Interview with E17 Art Trail directors Laura Kerry and Morag McGuire

Alexis Weedon

Background

Laura Kerry and Morag McGuire are co-directors of Artillery, an arts development organisation. Laura is one of the original co-founders of the E17 Art Trail while Morag leads on participation and development for the trail. They were interviewed by Alexis Weedon in August 2018.

The E17 Art Trail is a festival produced by the people of Walthamstow in north-east London and coordinated by Artillery. In 2017 more than 7,500 painters, sculptors, poets, choirs, photographers, designers, ceramicists and dancers of all ages joined to welcome residents and visitors to exhibitions, performances and workshops in the studios and streets, parks and pubs, cafes and shopping centres, faith spaces and community places within their neighbourhood. It is now a biennial festival. In 2019 the wider borough of Waltham Forest in which Walthamstow sits became the first Mayor’s London Borough of Culture.

Interview

AW When did it start?

LK So the first E17 Art Trail happened in 2005 and was part of the Walthamstow Festival, a local predominantly music festival. They wanted to have a visual arts element to their programming. In the first year, we had 50 exhibitions in a day and there was a whole host
of music stages down the High Street. We realised it deserved more than a day and, as it has evolved, it has got longer and longer and longer. It’s now 16 days plus a press night and a launch, so 18 days of programme. We quickly became a festival in our own right.

**AW** What is E17 Art Trail? Can you define it?

**MM** We call it a festival now, though it took us time to have the courage to do so. The invitation is to anyone who wants to share their creative work, that they may do that within the E17 postcode boundary within the dates of the festival. The E17 postcode is the boundary for the town of Walthamstow within this borough: Waltham Forest.

**LK** We do make exceptions if people are taking us out of Walthamstow to the amazing green spaces around Waltham Forest. So if you want to take audiences to the marshes for an artist-led walk, or to nearby Hollow Ponds or Epping Forest, we will include that. Places just over the border have crept in because they are so fascinating we couldn’t not include them – new ceramic studios, for example, or businesses that are just across the road that want to be involved – and we include online projects specially created for the E17 Art Trail in our ‘off the map’ section.

When we first began we imagined it as a visual arts trail but every conceivable art form has been programmed in the E17 Art Trail over the years: from bell-ringing to live tattooing, floristry, crochet, spoken word and to creative industries creating, for instance, bespoke furniture.

**AW** What makes the E17 Art Trail different from other festivals you have been to?

**LK** There is no selection process. Although that is quite a challenge for us in terms of reassuring funders and local authorities of its quality sometimes. There is that unfortunate assumption that community doesn’t mean quality. But what we have found is that people individually are so ambitious that they just get better and better every year, and what they have achieved and the standard of what they are doing is incredible. Each year I marvel at how our participants strive to make it the best it can be: for instance, the design of artists’ publicity materials is exceptional. Over the lifetime of the E17 Art Trail, technology has changed so much and become so much more affordable that the potential to publish and print has increased. In 2017 people produced their own catalogues for their exhibitions.
That investment of time and resources is an indicator of how artists value the E17 Art Trail. Added to that is all the extra expertise in social media that artists have been accumulating. People help each other to grow and that’s the thing we love to see. So there is really no need for a selection process to determine quality and it means that for our audience there really will be something to delight everybody. The challenge now is helping audiences find their thing, as the programme is so huge.

The actual experience on the E17 Art Trail is meeting people in the street – you see them with the programme [called the E17 Art Trail guide] in their hand and you have licence to start a conversation with someone you don’t normally speak to who is also excited about what is happening in their street or round the corner from where they work.

**AW** How big is it now?

**LK** It is quite difficult to calculate the actual number of events as it goes beyond what’s in the programme. There is what we have on our map and then an overlay of events which go across it all. We have calculated that there are well over 7,500 exhibitors and performers, which is everyone from preschoolers to professional artists, hosting over 350 events. That is phenomenal.

**MM** There are over 171 specific ‘red spots’ [on the E17 Art Trail map] indicating exhibition and event locations, all chosen by the exhibitors. And there are about 350 events happening. But there are different tiers of curation. While we support people with an infrastructure and some creative spark, there is a lot of curation by the individual participants or collectives giving rise to more things for audiences to encounter. These often evolve in the 12 weeks between submitting their exhibition or event listing and the opening of the E17 Art Trail.

**LK** There was one particular event, 1000 Swifts over Walthamstow, which was a trail inside the trail, so there is another layer of ‘spots’ as it were that you can see as you go around.

**AW** I’d like to come back to 1000 Swifts as it intrigued me, but you said you provide an infrastructure – how is that done?

**LK** How do you manage that number of exhibitors when you don’t know how many there will be or what their outcomes are? We have developed the tools from the beginning of the E17 Art Trail to manage that amount of information as accurately and as
successfully as possible. We now use Google forms for people to submit their event listing to us, but originally we had paper forms that people would pick up in a pub and would get posted through our letter box with a tenner. Now we have online forms and invoicing systems. We have a whole series of networking meetings including our E17 Art Trail Idea Sparks talks, one-to-one meetings and different how-to meetings at different stages, so hopefully we can work with all manner of people whether they are individuals, professional artists, community groups, youth groups, faith groups. Working out the invitation is part of Morag’s role.

MM At the heart of the E17 Art Trail is the invitation to be involved and in some communities and neighbourhoods we take more time to make sure that the invitation reaches everyone and offer some support for neighbours to co-produce something. Sometimes it is not Artillery doing this directly: sometimes other organisations or local collectives emerge to give residents the support, confidence and some resources to take part.

There is a locally driven, word-of-mouth, face-to-face ripple of invitations, resulting in people feeling that they know that they can take part. Sometimes that is through established existing services – for example, schools can connect us to whole communities and likewise faith communities and some local health services. These are particularly important ways of saying ‘this is for everybody’.

We live in a dense urban area of Waltham Forest. And yet people don’t necessarily feel connected. Much of our population is transient. There is a lot of tenancy ‘churn’ in private rented spaces which are not always well maintained. So residents may be unsure which street they will be in after their 12-month tenancy. By establishing this vast network – which we had no idea would evolve in this way when we started – residents have a positive reason to build connections with their neighbours, get to know each other better, and lasting friendships are made which survive even if they move elsewhere.

We use quite a lot of energy to make sure people feel invited to take part and understand what it is. Witnessing that excitement of ideas evolving out of conversations and our gentle proposals is incredibly rewarding. But I think it is one of the struggles of our work that we like to have an outcome that is genuinely co-produced and predicting what shape that might take is almost
impossible. We know that people want to take part because now people tell us so in passing, but we never know who, how many or what until registrations complete in March, so there is always an incredibly uncertain element to what we do. That does not work well in a funding environment and we haven’t solved that problem yet.

**LK**

Different invitations go out to different organisations or individuals. So we have exhibitors’ toolkits, business and venue information toolkits such as ‘how to engage an artist’ which has things you may not have thought about (e.g. are you prepared for them to turn up and drill holes in the wall of your cafe?). There are invitations to schools, and later there are invitations to come as [part of an] audience.

When we have had the funding and the time, we try and find out what bits of the curriculum exhibitions and events in the programme could complement and champion these to local schools. But it’s all a bottleneck of deadlines: we have deadlines for registering, deadlines for the copy and pinpoints on the map, and whilst that is happening someone is interpreting what is behind each of these 300-odd listings and what is in it for a particular Key Stage.

There are bits of technology and tools we have had to learn to use to make it as successful as we can. We are not well resourced but we have learned by working on other projects that we are being as successful as we can with the resources we have.

**AW**

*So tell me about the resources you have – you have this building here, The Mill, which is what, a community centre?*

**MM**

We are tenants in it and have this office. This serves as a useful place to scratch our heads whilst preparing funding applications, for instance. We tend to use public buildings for network meetings, maybe libraries, maybe here [The Mill], maybe at Gnome House, which is a relatively new arts facility. This is not a perfect place for us to say ‘hello, come in, drop in’ – it’s up a winding staircase, and it’s quite a small office.

**LK**

We do have people drop in, even to our homes. People feel able to do that because of the nature of the way this project has grown up. But we find it’s more useful to host Idea Sparks meetings or ‘how to’ meetings rather than simply having the door open here all the time.

**MM**

One of the useful things about having an office here is that there is a strong creative and exhibition programme at The Mill. They
host Meet the Artist events with each of their exhibitions, and it is a space where artists can explore their ideas. They sometimes host up to eight exhibitions or events for the E17 Art Trail here. So they are very familiar with what we do. They are also very aware of how we complement each other’s ambitions.

**AW** And you are Artillery? What is your involvement?

**LK** Yes, we are a Community Interest Company which we established after the E17 Art Trail because so much grew out of that project that we wanted to develop and deliver. Under the umbrella of Artillery we can deliver all that work, but the E17 Art Trail is our flagship project. Out of that festival have come art and food festivals: the Appetite Food Market, for example, came from us thinking about how can we work better with the food offer in venues – the cafes and restaurants. It is not easy to look at art across the heads of diners so we created more experiential events and we encouraged restaurants to pay performers and provide work for artists as food photographers or food writers. We moved artists from going apologetically to them and asking if they could be an exhibition venue to thinking, ‘What can I do for your business and what can you do for mine?’ – a professional exchange. There was a literature festival as well. From there we became known for our model and were commissioned to do Cultivate, a borough-wide urban food-growing festival. So it may feel a bit of a departure but the networks are very similar – the food growers and the creatives.

**MM** The spaces we use for these different events and festivals are being changed, both inside and outside, but inviting people to participate is the same.

**LK** We find there is a lot of artist and business development in our work but that isn’t a paid role and there is a tension there between offering a really good standard of advice – which takes time – while also having oversight of the bigger project for everybody. So that’s why we have different ways of inviting people to manage that.

**AW** What does the E17 Art Trail offer from a community standpoint that other arts festivals don’t?

**LK** I think you can see the E17 Art Trail model being adopted across the whole of Walthamstow’s growing creative sector. When people organise events now, the nature of them and the invitation is very similar, because it’s an understood approach locally, a trusted
format. It is quicker to ignite a spark. People realise that they can make things happen; within the E17 Art Trail we see other networks forming, illustrators and designer-makers and photographers galvanising. More and more studios have opened and they are much more permeable than in other areas we have lived. They really enjoy being part of the E17 Art Trail because they get people who may not usually see their work; they value the Art Trail approach, and the non-hierarchical nature of it.

The E17 Art Trail invites every contributor to be the co-creators and co-authors of the festival programme on their own terms.

AW To what extent was there a recognised ‘need’ when it started? And was there activism?

MM Early on there was a desire that you, Laura, had and Chris had to show your work locally, and you found people expressing similar frustrations to you. Artists were really struggling to find spaces to exhibit locally. They thought they needed orthodox conventional art spaces, but really it was about encountering audiences and so the solution was discovering other ways to show work. And now people are thinking very creatively about finding ways to create work for the spaces that are available in Walthamstow and not necessarily choosing to show work that will be exhibited somewhere else. Each exhibition is interwoven into the existing infrastructure so that you could encounter it in a park or a street. It might be that it is shown on a lamp post, for example. We really quite enjoy unconventional spaces. They don’t have an established sense of threshold that forces audiences to choose whether it is a space they feel comfortable entering or not. Coming across happenings in the High Street is accessible for everyone. There are encounters which surprise or shock or stimulate curiosity which don’t happen in the same way in other spaces.

We are non-selective. Very, very occasionally, there are times when we might question whether somebody’s work might be appropriate to be shown or whether it is strictly creative. If that is the case then often we can suggest they link with another participating group and deliver their contribution alongside that group’s creative contribution.

LK The Mill is a very good example: you submit one piece to a group show and they have an artists’ reception so you can be part of
all those things and benefit from the support of their volunteer coordinators. On your own, that is an awful lot of work.

MM It is also good if you want to bring an issue-based talk or walk or similar to the programme. Local groups such as The Mill, The Hornbeam, Gnome House, Waltham Forest Cycling Campaign have their own set of guidelines. That way of segueing an issue that complements somebody’s exhibition feels appropriate, rather than the trail becoming a festival of everything.

AW What has been the impact of E17 Art Trail on Walthamstow since its inception?

LK I was just looking back at the cultural landscape in 2005. There was the music festival that we were ‘born in’, there was a local arts club for the borough, a local arts council that was a way of holding the odd forum and giving small grants, there were a few clubs and societies such as the historical society. There was one artist that I knew of at the time opening her house every year – she still does. There was a small artists’ studio building in the park, some gigs in a couple of pubs, a redundant disused theatre and cinema, a gift shop that would sell artists’ work and that was it. Really quite barren. We had a central library and a couple of small libraries in Walthamstow and a local history archive. The William Morris Gallery, a museum which has since had Heritage Lottery funding but at the time needed modernising and updating to bring the collection to life. Nowhere was exhibiting art apart from the little gift shop and occasionally the small gallery space attached to the artists’ studios in Aveling Park.

Because of the E17 Art Trail people kept on asking potential venues to exhibit their work, to the point that the local authority’s museums and libraries had to put together their own submission process, and cafes and picture framers also had to do the same – and these places had to learn curatorship. We have one vicar, now a canon, who has learned to be a very good curator of his faith space and hosts some really challenging artists’ work. He is prepared to hang it in the nave and sacristy, skilling his congregation and church wardens to welcome exhibitors to do that. It is really interesting seeing the skills and job roles people have found themselves having to adopt to be part of the festival.

AW How has the E17 Art Trail changed the cultural landscape?
LK The cultural landscape now is so dramatically different. We have regular designer markets and pop-up maker spaces and music festivals. This year [2018] we have seen two festivals of theatre in the last four months, there are window galleries year round, we have a theatre pub, many artist studio complexes and many more are planned, other art trails were established in the borough and numerous others are being developed. New creative businesses selling the work of local makers are opening where the business rates are lower, creating districts with distinct personalities. Other types of business employ local creatives to paint murals, design their branding, shop fronts and interiors. There are local culture publications: we have this amazing monthly magazine, The E List, which features artists, local creative heroes, and supports their business enterprise.

Contemporary craft skills are very visible on the trail: E17 Designers, which are designer-maker markets. And the knits! Dr Knit is a laboratory for experimental creatures that need some kind of perhaps surgery or care. Or enter a terraced house and there are whole entire underwater scenes crocheted and you come away with your own crochet jellyfish and there might be sharks’ fins circulating on the floorboards. People take their craft skills to another space and it becomes an immersive experience or conceptual installation.

AW So these things have sprung up independently of the E17 Art Trail?

LK Yes, they have grown out of the relationships that people have made, the confidence that’s been built, and the appetite for art. So that we now have, in 2019, Waltham Forest as the first London Borough of Culture. When this initiative was launched, Sadiq Khan said the borough that would win would be the one that demonstrated its residents wanted this the most. And I thought when he said that we had a real chance – it is local people who are producing culture here, even without traditional arts centres, a theatre or art-house cinema or much resource. 2019 will be a really exciting time. It will be quite a challenge as it changes the goal posts because a lot of people will think there is money and it will shift people’s expectations. When you are in a vacuum everything is a wonderful treat. It will be fascinating.

MM Our programme is repeating, but is episodic rather than year round as far as our audience offer goes. So it is interesting thinking about what the impact of a 12-month intervention will be, and the ‘well,
what next?’ effect that follows it. There are those ambitions we have, we dream of, but they are always tempered by what is viable with the resources we have.

**AW** You mentioned the episodic nature of E17 Art Trail and you have moved it from being annual to biennial – was there a reason for that?

**MM** We gradually moved towards being biennial in 2014–15. First, in 2013, we rescheduled it to June from September which helped the new and developing artists to be able to take part, especially those in our schools and colleges.

**LK** We felt we were stretching resources too far to maintain the momentum annually for the size it was getting. We could not get more sponsorship than we were because of the financial situation nationally; we had the profile to get more sponsorship but people’s marketing budget was gone. Funding streams were rapidly disappearing. It also felt that it was quite a challenge for artists to produce a new body of work within 12 months, even for a full-time artist. People were making art for the E17 Art Trail, testing it with this lovely supportive audience. Artists very much enjoyed the response they got: for example, in the case of a ceramicist we know, it helped in deciding what to send on to the Design Museum. They test things out, get this incredible feedback and go on to do other things. Two years gives them the space to do this.

**LK** People talk about 2013 as our year off but in 18 months we did four other festivals, three borough-wide and the fourth in Southwark. We learned so much realising ideas that had been bubbling away and we had the space to test those. It’s really funny when people say you were having a year off as we were never so busy. That shift was crucial organisationally and for the participants.

**MM** There is still some debate about it.

**LK** There is: people miss the E17 Art Trail happening every year and organise their own trails in neighbourhoods now. There was a village trail, and studios link up when they are going to open. Which is great as we get to go and are not on duty. We can see how much more investment people make in a biennial art trail. They have got more ambitious. There is so much more year round.

**AW** If someone from another community wanted to adopt your model, how would they start?
We are trying to work out what it is that we have learnt, and if there is a way of supporting people in producing something in their community. We would love to see people flourish in what they do but don’t think it is our place to say ‘we are the people who can make this happen’. But we feel we can offer some initial workshops etc. to guide people towards finding what the resources are in their community to develop initiatives like the E17 Art Trail. By working in different places, starting from scratch, we keep learning strategies for mobilising creativity in neighbourhoods. But it does change depending on local things and the dominant agendas.

It is about people not about the place. It’s about finding those instigators with the drive. Incredibly skilled people need permission sometimes: cooks, who wouldn’t consider themselves an artist, or people who have skills they have lost touch with because they have had children, for example. They often need permission or to feel supported.

The physical geography does have an impact on how you feel about where you are but you can almost be more creative by pushing against the conventional perspectives of your place. It is not the defining factor in creating a sense of place at all. It’s the people.

The biggest resource is the goodwill people show in sharing some sort of vision. It’s our unlogged biggest bit of the accounts as it were.

Yes, if you added up the volunteer hours it would be a quarter of a million pounds in time easily, on a London living wage. What people seem to come away with, whether a visitor or a local, is the great art work right on your doorstep, and having spaces open that aren’t normally. Demystify a local building that isn’t used, or open the doors of a community building that you don’t use, or mental health services that open their doors for a day or weekend. Seeing stuff spill out the door of a school on your way home. It’s the sense that everything is open and welcome and celebratory.

What advice would you want to give the urban designers, art development managers, the readers of this book?

I really want local authorities and developers not to hear the words ‘community art’ and immediately dismiss it, to immediately assume how that will look, or undervalue the quality or opportunity. I think funders are beginning to respect the value of local expertise but have
still to understand the resources needed to do it. When we consider how many agendas we meet – mental health, resilience, cohesion, all additional to culture – funders get a lot more for their money than you might with a more corporate outfit. Co-devising and co-producing arts programming in neighbourhoods results in a sense of collective ownership, something very different from bringing highly polished culture and ‘renowned’ artists to a neighbourhood. There is nothing to say you won’t get innovation at a community-produced arts festival.

**MM** It [innovation] is what happens when we have an open-ended creative brief, outputs evolve and come to fruition very close to the delivery time, or sometimes you are witnessing it in progress. There are many people here who produce professional, highly polished work outside the area; some choose to do something else here, to invite their neighbours to create something together and be collaborative, and enjoy the shared achievement of that.

We briefly chatted about the shared space that people can use and adapt but for developers building new communities then it is about investing in people, and the different ways people can come together.

**LK** Just yesterday we were in a park; there is a small community space within the park. It is locked. No one quite knows how to access and use that space. So for developers and local authorities, they need to think about what they can do to resolve that. Obviously there are safeguarding issues and risk assessments, food hygiene … but it’s simple things that create opportunities – how can they get those keys? People want to create stuff: how can local authorities help make it happen? Make it feel like a space where you can make things happen – with a kitchen, facilities, toilets – those are really quite simple but not quite anyone’s job. For us having spaces that residents can really feel are ours, that is what is happening on the E17 Art Trail, people are claiming it, they are demanding use of it, that window over there, that building that is not used.

**AW** Does it happen because you have built up that expectation through the reputation of the E17 Art Trail? And therefore people can go to the council and say ‘we are going to use this and develop this space for this activity’?
MM Yes it does because there is already a ‘we’. What is not always obvious is who you go to in the council to do this. Thinking back to your previous question, there need to be community development workers receptive to the wider impact of creative co-production. If you are moving into or part of very established communities, you will find the local offer that already exists very immediately to where you live. But in new developments that have flattened whole industrial estates and are going to be large conurbations there is no sense of ‘local’ yet and so you can’t get together with your neighbour so easily and find a shared interest, because there are no shared spaces for meeting. Then there need to be community development roles.

We found this in a project that grew out of the E17 Art Trail. We made the assumption that there were housing officers and community development workers. Those roles changed in the time that we finalised the funding, and those people really don’t exist in the same way. Those roles have gone in the past ten years or so and they can be the connectors that make some of the most isolated people feel confident that they can get involved.

LK There are really high expectations for art and culture right now locally and regionally I think, and what the outcomes can be. Because the bar is set quite high by some projects, there is the expectation that the arts can deliver on mental health, counselling, support, youth work. That’s great but the partners that we usually work with have never been so stretched. Those organisations are our way in. We want to work with these partners to ensure the safeguarding for young people or build on the relationships that exist so that we don’t need to start from scratch with the trust that service users already have with their worker. Now the post doesn’t exist or they are so stretched that they can only do the immediate firefighting. So you have to urge the policy-makers and developers to invest in time and people. It’s going back to people again, but I really feel so strongly about that. That’s what makes someone feel safe. Not a gate but somebody to talk to about the breach of the gate.

AW You mentioned earlier the 1000 Swifts as something that everybody, absolutely everybody, could take part in – how did this come about?

LK You reminded me of what I wanted to say. Really that was an individual who lives on the edge of Walthamstow wetlands who saw the model [the E17 Art Trail approach] – she happens to have an arts
background – and wanted to initiate a project about safeguarding the wetlands and it being a resource for everybody. So she wanted people to make and display swifts across town that highlighted the opening of the wetlands. It was a very instant tool, that anyone – you did not need to be an art-trail exhibitor – could just submit that you were going to exhibit your swifts in whatever fashion, drawings in a window, a welded sculpture or whatever suited you, and these would be mapped. There is an article about it in the 2017 trail guide. Over the years a lot of artists have led initiatives that are campaigning, that have become part of our programme. For us that is quite precarious because we are often trying to get funding from the people they are challenging. We have managed it by being quite neutral and being an umbrella for every voice but it is a tricky balance. A lot of those campaigns have been successful, such as fighting the height of certain buildings, and there was a ‘culture bin’ showing what resources were being lost and the fight to keep the William Morris collection – now the William Morris Gallery is described as a flagship venue.

MM  It won the Art Fund Museum of the Year in 2013 and got a special status for its collection.

LK  So we have come such a long way but that has been hard-fought battles of individuals and local campaigning groups. Now of course we have museums displaying exhibitions of protest as they feel confident to do so. We now see businesses co-opt our brand to further their aims and objectives as people want to be associated with the ethos of the Art Trail and they are making very sophisticated marketing campaigns about being part of the festival. We share the tools, we share the festival logo and it is there for anyone to use it.

MM  The scale of sponsorship we ask for here from individuals, sole traders, small businesses is small. I think 98 per cent – can that be right? – of businesses in our borough are less than five people. So any bit of sponsorship is a cut into their income, let alone profit. We are very aware of that and very aware that the work we do is deliberately local.

AW  How do you find a particular focus or problem you are going to address? Your themes, for example: arts and sciences linking with STEAM [Science, Technology, Engineering, Arts and Media]?

LK  In 2017 we felt we had mapped so many of the creative brains locally we wanted to extend that to map some of the academic brains and
broaden our audiences. Arts are being driven out of the curriculum so dramatically, we were thinking how do we ensure that schools can do exhibitions and fit it in? Arts and maths are interconnected — there is enough evidence to show this — so it made it easier to justify the time for what they are going to do as part of an arts festival. Personally I am excited about how these cross-disciplinary themes show that the arts are contributing to science — and doing it locally. You can see the influence of the local talks on their work. Many artists on the last art trail were inspired by mathematics.

**AW**  *E17 defines a particular area — do you have any ambitions to grow it?*

**LK** The way we would expand on the E17 Art Trail model would be to deliver more focused and more sustained projects in the lead-up to the public events, which are the smallest part of it actually, when you see what you have achieved. But the building of that audience offer and the collaboration to make that happen is the most exciting aspect for us. Also, looking at cross-disciplinary initiatives between art, science and maths hopefully shifts people’s perspectives and invites new audiences with different interests.

**AW**  *You mentioned you did not intend to do it for this long when you started. Is it important to have that commitment for three, five or ten years?*

**MM** It has certainly helped to establish it locally and build participation. We have kept doing it in a way that we haven’t been able to do with other projects when their funding has come to an end. That’s because it’s where we live. We could not do it if we didn’t live here but there has to be the will to continue with it.

**LK** We give our time to it as the E17 Art Trail gives rise to so many ideas and it, quite democratically, informs our creative direction. My motivations over the years have changed: I started as an artist wondering where to begin and now I want my children to feel connected and that where they live is special.

**Notes**

1. At the time of interview, Artillery was preparing for the E17 Art Trail 2019 in which 8,500 people created a programme of 405 exhibitions and events.
3. Words over Waltham Forest.
5. Changing Room Gallery.