm not going to get the exact words right, but you don't think we should be doing heritage the way we've been doing it and by 'we', I presume you mean the industry –**

R: Well the heritage sector, yes.

**I2: So, can you just say a little bit more about that and whether it's a response to how should we be doing it or what heritage means, can you just expand on that?**

R: I think it's a combination of all of those things but also, I think because I come from a project management background. I only went for the interview with CCT because I'd been made redundant and thought I've not had an interview for seven

years, this will be good practice, so I nearly died when ... so I've approached it from a total project management point of view, I was like, you're in here to do the consultation, find a new use, get the HLF money and all the documentation and consultation that supports that is, that's what we'll do.

But I think for me is, I've learnt a lot about heritage since I've been CCT and they do some good things, but they also do things that I personally think are quite old-fashioned and I'm a great believer in that. If these churches are, well any heritage asset is going to be continue and survive and thrive is, we need to engage a new audience and a very younger, creative audience and we're not doing that so well, I don't think, not just CCT.

So, I'm really interested in, even though I've got an iPad and I can't use it very well, but I'm really interested in digital technology, I'm interested in how the young creatives can come into the space, hear a story and then interpret it in a way that totally blows my mind and I'm like, whoa. Like what Matt is doing with story of the bells, what we would have done before is print a booklet about these bells were cast in the Whitechapel Foundry in this time and they're this big and they play this note and that's cool for 20 people a year who visit bell ringers.

But actually, what Matt's doing is encouraging a whole combination of old, of new, of creatives, of non-creatives and he's telling the story in a completely different way and I think that's ... I'm totally passionate about that and our activity plan, we actually went a bit off-piste for the heritage slot and combined our interpretation and activity plan and combined the budget, so the interpretation consultant will be employed to run a programme of activities that create interpretation.

So, I think you and I had a conversation and we've got not much money in the budget, but the idea is at least for the three years, that we've got funding, is to do some small commissions for artists and have an open-day and say, these are the stories that we'd like to tell this year, we've got a bit of money, come and see us, spend the day with us and then come back and say, right I want to tell the story this way. We've got no parameters of who and how those stories should be done and it's a bit of a step-change for CCT and I think when we were first ... because we had [CCT1], who is obviously an artist background as well as that and when we're pulling the interpretation and activity plan together, it was a bit of an oohh, we've done labels before.

We actually, I probably shouldn't say this, but I will, we actually got rid of our interpretation consultant and brought the interpretation plan back in-house and [CCT1] and I did it because it was the way that it's always been done. Labels, portraits, books of photos and it was boring, and we were like, no this is a really unique space in a really different environment, in a really ... Sunderland is a very strange place to work and we're going through this cultural renaissance but it's very much of an all-boys network, we don't have a seat at the table, it's really difficult and we were really conscious that Canny Space needs to make it's own mark and stand-out.

This feels like a good way of doing it but also my biggest passion is ... because I have a five-year-old nephew and we go everywhere together because his parents take him nowhere, so I take him to the bonker-ist places but what I have found is

the places we love the most are the places that change their heritage interpretation. So, there's always something new to see and there's always something new to do and it's always family friendly and I'm not sure we've been great at that in the past, from the outside looking in. So yes, sorry, I'm really opinionated.

**I1: No, it's great.**

**I2: No, it was a really good connection, just to pick up on that. How do you want to ...? I'm trying to think what the connection here is,**

**I1: No, we've done that.**

**I2: Yes.**

**I1: And we've done that.**

**I2: We have.**

**I1: We've talked about the obstacles; challenging areas and I think you've made that clear that it is that resource really.**

**R: It is about resource.**

**I1: Human resource.**

**R: It's definitely about human resource and I think it's probably about budget as well. So, we always have to juggle our budgets for travel and stuff and the team would be here a lot more than they could, but they can't because they're spending their budgets on other stuff but that's always going to be a challenge for us because they are so far away.**

**I1: Yes. I think [R] has answered that as well, about the narrative. This is interesting, heritage and audience because you're very hot on audiences and that's what your whole passion is, is actually bringing a new audience to it. Can I ask you, do you think that Matt's will do that?**

**R: Oh absolutely, it's brought a new audience already. I mean the suppers, I've met so many people through the supper, so I've been to all two and the other one is the day before the interview, so 6<sup>th</sup> June now and there's been such a different collective of people. I know obviously you've been to one, so we've had musicians that have never met before who now love the space, crazy artists, [Artist's Name], bonkers who now follows on Facebook and sends me lovely stuff, I can't wait for the space to be open, we can do this. I'm like oh god no but yes.**

**I1: Yes, you've got to be a little careful because –**

**R: You've got to be a little careful because the contacts list is over 700 people now, it's slightly bonkers. So, you're right I have to be a little careful but actually I think it's exciting for the Trust because there are younger, creative people, actually really interested in what the space could mean to them and actually it's [CCT5]**

who Matt is actually working with, we've had a really good conversation with him, outside of the HRC thing and we're going to be turning the space over to him, well if he gets his butt in gear, letting him and his friends, a group of young creatives use the space, just one night a month to see what they can do in the space, what inspires them to do and how they can encourage their friends to come in.

Actually, as a result of that conversation, they've been in about three times, they've recorded the found sound for Matt, which is great, but they've also been in and used the space as a video shoot for a launch of a new single which is great because it opens up a whole new conversation and a whole new audience and actually leading on from them doing that video, I'm now, on Thursday, I'll be talking to [Name of creative director] who is Dave Stewart's number one about his role as creative director in the Canny Space because he's seeing through these young people doing this work, actually there is something here and he's chomping at the bit to be involved.

So as the creative director, he will oversee or input and share his networks around music but actually start talking to us now about video and about art and about using his networks to help with that. So, it feels like all the pieces of the jigsaw are, kind of, fitting together now but yes, I'm absolutely, audience development, I'm absolutely for schools, there's a massive learning programme. I think some of the stuff Matt has been doing, could easily, we could easily replicate with children, but I also think some of the older people have really loved, it's been, honestly, I just don't know how he thought of it but the Soup Supper, for me, has been the highlight, so far and will remain a real, sort of, just something really lovely. A really lovely memory is just all those people sitting together round the table, in the dark enjoying music and the spoken word and just learning about the history of the building through Matt, whose looking at it, not from a heritage perspective but from a completely different angle, has been really lovely.

I've really wanted the CCT staff to try and get up to one of those Soup Suppers and every time I've been saying is, you should try and come, and I know we really struggle with it and our budgets have all been cut and that's why they're not coming but it's been great, it really has.

**I1: Do you think it's the atmosphere that he's created?**

R: I think it's the atmosphere.

**I1: So, it's a visual thing, isn't it because he brings the lights down low, well it's very dark in there anyway.**

R: It's dark we've got no lights, it's cold you wrap up in a blanket.

**I1: It's cold, you wrap up, he's got the heating, he has the music, so it's almost the –**

R: It's the atmosphere.

**I1: – it's creating the atmosphere.**

R: I think it's the building as well because people are not normally allowed in that vestry bit and to sit round that table. So, to sit round the 300-year-old table and have your soup on there, is really quite magical and that's actually already in our plan, we were thinking of doing that every year as Vestry Men's Dinner.

**I1: Yes, you should definitely do that.**

R: As a fundraising thing, you know, 50 quid a ticket, you know what I mean but also what I've now said to the team is actually I think this could become a monthly thing, just a very informal soup supper, anybody come and share soup and stories and music, and I actually think that's something that, from what Matt's been doing that we could take a run with. So that's been really nice, but I also think it's Matt's way with them and I mean Matt got [Name] to come to a Soup Supper, I mean that's an absolutely bloody miracle, honestly [sentence cut]

As I was saying to [Name], cut one sentence [sentence cut] but actually Matt got [them] to a Soup Supper and not only did he get [them] to a Soup Supper, [they] really enjoyed [themselves] and stayed half an hour later than [they] wanted to, do you know what I mean? So that's not down to me, that's not down to the space because [they're] the incumbent for the space, [they] come[.] six times a year, that's down to something that Matt's done. He's got something really special about him and I mean the [Name of Group] women chant, oh my life, honestly.

**I2: [Name of Group] women?**

R: It's like a group called {Name of Group}, you wouldn't leave your dog with them, honestly, they're really tough, honestly, they've lived there for hundreds of years and I got invited to their Christmas dinner and they gave me a present and they always go, when is Matt coming back, they love him. I don't know if they love him or they love his personality, but do you know what I mean? There's just something really nice about him and I think the lynchpin of what he's done, it doesn't really matter to people, I know it matters to him but it's not going to matter to people what he presents on the 6<sup>th</sup> July. I think there's something really lovely about him.

So, that's worked really well for us as well and actually to our favour, because now that we know that we're working with people like Matt, they're alright them, they're not all church goers, do you know what I mean?

**I2: I mean do you see all of that ... I mean there was a question about contemporary art understanding actually in the first section, so do you see all of that as part of the art?**

R: I do. To me and rightly or wrongly, I don't think it's what Matt produces and what's actually in the space, it will be interesting to see and to hear but I've thought that it's been, from the very beginning, the whole process, the research that he's done, even the topic, the way that he's gone about meeting all of these different groups and then in his head and put them together and not used every single person that he's met. Because let's face it, it's pretty hard to say no to some people, when you've met them, and you've talked about your project and they're enthusiastic. All of that is about the art and I think absolutely.

For me, I mean I'm fascinated by it because ... I don't know if I get art really, I have photos in my house, I have no art whatsoever but I'm looking at it and thinking, actually this is really cool, and this is really great, and I'd like to see more of this, not just in our space but in more of our churches and I was absolutely gutted that I couldn't come to Gibside, I really didn't feel that well at all. I have to go up to see it that one time.

**I1: I know, I did the interview, this is your first one, this is quite an interesting thing because I wonder what you did say about contemporary art in that I wonder what you said.**

R: I can't remember what I said. I probably said something really quite rude about the Baltic and paperclips.

**I1: I think you did, you did say something about the Baltic which has prompted me. Contemporary art, dedicated person, sense of ownership. You did but I didn't write that down, but I do remember you did say something about the Baltic and I think you were very clear that you didn't really know ... you thought contemporary.**

**Now you have worked, now with a contemporary artist, that is contemporary art and working with a contemporary artist, now at the beginning, I do remember you were, sort of, going contemporary art is over there.**

R: Oh, absolutely it is, I was just like yes.

**I1: But now you know what it is. Do you think ... I'm going to ask a question that is completely off-piste here, do you think the language 'contemporary art' ... you know what it is now, will you go now and say well working with a contemporary artist or working with contemporary art, because you've got experience of it, it's obviously changed, do you think the terminology 'contemporary art' puts people off, if they don't know?**

R: I absolutely do, and I mean I got an invitation this morning from a launch, some artist's launch at the National Class Centre and the wording is horrific and if I hadn't worked with Matt –

**I1: The wording?**

R: The wording is horrific on the invitation. If I hadn't worked with Matt, I would be like, I'm not going to this, it sounds like really boring and pretentious, but it does. Honestly it absolutely does, I can't even remember the email, I'll have it on my phone but it's from the lovely [Name] who I know really well, we sit on the learning group together, I know that [they] only send[ ] stuff out that's really good. So, I thought I'll give it more than a cursory glance kind of thing, but I looked at it and I thought I couldn't send that to any of my friends, girlfriends, these are intelligent, strong, independent females and they'd be like what's this pretentious shit, I'm not going to that. But if I'd sent them, I'm going to this thing, it's really cool, do you fancy coming to it but if I'd said do you want to come to Gibside, they'd be like, oh yes that would be canny, do you know what I mean?

But I definitely think contemporary art ... what does it even mean and to me, contemporary art, if I hadn't worked with Matt, it would still mean that collection of, I'm going to be dead rude again about the Baltic, that collection of paper clips in a room, three times its size, a few paper clips in the Baltic and I was like, yes, I'm bored can we go for a coffee? Do you know what I mean, and I just didn't get it and also the other thing I didn't get about it, [Partner's Name] was like, read the signs, I was like, I don't want to read the signs, what's its about, I want to come in and think why there is paper clips here. Because I was asking all those questions and I don't want to read a sign that tells you why they're there, I want to be more engaged with it, I want to find out more and I want to be able to ask the questions and I was like, this is boring. So literally ten minutes we were there.

**I1: That's what you said.**

**I2: That's great and I mean it's not off-piste, going back to what you said, [I1], it's not off-piste at all because in a way, the first part of what we started with at the very beginning, what does contemporary art mean to you and I think they're both thinking about what heritage means and how heritage is done and how contemporary art, whatever words we use, how that's written about and how that engages people or doesn't engage people, is really at the heart of what these projects are about.**

**I1: I think we should use you as a consultant, somehow, I do honestly, I think we'll get [R] in and we'll find out then what works and what doesn't work.**

R: I honestly think, what you just said is, it, kind of, feels ... so before I entered this world and maybe in the past year I've changed but I always think it feels like heritage and art is done to you and I used to work for an organisation called the [Name of Organisation], that's based in Newcastle and it was all about ... so this sounds like it's not going to relate but it is, it was all about encouraging young people to do new things. The process was really good but the thinking behind it was a bit weird.

So, I set up this new process, which I kind of, use all the time in every bit of work that I do. So now I think, whatever project you do, you start off doing it for people and then as the project grows you start off doing it with them, then they gain the confidence or the intuition or whatever and they start doing it for themselves and then the last bit of it, is how they start doing it for others and I've always felt, rightly or wrongly that heritage is, people have been doing it for me and I want to do it either with them or I want to do it for myself, do you know what I mean?

So now I'm at the bit where actually not only am I wanting to do it with them, because I've really enjoyed working with Matt but I'm thinking about and I'm not influential in any CCT in any way shape or form but how do we get other people involved, do you know what I mean? That's, I think, what we're missing, those next steps and if you talk to my lovely girlfriends, gin drinking and runners but they also do like the finer things in life and they will go to the theatre, they will go to dance, they will go to whatever there is, but I bet your bottom dollar that they would say most of it's done to them as well, rather than with them.

**I2: That's interesting, that's really, really interesting.**



R: So, I went a bit off-piste, you know like about that but that's what I constantly think about, every project I manage now, I constantly think about this is where we need to be. I actually need to be working myself out of a job, if that even makes sense because by the time you get to that end of the cycle where they're doing it for others, then they can come back and do it.

I2: **No, it makes a lot of sense.**

I1: **I better scoop you up and put you in the arts and heritage team, you'll be on a retainer to come and do this.**

R: Oh, bless you, you'll be white, not grey.

I1: **I can take it. I think that that's really interesting what you've just said actually and I'm just getting back to the contemporary and the thing that you said about the language that we use. It will be interesting to see what you thought about that.**

R: Yes, I'll read this.

I1: **And are you going to work with, talking about that, with Matt, have you said, I'd like to see the wording?**

R: I haven't, at all.

I2: **For the purposes of the recording, [I1] has just pointed to the contemporary art at Gibside leaflet.**

R: Leaflet yes and no I haven't. I'll have a look at this on the train on the way home, but I haven't.

I1: **And do you think you should or what do you...?**

R: I think he will do a good job, he's done a really good job so far. He sent me a blurb, actually a 100-word piece for Total Ships and I wouldn't have changed a thing.

I1: **So, you trust him?**

R: I do trust him, I do. He knows the space, he knows enough about CCT to make a mention of it in the right context and there's nobody better to know his project. I mean in fact, in fairness, to flip it on its head, is I think he's going to tell you, but I've nominated him for a Heritage Angel award. So that's why I rang him yesterday to ask him because there's a new category this year.

I1: **Heritage Angel. I want to be a Heritage Angel.**

R: I'm not nominating you. No, I'm in the process of nominating him, we talked about it in the team on Thursday last week, there's a new category around research and interpretation and how you bring heritage sites, programmes or stories alive to

new audiences in a new way and normally your projects have to have finished and we normally nominate in the categories of best conservation project, whatever. But for me, even though the artwork isn't done, I think the research and the process bit, and the interpretation is done, so that's why we're nominating him, and I actually sent him, really bad, I sent him the nomination questions yesterday and asked him to have a look at them because I think he would be able to express in a much better way the need and the impact and the process. So, I do trust him, absolutely, completely, he knows his stuff, I mean he really knows his stuff.

**I2: That's fascinating because it says a lot about the selection process, going back to where we started, at the commission process, how does that start. We talked about it briefly to do with Gibside, I think to do with who the artists are and certainly in this case, it's clear that Matt was absolutely the right artist to do the project.**

**R:** He was our choice from the very beginning, we were all rooting for him. The team who didn't even know him, were all rooting for him and as soon as we came out the interview, we were like, how did he do, and they said he bribed us with bread, so it's no competition, but do you know what I mean?

I think from that first day, the day in the Canny Space was good when the artist came, there was just something about the way that he was quietly, confidently looking at the space, not really asking many questions but the questions he asked, total pertinent and also what shone through for us, very rightly or wrongly, for [CCT1] and me, we had a coffee afterwards is, he had done his homework. So, he wanted to work with CCT but also in the space and he already knew exactly where he wanted to go in the building.

So, the respect that we'd had for that was there and so he was always that little way ahead and then when we learnt more about what his project idea was, we were like, this fits us, and I know we, kind of, had many discussions, me and you and [CCT1] to start with about actually no we want an artist that will work with the community because this is where we want our project to go and behind that had been that whole for, with, self and others, sort of thing. We'd always been thinking about that.

So, it fits perfectly, and I know, [CCT1] and I felt like, sometimes we were being a bit tough and no we're going to get what we want but the selection process worked really well for us, I think, really well and being involved, right from the beginning, like reading their bios and all of that was useful, I think, time consuming in terms of resources as well and [CCT1] was coming up from London for the meetings, but I think we got the right person, I really do.

**I2: Can I, at the risk of going off-piste, ask a related question and I guess it is thinking about the ends of this AHRC project which one of them is a question around the impact on how we train artists on how artist development. So, I guess the question might be, how do we train artists to do that?**

**I1: Yes, what do they need to know?**

**I2: What do they need to know?**

R: Can you train them? That would be my question, can you actually train them?

**I1: Train is probably not the right word, I mean we're doing, Arts&Heritage are doing, which I'm going to tell you about, are doing an introductory day to working in heritage and historic basis, I suppose we ought to bring you in. What would you advise, that's a really good question actually, [I2], because what you're saying is, you respected Matt for doing that research and you knew that he was serious about it and committed.**

R: I did but also after that, [I1], as well is, he was really open, he spent a lot of time coming to talk to us saying, who should I talk to and why should I talk to these people and this is what I'm trying to find out but we kept adding people to his list and he was just like, yes it's fine, yes I'll go and talk to them and you could see, you know when we've mentioned [Name] and [CCT4] to start with and he'll admit this himself, he was like, I'm not working with them, I don't want to work with [CCT4], kind of thing, I've already got somebody in my head from Newcastle and yet actually now he is using him because he said I found out that actually he is a words worth, do you know what I mean?

So, I really respect the fact that he's not afraid to say, actually no, I'm going to come back to that thought because actually it might be wrong, or I might have just dissed it.

**I1: So, he listened to you?**

R: He does listen but also, he's like, yes, I want to do this and if he really feels really strongly about it, he's not afraid to say.

**I2: And it's a deep listening, somehow, it's hearing very clearly the reality of that situation in the way which is very ... is it emotionally intuitive, it is something around that?**

R: I think it is and I think also, he was, I don't want to put words in his mouth and he may say differently but I think he was quite respectful of what we wanted to do once the project was up and running. So, he listened to what we had to say about actually these are how we want to retell the story, we don't want the Canny Space to just be another church with boards in and stuff, so what you're doing is important to us as well and I think he totally respected and got that as well. So, it was definitely a two-way thing.

**I1: Yes, mutually respectful actually, is what I'm hearing?**

R: Yes, absolutely.

**I1: Of each other's practice or each other's position?**

R: I agree, I mean there's just something about him that he's got, and I think you've either got it or you haven't. It's like teachers, you can be a teacher but not everybody can teach, and I suppose there's been a couple of bonkers artists at

the Soup Suppers, they're probably really great artists but working with the community, I would personally rather just throw myself off the bridge and I've seen actually a couple of those artists have gone onto have commissions through the Culture Company and they're not going that well and that's because they're not listening and they're doing their own thing.

They're doing their own thing and in fairness and not to mention any names from the selection process, but I think there were a couple of people, when we interviewed that [CCT1] and I thought would just do their own thing and we were really adamant that we were not going to have them come, hell or high water.

**I2: The names aren't important, but the reflection is really critical.**

**I1: Yes, so it's actually using the space to put their own work, so using it as a place to put –**

R: It's an exhibition space. You probably know who we're talking about but the whole thing for us and the brief and they obviously didn't listen to the brief either, the brief that we put out was about doing it with the community and to me doing something in your own workshop and then just bringing it into the space and expecting the community to love it is just way off course. Also, just involving the community but only at the very beginning and then going off and doing your own thing and putting it on a couple of plinths, that to me is contemporary art, probably pretentious and it just didn't fit with what we wanted, at all.

**I2: And I suppose, and I mean this in a very practical, pragmatic way, some of those artists might be perfect for other kinds of commissions and I guess that's what interesting again about this mapping project and where all of this discussion is really critical is the fact that this is a very particular commission, which is very different from Gibside, which is very different from Cherryburn, etc.**

R: And I actually think some of those, well at least one of those artists would actually be okay for another CCT site in the south, Shrewsbury, for example, if we were to do something there, I think definitely there's a place for them there, I just think this is a very unique project. So, having the opportunity to not only be part of the project but having somebody who took the project, as a whole, and said, yes actually I totally understand what you're trying to get, what you're trying to do. So, he's a perfect fit for us, absolutely.

**I1: So, the brief, was really, really important?**

R: The brief was really important, really, really important.

**I1: And obviously you are being involved in the brief was really, really important –**

R: Yes, absolutely.

**I1: –so that you feel ... so there is a sense of ownership of this project right from the very beginning?**

R: Absolutely, yes. I mean I suppose not completely right from the beginning because we weren't involved, because obviously [CCT8] had it but from the actual selection, though the briefs went out and the tenders and the brief site, I feel we've had that whole bit of ownership, yes, totally.

**I1: Say that again, what did you say?**

R: You know when [CCT8] was involved, to start with and it was all a bit up in the air and [CCT1] and I inherited it when the decisions has already been made, that CCT would be involved, we didn't know which site and it came to our team through [CCT3] and he was like, I really think it should be Sunderland and [CCT1] and I, I remember us fighting with [Name] and he was like, well it's closed and it's falling down. Yes, but it's still a magnificent space and actually the community are around it and I think very selfishly, we thought that actually this is a really good way for us to get to know the community in a totally different way.

I mean it's not something we would have done, we wouldn't have the money to do it in a closed period, to commission an artist but neither would we have gone about it in the same way because we don't have those connections or networks. So, we wouldn't have known where to start, I don't think.

**I1: He is a very extraordinary artist in that his practice is really research heavy and really identifying people to inform what he listens incredibly well, and it would be interesting to have ... we haven't done the second one with Matt but really interesting to see how his ... I mean he talked really well in that meeting, did he not, about how it had changed and how it was important to listen and important to change. So, I think you're right, he will be a hard act to follow.**

R: Oh, he will and what I was going to say is, is I think if he hadn't applied and we'd still wanted to be part of it and we still ended up with somebody, is I think we would have had a different experience and I don't know whether we would have been championing it so much, certainly [CCT1] and I with the team and also [CCT3] gets contemporary art, but I think he's a bit of a lone voice sometimes.

So, because this is working well, and it's engaged well, and we've tweeted pictures of the Soup Supper and put it on the Newsbetter, the staff are interested as well, which I think is a huge thing because it's quite alien to them and I think is if we had a different person and a different experience, I'm not sure we would be willing to have any conversation about engaging artists because it just seems like a lot of work, hopefully that's quite fair to say. Like sometimes because its new.

So, for Matt being involved in this project, I think it's been fairly easy, apart from the whole staff resource and thing at the weekends but it's been quite easy, well I personally think it's been quite easy.

**I1: I think you've, as I say, it probably is going to be a difficult ... it will be interesting to see what happens now, whether it's –**

R: Builders.

**I2: I thought closing the door might help.**

**I1: We're nearly at the end, aren't we? So, I think it will be easy to see what happens next in the CCT journey of engaging with contemporary art.**

R: I agree. I mean Andrew, I remember the last time Andrew came over to visit you and [MCA1] and I –

**I1: Andrew Burton, yes.**

R: – and we were, kind of, walking out and he was saying how are you finding it and I was like, this has been interesting, sort of, the whole research thing and he was saying there's opportunities for further things and I said that we would definitely be interested in having the conversation about that and then I rang [CCT3] and I was like, I think I've committed us to some more and [they were] like, no it's fine but I don't know if we'd even (unclear 01:02:24) I wouldn't have been interested if it had been hard work but I really see the opportunities for CCT to be involved in the future and so does [CCT3], I think you're right to say where does this go.

So, we kind of, we needed Matt to be the person he is, and I think his artwork is going to be great, but we need it to be well-received within the community and then that will be well received within the team for us to move on, I think. So, I think we've got a bit a job to do in getting the communication out there and the audiences in, so we prove that this is it.

**I1: Yes, the marketing and communication –**

R: The marketing and communication is key, and I mean I think we ... I need to hand this over to someone, but I think the cultural partners that we've got, certainly that I've got is, even though I'm not going to be there, I think the cultural partners are key to being invited to that opening event and we've got a new culture company which is now a new MPO and they're the movers and shakers and that's the Old Boy's Network and you need to have people like that at the opening and to be seen to be supporting the project. If they're seen to be supporting it in Sunderland then actually the CEO and SMT will be like, oh they were there, [Name] was there, [Name] was there. So, the launch thing needs to be great.

**I1: Yes, the launch is –**

R: Honestly, I'm demented I'm not here.

**I1: So, who is dealing with the launch?**

R: At the minute, I think it's [CCT3] and I think from our team ... so [CCT3], I think from our team [Name] is being tasked to keep [CCT3] on track but I'm hoping that [CCT9], have you met [CCT9]?

**I2: [CCT9]?**

R: [Clarifies name]. So, [CCT9] is the membership manager, very posh, very lovely and [they] arranged a brilliant event at House of Lords for us, [they're] very good at getting people to come to things, [they're] very well connected, [they're] very good at talking to people, making small talk, making them feel comfortable. So, I'm, kind of, hoping that [CCT3] will task [them] to do it, I have asked [CCT3] a couple of phone calls.

**I2: And just for me, what's [CCT3's] surname?**

R: [Spells out surname].

**I1: They need to do that really quite soon, it's nearly June.**

R: Oh, I agree, I agree.

**I1: Okay.**

R: So, [CCT9] has said ... so the weekend after Matt's launch is obviously Tall Ships, [they] said oh I'd like to come up for Tall Ships because [they] own [ ] a boat and said to [CCT3], if you've got budget for [them] to come up for Tall Ships, can you please make [them] come the week before because actually I think [they] would be amazing at the launch and [CCT3] said, I'll talk to [them], but I don't know whether [CCT3's] had that conversation. I can maybe chase that if you want, actually because you're right, there's not long.

**I1: So, probably just to wrap up, is I guess this is our last interview with [R] because you're not going to be ... your contract ends?**

R: On the 30<sup>th</sup> June, yes.

**I1: And we, I don't know, I suppose we won't be able to follow-up what it looks like after the commission has been installed?**

R: We will have a development officer in post and they will be completely employed on the HLF contract and their role will be around developing the HLF programme but the way that I would see it and the conversations I've had is that it's about partnership, developing partnership is about trialling the business plan, it's about still engaging the programme while we can.

So, for me, the AHRC thing isn't finished when Matt's programme goes out either because there are opportunities to continue the relationship with the University, there are opportunities for funding, there are opportunities for other artists. So, I think they would be silly to let that go, so I'm in conversation with them about that should be a small part of the development officer's role, going forward. How big that role is, will depend on who that person is and where the conversations go with the team, but I do think it's important.

So, there will be somebody on the ground and it will either be somebody in July, middle of July or there will be somebody in September, which is not great. So, the link at the minute will be [Name of Regeneration Officer]. So, it's [Full Name of Regeneration Officer], with an 'E' and [First Name of Regeneration Officer] is the

regeneration officer. So Canny Spaces is one of [Regeneration Officer Name's] projects that [they] will be looking after from a regeneration point of view.

**I1: [They're] based in Leeds?**

R: [They're] based in London.

**I1: [They're] based in London?**

R: [They're] based in London but every month, just to ...well hopefully to try and make you feel a bit better, we have put in some processes in places and every month now we have a project team meeting with various members of development, the London based team and the North team, Leeds, because we are trying to get the North team involved in the project from the permission to start, rather than hand it over to them in two years' time, which would be what we would potentially normally do because it's in their region, so when it's operational, it becomes their church but at the minute it sits with my team because it's gone through the regeneration process.

But they are actually being involved from the very beginning, so we do have a comms person in that team, we have a volunteering officer, we have a head of the region, we have a learning officer and they all know about the AHRC project and it is on the project update every month.

**I1: Okay.**

R: So, we do have bodies, they just have another 136 churches to look after, so we're way down their list of priorities but we do have bodies in the North team and I know that [CCT3] is talking to the head of region, [Name] about how they can resource the AHRC project.

**I1: Right, yes, that's an action on me because [they have] got back to me.**

R: [They haven't]

**I1: [They] came back to say that [they'd] got the advert but presumably you wrote it?**

R: I sent it out, yes, I wrote it and I've sent it out, it's gone out, I've had some –

**I1: What happens if they don't?**

R: Well I don't know, that was my question to [them] yesterday, what happens if they don't. I mean I do know ... so [O2] is going to lock up every day, which is great, [O1] who is one of our CCT volunteers, lovely, centre manager for the project across the road, [they're] on the ambassadors group, [they're] actually going to volunteer for a few Saturdays, so we'll have a couple of Saturdays closed and [they're] trying to get other people interesting. So, I've told [CCT3] he needs to ring [O1] and chase [O1].



I've also put it out through ArtyParti, Spark FM, through Jay Sykes, so through their artist network because they're wanting to do an exhibition in the space and they were going to pay but they've got no money, I mean I wasn't going to charge them much, I probably wasn't going to charge them anything but they don't know that and they've got no money so I said, actually I could let you do an exhibition after Matt has gone, it's only for a week but we would be really grateful if you could supply some volunteers and they will be artists. So, I'm waiting for them to come back.

**I1: I think it's really CCT people we're looking at because –**

R: I agree, I know, I totally know, I've said this, yes. So, [O1] and [O2] would be our CCT representatives because they are trained as volunteers and [O1] is on our ambassador group, but they will not do every Saturday and every Sunday. The last conversation I had with [CCT3] yesterday is that [CCT3] was drawing up a rota of CCT staff. So maybe you could chase [CCT3], [I1], that would be great because I'm not really getting anywhere.

**I1: I will, okay. I think that's it.**

**I2: I think it is, fantastic.**

R: Cool.

**I2: Okay?**

**I1: Yes, turn it off.**

**I2: Thank you.**

R: You're really welcome.

**I1: Thank you.**

**[End of Recording]**