

# ‘Stick With It’

A Speculative Curatorial Project Proposal

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## Curatorial Narrative Text

*Stick With It* is a grassroots creative network connecting neighbourhoods across Edinburgh through a collective love of collaging with everyday items. Through a series of making workshops, the project aims to create a postal art-based community, building connections through sharing and discussing memories and the objects we collect from our lives. The network is free for all, inviting anyone regardless of background or age who has an interest in recording their lived experiences through crafting, and understanding this within a contemporary feminist context. Existing both online and in-person, we use collage as a tool for conversation, how we collect memories to what we make with collage being a way to document and archive these items. By sharing and exchanging these artworks, we hope to ignite a love of recording and making within the community, forming a sense of belonging within the makers of Edinburgh.

All base materials are provided, and no experience is necessary, making this a fantastic opportunity to give collage a go. For added fun bring along scraps of fabric, local business cards, receipts, misplaced buttons or interesting leaves, anything that sparks excitement in you when you find them within your life. Supported by worksheets and a series of inspiring artist talks, the focus of the group workshops is to be a safe and welcoming space to escape to, taking place every Friday across rotating community halls across Edinburgh. With the original inspiration for postal art being a way for women to connect with each other in the 1970s despite physical distance between them, we encourage all levels of engagement with the network, even sharing and creating one artwork is enough to participate. Translating this to the contemporary digital sphere, if consented to photographs of collages created within sessions will also be published online. With a feature of a comment's section/ chatroom, *Stick With It* moves the conversations from the workshops beyond the physical constraints of working in-person into a limitless online sphere, encouraging community engagement.

The project curates the everyday, highlighting how artwork need not be separate from ordinary experience but rather can be a tool in through which they can record. By archiving online and through the production of a supplementary zine, we want to make space for Edinburgh's everyday feminist experiences to be showcased, connecting people through their mutual love of making. It asks what we can physically collect to record our daily lives, and how can we translate this through collage into something that engages creativity. Despite life commitments and responsibilities, where can we find space for the fun and joy found within making? *Stick With It* becomes your new local community to find this out.

## Artists Directly Featured

Despite not featuring any initial artworks, with the premise of my workshops that people make their own work and this becomes the content of the project, here I shall highlight the artists that I have invited to take part in my supplementary artist talks. These artists' works will also feature as images on worksheet handouts that will be available for reference on tables at my workshops, so that people with less/no experience in collage have some inspiration. I have chosen artists with a similar methodology to the project, approaching making as something that can be a tool to document experience.

The first artist is Jade Blood, who uses collage as a dominant process in her practice alongside everyday items. Based in the north of England, her practice directly engages with themes of collecting and recording, giving participants within the workshops reference of some of the potential ways they could take their collages. Within her artist talk, I hope that she will also dwell on the joy that she finds in making, and how being creative even once a month can change the way you frame objects you usually discard or overlook such as train tickets and scraps of paper from leaflets.



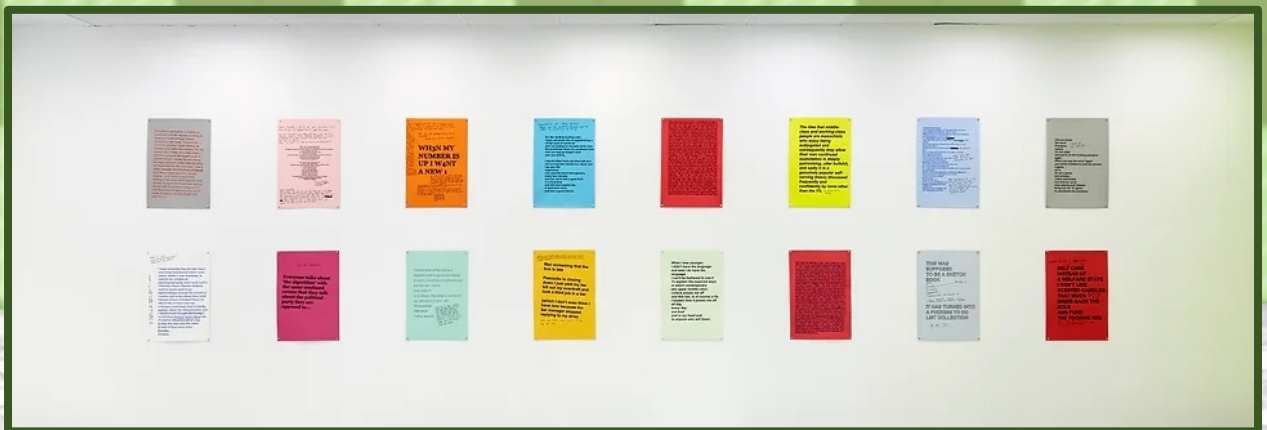
Blood, J (2023) *Bloom* [Mixed Media Collage]. York Art Gallery, York

Katie Schwab's practice uses installation, textiles, and furniture to explore 'personal and social histories of craft, design and education'. Her work is often community engaged, like this project, sharing the intentions of 'collaborative workshops, archival research and craft-based learning' (Schwab, 2025). Schwab's approach to documentation and learning through practically making contextualises collage as a practical artform, demonstrating how the workshops are both creative and functional.



Schwab, K (2022) *Working Position 6*[Lambswool, European Pine].

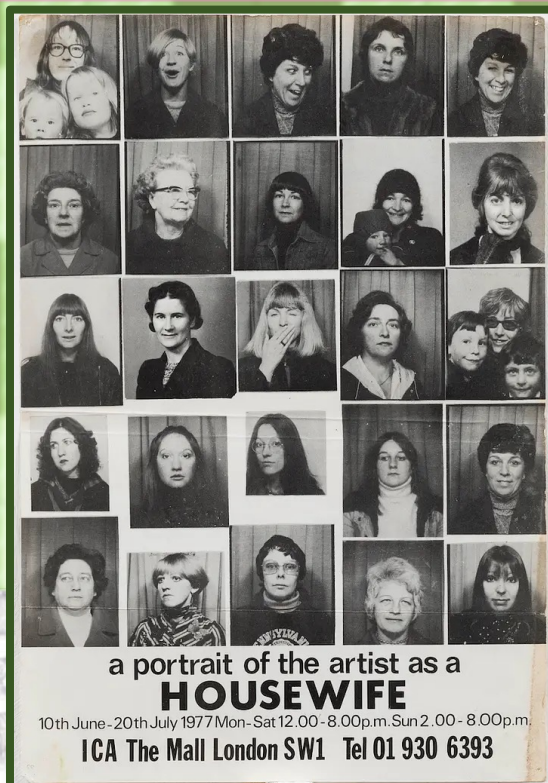
The last artist directly involved with the project is Emily Pope whose visual art focuses on 'humour and satire, feminism, political rhetoric + class politics' (Pope, 2025). By commenting on the everyday with this context of recording and documenting, I hope people will feel supported to acknowledge their everyday realities in an accommodating way, sharing their lives and finding creating as a way to process this. Pope's work recognises the power imbalances and class politics existing within society and her employing of humour, similarly to *Stick With It's* inclusion of joy, frames this otherwise potentially daunting topic in an approachable manner.



Pope, E. (2021) *Pen Pusher* [Mixed Media]. V.O Curation, London.

## Artists Who Contextualise the Project

This curatorial project can be contextualised in the field of Contemporary Art Theory by having an understanding of *Feministo*, a feminist Postal Art event created by artists Kate Walker and Sally Gollop in 1974. Both artists and having families that relied on them to run the home, they began communicating through the postal service, sending artworks back and forth to each other. With little access to external materials and being limited to what could be sent through the post, they began by creating work from everyday household objects, using craft skills such as collage, knitting and embroidery. This work was their primary method of communication, recording their everyday experiences of being confined housewives (Dudley, 2019). It is this autobiographical perspective that *Stick With It* is founded on – crafting as a form of resistance to our everyday experiences being silenced. Through making and sharing, these narratives live on and relationships, such as that shown by Walker and Gollop, can form creative networks and communities. Collage will be used for both its accessibility and availability, as shown by its previous postal art use and engagement with feminist crafting. This project takes *Feministo* and translates it to a format that accommodates for current ways of living, converting the use of the postal service into in-person sharings, and for people who cannot attend having an online component. Just as how Glasgow Women’s Library has preserved *Feministo*, *Stick With It*’s online documentation will form an archive, later being donated to the Women’s Library as well.



Unknown (1977) Poster for Postal Art Event. [Collage] *Feministo* Archive, Online.

## Format For Delivery

The format for the delivery of *Stick With It* is a series of weekly in-person workshops, each allowing for 30 attendees, as well as an online portfolio of work created. The workshops rotate between four community centres across Edinburgh (see Locations) and last for two hours, taking place every Friday. They are free to attend, accommodating for people from all income backgrounds and making crafting accessible to those who otherwise would not be able to afford materials otherwise within the community. Returning to the emphasis of neighbourhood engagement, the workshops are designed to be as inclusive as possible.

Within the session materials will be laid out on the side so that people to have the ability to choose what they work with. Scissors will be provided but if this poses issues for dexterity materials such as paper and photographs can be torn, accommodating for physical disabilities.

On each table information worksheets will be laid out so that there is visually an indication as to what to do. These will be formatted as seen below, with images of artists' work (See Artists) as inspiration, a brief history/ theory of collage and suggestions of potential ways to get started. This gives people creative freedom whilst still guiding people who are less experienced through ways to get engaged. For people who prefer/require an audio description of what to do, I will also do a short (5/10 minute) welcome talk at the start of each session so that people can audibly hear what they could do, and get welcomed and thanked for taking part.

Each workshop lasts for two hours, and conversation is encouraged throughout with people sharing stories and experiences as they make. I will be accessible at all times as the host of the workshops, moving around the room to different tables and promoting some of these discussions. People do not have to stay for the full two hours and when they look like they are finished they will be asked if they would like their collages photographing for the online archive and if they would like any information publishing alongside that (this is not mandatory) (see Website). Afterwards, they can take home their own work or exchange it with someone else's, again adding to the idea that these workshops connect to create a network.

This format of the workshops is inspired by Material Grrrlz, a magazine and creatives' network based in London, founded by fibre artist Alexa Kari. They publish an online and physical magazine quarterly, and supplement this with various workshops across London such as button making and plush keyring sewing. The aim of these workshops is to encourage people who haven't been creative before to start making, extending Kari's personal narrative that fibre-arts can be for anyone. Hosting the workshops herself, she sources the materials locally and manually demonstrates to individuals the process from start to finish. It is this hands on and personal way of hosting workshops that *Stick With It* will be based on.

The workshops also are built of a discussion of radicalising crafting as a creative community good proposed by Sarah Corbett in her 2019 book 'How to be a Craftivist'. In this Corbett discusses a 'manifesto for quiet activism' through which she has conducted a series of workshops ranging from political protest banners all the way down to slogan hanky embroidery. She promotes making workshops safe spaces for the local community, using crafting as a way to engage people who otherwise wouldn't think of their existence politically. From this *Stick With It* takes much of its' access considerations (see EDI and Ethics) and methods through which it can make attendees comfortable. We want people to feel like they can use craft (collage especially) to become activists for their own lives and use making as a way to facilitate conversations of a political and cultural nature with fellow people from their communities.

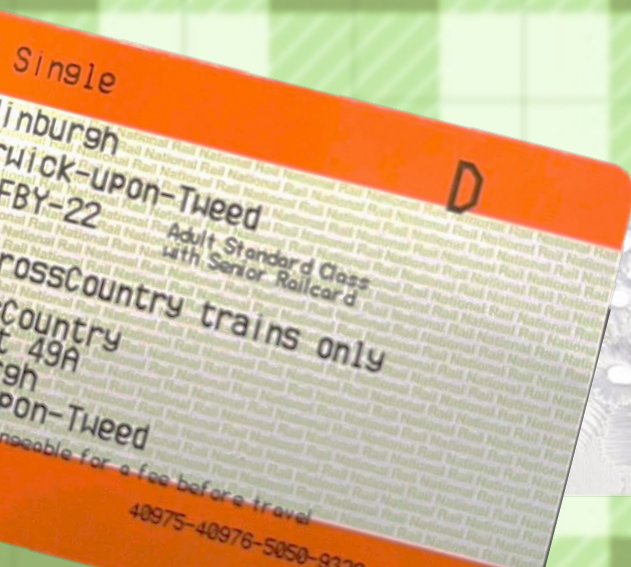






## Public Programming

To conceptually support the collage activities within *Stick With It*, a series of three Artist Talks will take place, one each month that the network initially runs. These happen after one of the workshops, rotating between locations so that as many people have access to them as possible. Due to capacity, they will be available to sign up for either via a link on the website or across the month at one of the workshops. The artists speaking are Jade Blood, Emily Pope and Katie Schwab (see Artists), all of whom approach making and craft in a similar way to the project. The intention with this public programming is to expand the possibilities of what crafting can do to the audience, reframing how they think about making and how they each approach the collage workshops. Katie Schwab is very hands on and practical in her practice whereas Emily Pope focuses greater on her engagement to contemporary politics and existence. I hope through this to motivate creators to still keep documenting their experiences through craft beyond the workshops. The final talk, Jade Blood's, will also serve as a closing event for the network, acting as a final time to encourage people to keep on making. All artist talks will be for an hour followed by half an hour's Q&A, designed to support the discussions taking place. Throughout each session light refreshments such as tea, coffee (both with a dairy free milk alternative available), vegan and gluten free biscuits and squash will be available to make attendees feel as comfortable and welcomed as possible.



## Locations

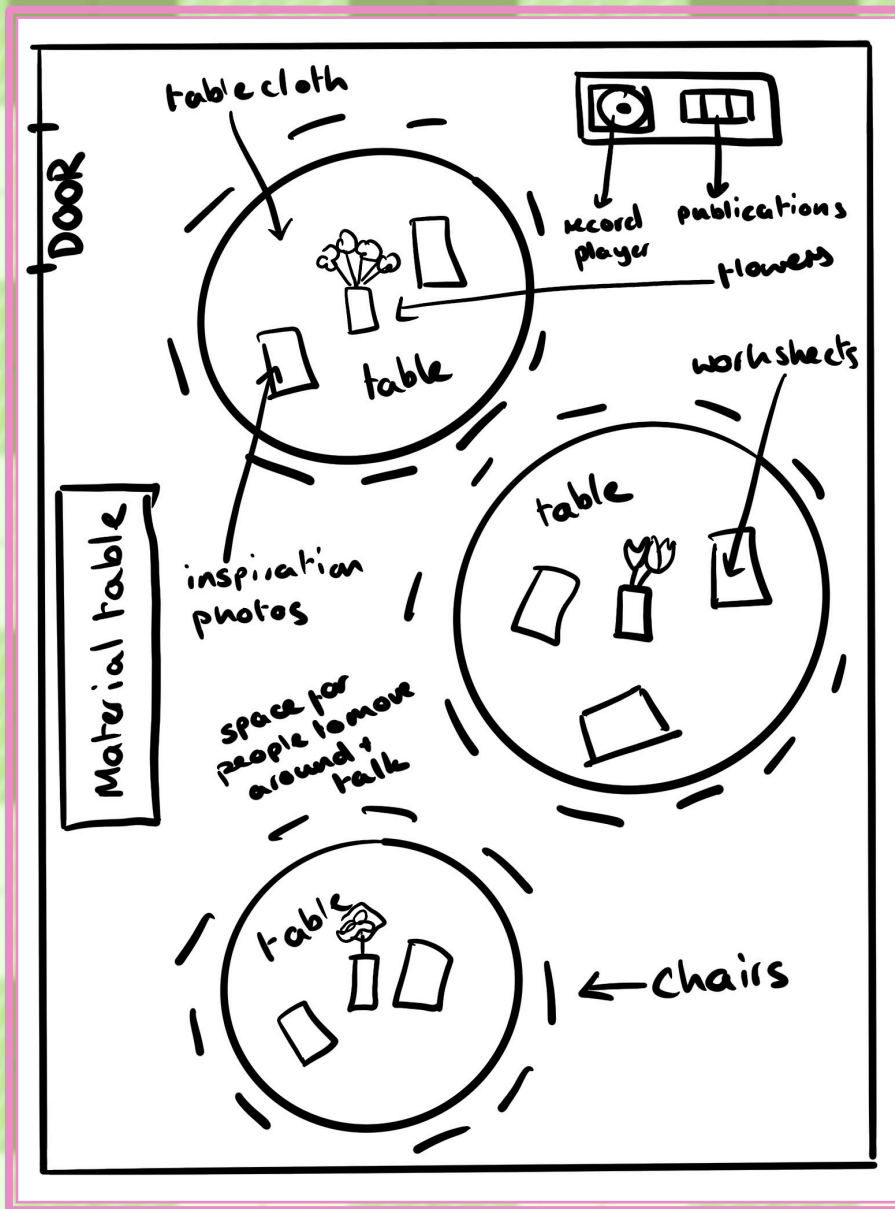
The locations of my in-person components are four village halls across Edinburgh, specifically Juniper Green Church Hall, Lauriston Hall, Walpole Hall, and the Salisbury Centre. These each have been chosen for their location, being on direct bus links across the city and all acting in their external usage as community events hubs. Being public locations external to arts venues, all have in place their own access considerations such as ramps for wheelchairs, wide doorways, ample accessible fire escapes and good visibility for the visually impaired. Despite some locations being owned by specific religious groups, eg Juniper Green Church Hall, they explicitly say on their website that they were a welcome space to all faiths, ethnicities, and backgrounds, making these a great venue to host my workshops at. Working within Edinburgh across the Summer, these venues are also minimally affected by Edinburgh Fringe Festival.

All of the venues are affordable for my budget (see Budget and Funding) and within their price include basic furniture required for me to host my workshops such as tables and chairs. All of the venues are large enough to host at least 30 people seated comfortably and will be visited once per month on rotation so that all communities are being served equally by my programming (see Schedule and Timeline). To make the space more welcoming, as described by Sarah Corbett's 2019 discussion of Craftivism, I am going to decorate each space with tablecloths and flowers, also playing music from a vinyl record player. This sets a calm mood for the events, making people want to spend time in the room and connect with others.

Community engagement is a central theme of the project and by hosting the events in small local venues central to the neighbourhood, I am hoping more people will be encouraged to come. In renting the space I am supporting local venues, often which function without external funding, so that more events after the project's ending can take place.

To work in this space as an artist with the public, I will obtain public liability insurance via a membership to the Scottish Artists' Union. This will cover me in case of accident or injury at one of my events. In terms of health and safety the only risk I can foresee happening is an accident with scissors, being a sharp object, or the ingestion of glue. I am asking for under 16s to be accompanied at all times. These can be monitored, and a first aid kits will be on site at all venues. There is no working at height or safety issues regarding the set-up of the space, and the venues can be returned to normally quickly after each session, causing for minimal impact of other groups. All venues have their own food hygiene awards, allowing for me to serve complimentary refreshments at each artist talk.

I have designed the following layout that can be applied to each venue, enabling me to set the halls up quickly and effectively for the workshops. This is a universal design and can be altered to fit each space. It is designed with accessibility in mind, with the chairs being able to be removed and replaced with a wheelchair if required, and enough space left between tables so that people can move freely throughout the sessions.



## Outline of Audience and Publics

*Stick With It* is a community-based project, designed to be for and supported by people with an interest in collage/making as a way of recording their everyday lives. This is grounded within a context of feminist artwork, and so the audience is narrowed to be people interested in feminist experiential collage. There is no age, gender, ethnicity, religion or sexuality exclusions within my project, only that you are aligned with Feminist theory and actively engage within the network. Since the workshops are hosted at four different venues across Edinburgh to best support their own neighbourhoods, the audience should naturally become people located closer to one these event spaces. That said, due to the consideration with venues being close to major bus routes, it is predicted that some people will travel for the network to take part in more than one session a month, or to attend the artist talks.

There is great value in bringing crafting and collaging to a community accessibly, working as a form of collective engagement and building new connections amongst the neighbourhoods. These with the support of the online component of the project (see Website) will form a supportive network spanning Edinburgh as a whole. The purpose of *Stick With It* is to build as many creative connections as possible and so keeping the audience broad does just that to invite the wider community. I want all ages, even families, to feel welcome to record their daily experiences through collage, and the network becomes a way to facilitate connections and conversations that otherwise might not happen. This is reflected in the timings of the sessions, happening on a Friday night when childcare would still be available, but people also might bring their families. The sessions are after work and before a weekend, giving everyone the best opportunity to come. The audience remains the communities of Edinburgh who want to record through crafting and who recognise feminist methodologies.

As the audience is community based, the project will be advertised in a way that neighbourhoods naturally interact with. From personal experience, this revolves around spaces that are already accessed on a daily basis, such as corner shops, bulletin boards, local libraries and at bus shelters. In these locations posters will be placed, giving the location and the dates of the workshops, as well as information of the website and ways to get in contact. This will also be available online, but with the community focus the primary advertising of the project will be through posters.

Here is a draft of what that potentially could look like (see next page).

# STICK WITH A GRASSROOTS NETWORK FOR MAKING IT



INSERT IMAGE OF  
COLLAGE HERE

INFORMATION  
AS TO WHAT  
THE NETWORK  
IS ABOUT  
AND  
WHY PEOPLE  
SHOULD ATTEND  
-  
IT'S A REALLY  
COOL  
PROJECT!

## TWO COLUMNS OF THE DATES + LOCATIONS



- workshop
- workshop
- workshop
- artist talk
- email address • website • instagram • phone
- workshop
- workshop
- workshop
- artist talk



## EDI and Ethics

### **Disability**

Being a community-based project, equality, diversity and inclusion is built into the structure of *Stick With It*. The spaces are local and on major bus routes across the city to make them publicly accessible venues to host the workshops within, and each on their respective websites pride themselves on the variety of groups that use the spaces, reducing the risk of them having some external mono-narrative bias. Each venue accommodates for physical disabilities, having accessible ramps and the rooms I am using being accessible without stairs. The rooms have good lighting for visual impairments and the materiality of collage allows blind individuals to participate through creating with a focus on texture instead. The instructions and guidance are given in both a physical format via the print outs and audibly through my discussion at the start. Scissors are provided but the majority of materials can be torn if dexterity is an issue. The artist talks are audible but can be recorded and transcribed upon request. The purpose is to record as many narratives as possible within the network and to record all daily experiences from the community, so the structure of the events has disabled access as a consideration throughout.

### **Diversity and Equality**

Being based in Edinburgh, the work created will be as diverse as its attendees, but it is strongly advertised that this network is for everyone, regardless of race, ethnicity, age or sexuality. There is a feminist framework running throughout, giving voices to ALL female experiences that previously have been underrepresented. The network is LGBTQIA+ inclusive, and stands as a safe space for all, respecting everyone's individual identities. I am acting as the moderator for the online chatroom, and the network has a zero-tolerance policy for hate speech/ racism/ sexism/ homophobia/ transphobia/xenophobia. This is upheld across all in-person events as well. The network's online presence is not hosted by Wix, a company that openly has supported Israel within the Palestinian genocide, and does not use Facebook to advertise, limiting its interactions with Meta to just Instagram. The project is run not for profit, with all funding being used 100% on community experience and engagement.

### **Inclusion**

All events (both the workshops and the artist talks) are free, alongside the free online community. Having both in-person and online aspects allows for people who don't have internet access to still take part, or for people who would struggle at an in-person event to not be isolated from the community. All are welcome and by removing the participation fees it is hoped that a greater number of people from lower economic backgrounds who might not have the funds to invest in a craft can take part. The only wealth required would be the time you dedicate to yourself to craft. Our publication will also be free, available to collect from the two last artist talks or, if that is not accessible for members, it will be available online as a free PDF download so can be viewed online or printed at any local library. The design (see Publication) is an A5 zine, printed from a single sheet of A3 paper, allowing for it to be folded at home. All materials purchased as part of this project will be from independent craft stores across Edinburgh, and room decorations such as tablecloths will be sourced from charity shops. In this way the money spent on *Stick With It* is also giving back to the community and supporting local businesses.

## **Environmentally**

Finally, this project understands Edinburgh's net-zero emissions goal by 2030, supporting this through the recycling of materials used within collage. The premise is to show what you already have, meaning that items are getting a second chance by being used as an artistic material. If we have any leftover materials at the end of the project, they will be donated to participants so they can continue their artistic practice after the network, and items such as table cloths will be donated back to charity. All paper goods such as posters and the publications are printed on 100% recycled paper and will be hand distributed. The project does not support sourcing materials from Amazon, only local independent businesses. The aims of this is to have zero negative impact on the environment through the creation of this curatorial project.

## **Ethical Situation**

This stems from curator JP Martinon's discussion as a part of the Curatorial Ethics Network that we are all morally bankrupt as members of society. This is my attempt to account for that and do the least amount of further damage possible. With the worrying turn to remove EDI and ethical statements from companies globally, upholding these standards are becoming ever increasingly important. All artists involved within the project will be paid according to the Scottish Artist's Union standards for fair pay, and it is the least I can do as a curator to also compensate them for their travel and participation. Intellectually any artwork created within the network will belong to the artist, no matter who that is, and they have a choice as to how or if their details are presented, giving them freedom to remain anonymous if they wish. All of these EDI and ethical statements will be publicly visible and available on the website and as a print out at our sessions. With, according to Martinon, 'curation being ethics', we cannot separate these ethical decisions from the project.

A further ethical consideration for the project is the emphasis on joy woven throughout the formatting and theming of the project. This stems from curator Sandra Teitge's emphasis that as a curator you should try to find as much joy as possible in what you create, and that this will translate into the project's reception. *Stick With It* focuses on having a positive influence within the community, with its creation as a result of my personal interest in crafting and collecting.

## Schedule and Timeline

This first schedule will be the public scheduling for all events, assuming that the project is successful in receiving funding at the end of April as the application website states, and that this will be distributed in early May. This schedule will be advertised on posters and visible on the website so that it is clear to participants when events are happening. It is colour-coded according to what type of event is which. This accounts for the three immediate months of the network, and not for any potential futures that it may have going beyond this initial programming, although the online presence will be available for five years following the network's completion.

From this schedule, I have then mapped a full timetable of the three months with duties and responsibilities as to what the curator (myself) should be doing on each day. This is written from the perspective of there being one sole creator/ host of the network, balancing equally the online platform as well as the in-person workshops. Due to previous experience of web design and publication design, this is realistic for me to achieve. All timings are written to accommodate a standard working week (Monday to Friday) to accommodate work-life balance, and feature timings as to when I should be at each venue including set up and pack down. It is colour coded to visually track responsibilities, and includes time for marketing before the events take place, as well as a week to negotiate the end of the network and its online future.

Week	Date	Juniper Green Parish Hall	Lauriston Halls	Walpole Hall	Salisbury Centre
June Week 1	Friday 6th		Workshop 4.30-6.30pm		
June Week 2	Friday 13th	Workshop 4.30-6.30pm Artist Talk - Katie Schwab 6.30-8pm			
June Week 3	Friday 20th				Workshop 4.30-6.30pm
June Week 4	Friday 27th			Workshop 4.30-6.30pm	
July Week 1	Friday 4th		Workshop 4.30-6.30pm		
July Week 2	Friday 11th	Workshop 4.30-6.30pm			
July Week 3	Friday 18th				Workshop 4.30-6.30pm Artist Talk - Emily Pope 6.30-8pm PUBLICATIONS AVAILABLE!
July Week 4	Friday 25th			Workshop 4.30-6.30pm	
August Week 1	Friday 1st		Workshop 4.30-6.30pm		
August Week 2	Friday 8th	Workshop 4.30-6.30pm			
August Week 3	Friday 15th				Workshop 4.30-6.30pm
August Week 4	Friday 22nd			Workshop 4.30-6.30pm Artist Talk - Jade Blood 6.30-8pm PUBLICATIONS AVAILABLE	



	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday	
Week C/12.5.25	Create Poster and Send to Print	Book Venues	Build Website skelton and update with Events Schedule				WEEKENDS OFF FROM PROJECT	
Week C/19.5.25	Contact Artists, Book trains	Make skeleton of publication	Make Information Leaflets for people to read on tables. Include Images, history of collage and postal art	Posters Arrive. Distribute in Local Businesses				
Week C/26.5.25	Charity Shopping for table cloths, vases and misc. room decorations							
Week C/ 2.6.25	Materials Shopping. Visit all independent shops listed. Purchase all materials including investment pieces eg scissors.			Flower Shopping	Lauriston Halls Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/ 9.6.25	Update Website with Photographs of created collages			Refreshments Buying	Juniper Green Workshop. Set up at 3.30pm, 4.30-6.30 workshop, Take photographs of created collages. Artist Talk Katie Schwab 6.30-8pm. Pack Down 8-9pm.			
Week C/16.6.25	Website Admin, Updates, and Moderation. Answer any emails	Upload Images to Publication/Zine	Upload Images to Publication/Zine	Upload Images to Publication/Zine	Salisbury Centre Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/23.6.25	Website Admin, Updates, and Moderation. Answer any emails	Upload Images to Publication/Zine	Upload Images to Publication/Zine	Upload Images to Publication/Zine	Walpole Hall Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/30.6.25	Website Admin, Updates, and Moderation. Answer any emails	Upload Images to Publication/Zine	ORDER PUBLICATIONS	Flower Shopping	Lauriston Halls Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/7.7.25	Website Admin, Updates, and Moderation. Answer any emails	Repurchase any materials that need restocking. Reprint any Information Documents.			Juniper Green Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/14.7.25	Website Admin, Updates, and Moderation. Answer any emails	Website Admin, Updates, and Moderation. Answer any emails	Publications Arrive	Refreshments Buying	Salisbury Centre Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages. Artist Talk Emily Pope 6.30-8pm. OFFER PUBLICATIONS OUT AFTER Q AND A. Pack Down 8-9pm.			
Week C/21.7.25	Website Admin, Updates, and Moderation. Answer any emails	Website Admin, Updates, and Moderation. Answer any emails	Website Admin, Updates, and Moderation. Answer any emails	Website Admin, Updates, and Moderation. Answer any emails	Walpole Hall Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/28.7.25	Website Admin, Updates, and Moderation. Answer any emails	Website Admin, Updates, and Moderation. Answer any emails	Visit Glasgow Women's Library and hand deliver a copy of zine	Flower Shopping	Lauriston Hall Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/4.8.25	Website Admin, Updates, and Moderation. Answer any emails	Website Admin, Updates, and Moderation. Answer any emails	Visit GoodPress and deliver copies of the zine	Website Admin, Updates, and Moderation. Answer any emails	Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/11.8.25	Website Admin, Updates, and Moderation. Answer any emails	Repurchase any materials that need restocking. Reprint any Information Documents.			Juniper Green Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/18.8.25	Website Admin, Updates, and Moderation. Answer any emails				Salisbury Centre Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages.			
Week C/25.8.25	Website Admin, Updates, and Moderation. Answer any emails			Refreshments Buying	Workshop. Set up at 3.30pm, 4.30-6.30 workshop, pack down at 7.30 pm. Take photographs of created collages. Artist Talk Jade Blood 6.30-8pm. OFFER PUBLICATIONS OUT AFTER Q AND A. Closing Night Thank You. Pack Down 8-9pm.			
Week C/1.9.25	Final Website Admin, Updates, and Moderation. Answer any emails. Write Summary of the experience for the website and hand information to Glasgow Women's Library to keep the archive alive. Donate Any unused Materials to attendees and give table cloths etc back to charity shop.							

# Budget and Funding

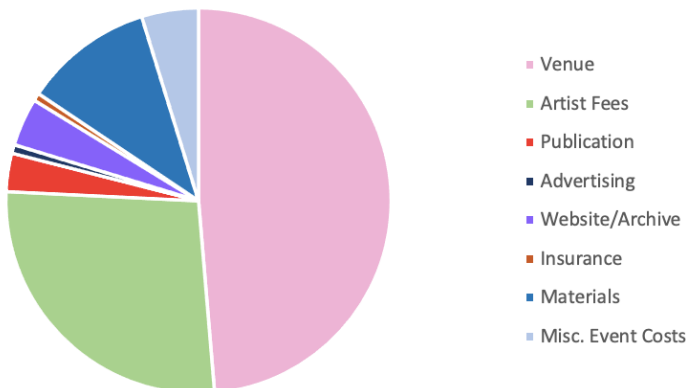
Below is a budget balancing expected expenditure with income for the project. The total overall income and resultant expenditure is £3000, to be spent across the three months (a minor amount is kept aside to maintain the web domain for five years). *Stick With It* will be funded via three community grants, coming from Edinburgh local council's community engagement budgets. These councils are Pentlands NA (Juniper Green Church Hall), City Centre NA (Lauriston Hall, Walpole Hall), and Southside/Newington NA (Salisbury Centre), with me applying for £750 per workshop location. The project is applicable for these grants due to its emphasis on community outreach, strong EDI framework and environmental statements, all of which are key things that Edinburgh council is trying to support within its 2025 budget. In my expenses I accommodate for all materials to be purchased locally, supporting the local independent craft and art supply stores Ginger Twist, Edinburgh Art Shop and Greyfriars Art Shop. These materials include one off purchases such as scissors and coloured pencils, as well as repeat material expenses for papers, newspapers, glue, ribbons, book pages, fabric, pens and permanent markers, which will all be replaced when no longer fit for use. In my artistic fees I also factor in a fair liveable wage, including monetary compensation for their time preparing for the events and their cost of travel. All expenses are correct as of 20/4/25.

## Income

Income	Amount
Pentlands NA Community Grant	£750
City Centre NA Community Grant	£1,500
Southside/Newington NA Community Grant	£750
<b>Total</b>	<b>£3,000</b>

## Expenditure

Distribution of Expenditure



Reason	Cost	Percentage of Budget
Venue	£1,460	48.67%
Artist Fees	£813	27.10%
Publication	£96	3.20%
Advertising	£22	0.73%
Website/Archive	£121	4.03%
Insurance	£19.50	0.65%
Materials	£325.50	10.85%
Misc. Event Costs	£143	4.77%
<b>Total</b>	<b>£3,000</b>	

## Website/ Online Archive

The website of *Stick With It* will last for the duration of the project and five years beyond the completion of the workshops. As well as being a source of the event information, it also as previously alluded to serves as the host of an online chatroom community and digital archive. At the end of each workshop I will ask participants if they would like their work photographing and, throughout the following week (see Schedule and Production Plan), I will upload the images onto the website, digitally 'posting' them so they are sent to other members of the network, creating a digital postal system. From being on the page, anyone can comment on the images, making spaces for conversations about the practice of collage and how they have created the work. This also creates a space for people to talk about their experiences of daily life, whether that is that they both share the same weekly coffee shop or that they both struggled that day. The act of having the art visible works as conversation prompt. The aim of this is to have a similar effect of having conversations in person, becoming a way for people to connect and the community to grow stronger. It has potential for people outside the events to see what is happening and, if they like the work, it acts as incentive to join.

For legal purposes, the online website will be for over 16s only, and no images of work created by an under 16 will be shared without explicit permission given by a legal guardian. Even with permission, for safeguarding considerations the name of the maker and the location they attended will be removed. To support EDI (see EDI and Ethics), I will act as a moderator for comments, as well as posting any work that gets sent in via email. If people wish to do this, I request that it is in a jpg format and any text has a 250 character limit.

Below is a mock-up of the home page of the website, as well as what the chatroom will look like. As you can see, it will follow the same aesthetic of collage as the rest of *Stick With It*, encouraging making from the outset. From the homepage people can find a full schedule of events, as well as access the PDF download of the publication (see Publication) and sign up to the guest artist talks. There is our contact information, as well as information regarding the premise of the project. For the funding application it is required that we have an Instagram, and so there is a link to this page, which will just have the basic information as to when our events are occurring. This will not have images of the collaged artworks on it.

The chatroom page functions as a digital gallery, where people can scroll through the images of work created as if they were using a form of social media. This is similar to way that Emily Pope and Jade Blood's websites' function, where the materialism of their practice is built directly into the design. I want it to be immersive experience using the website. From this you can leave comments and message the community, making connections within the network. The website design will be through Canva which allows for a great range of collage-based digital techniques, allowing me to maintain a consistent style across all *Stick With It* designed components. I will purchase the domain stick-with-it.com so that the website is easy to find.

At the end of the series of workshops (see Schedule and Production Plan), there is a scheduled week to make final posts and comments on the website, before this becomes a digital archive and no longer monitored. I will deactivate the chat functions, allowing for people to still read old comments and view the work as a summary of the network. At this point I am hoping that people will continue to have conversations beyond the format of *Stick With It*, giving back to the community in their own creative ways. As with Feministo, the archive after five years of having the same digital presence will be given to Glasgow Women's Library as a record of a Scottish-based feminist community event, inspired by items of their own archive. Through this, the *Stick With It's* digital archive will not be lost and instead will be historicised for future generations.

# STICK WITH IT



This is a paragraph to say that the network is for all people in the Edinburgh area who love to make and collect. We use collage to make personal artworks that engage with themes of the everyday and postal art. The aim of this is to connect like-minded makers and share our experiences through art.



### Recent work from the workshop: SARAH'S JUNK JOURNAL

- USER 1'S COMMENT**  
"I like that we can see what people make"
- USER 2'S COMMENT**  
"I will send in my work after next week's workshop to be documented"
- USER 3'S COMMENT**  
"If you click the image you see the full archive"

[CLICK HERE FOR ONLINE ARCHIVE](#)

[CLICK HERE TO DOWNLOAD PDF ZINE COPY](#)

## UPCOMING EVENTS!

Week	Date	Juniper Green Parish Hall	Lauriston Halls	Walpole Hall	Salisbury Centre
June Week 1	Friday 6th		Workshop 4.30-6.30pm		
June Week 2	Friday 13th	Workshop 4.30-6.30pm Artist Talk - Katie Schwab 6.30-8pm			
June Week 3	Friday 20th				Workshop 4.30-6.30pm
June Week 4	Friday 27th			Workshop 4.30-6.30pm	
July Week 1	Friday 4th		Workshop 4.30-6.30pm		
July Week 2	Friday 11th	Workshop 4.30-6.30pm			
July Week 3	Friday 18th				Workshop 4.30-6.30pm Artist Talk - Emily Pope 6.30-8pm PUBLICATIONS AVAILABLE!
July Week 4	Friday 25th			Workshop 4.30-6.30pm	
August Week 1	Friday 1st		Workshop 4.30-6.30pm		
August Week 2	Friday 8th	Workshop 4.30-6.30pm			
August Week 3	Friday 15th				Workshop 4.30-6.30pm
August Week 4	Friday 22nd		Workshop 4.30-6.30pm Artist Talk - Jade Blood 6.30-8pm PUBLICATIONS AVAILABLE		

### SIGN UPSHEET FOR ARTIST TALKS

**JUNE 13<sup>TH</sup>**  
**KATIE SCHWAB**  
**JULY 13<sup>TH</sup>**  
**EMILY POPE**  
**AUGUST 22<sup>ND</sup>**  
**JADE BLOOD**

# ARCHIVE OF WORK



Please scroll through the photos to digitally receive the mailed art created within our workshops!



### 'Meamelia' by Sarah Percival 2024

### CHAT ROOM:

- USER 769 :**  
It's so great to see what happens in the various locations
- USER SMILES:**  
Have you tried adding glitter to the image?
- USER SO COOL:**  
This would be great to write on top of!
- USER I LOVE COLLAGES:**  
Thank you for the lovely comments! I will add glitter next week

If you would like to take part, either attend our workshops or email the network.

All rights of the artwork belong to the artists. Please get in contact if you would like to use any images. All identities or comments are anonymous!

## Publication

Supporting *Stick With It* will be a publication, created after one full rotation of the workshop locations. Acknowledging the dangers of things only being recorded digitally, the proposed publication takes the form of an A5 zine, printed double-sided from a single sheet of A3 with the intention of being a physical recording of the project. 100 copies of this will be printed on 100% recycled paper by the company Stampa, an independent ethical printing shop. Additional copies after this will be available to print via a PDF download on the website. The zines will be free so as many people can receive them as possible and available at the second and third artist talks, due to time taken to receive work, design and print.

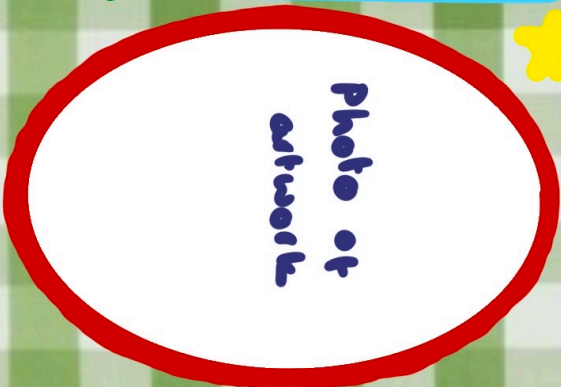
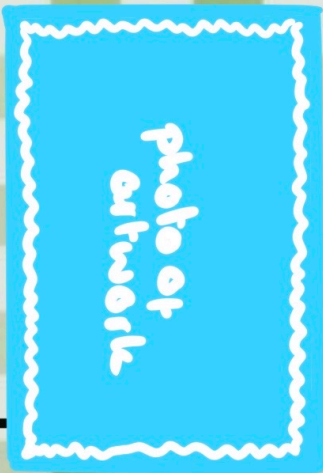
The zine will feature minimal text, with one side taking the form of being in traditional pages, whilst the other can be folded out to be an A3 poster of various artworks framed and collaged together. Dates and locations of the workshops will be recorded, as well as a copy of the name of the website. This format is inspired by Adam Benmahklouf's publication as part of the project 'Give Birth to Me Tomorrow' (2021) with its innovative dual use of the document. It is something people physically want to engage with. The design will take the same handmade and collaged appearance as *Stick With It*'s website (see Website) and marketing (see Audience and Publics) of the project. This will be designed by myself using Canva to save money, utilising the same membership as from the website design. Artworks will be chosen both by myself, through what has the most engagement online, and through participant requests. This will not be a complete publication of artworks created, but rather a snapshot of the project that people can have as a reminder of what they have learned.

This publication will have copies donated to Goodpress Printing in Glasgow to expand the artistic reach of my network to venues where I feel like people might want to continue the project after the three months reside, as well as because they showcase so many local artists' zines. It will also have a copy donated to Glasgow Women's Library so that, before they inherit the entire online archive of the project, they can add this as a copy to their Archive of Zines. If there are any remaining copies after the final workshop and artist talk, they will be offered to people in attendance as new materials that can be collaged with at home, encouraging them to remain making after the life of the project.

Below is a mock-up design of both sides of the zine. Where frames have been placed, images of artistic works will be added. The main function of these images is to show you how the zine will look when printed and to give an indication of the collaged aesthetic concept for the project. I want the design to capture the overall joy that is at the heart of this project, coming from a love of making and collecting.



Turn image of artwork

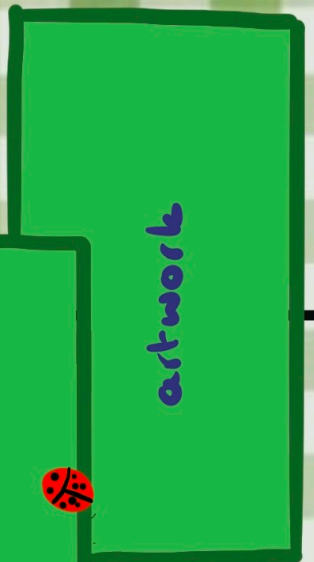
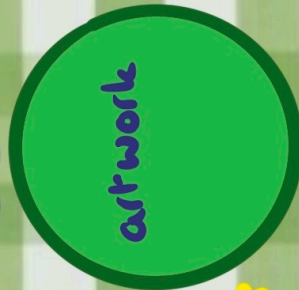


STICK WITH IT

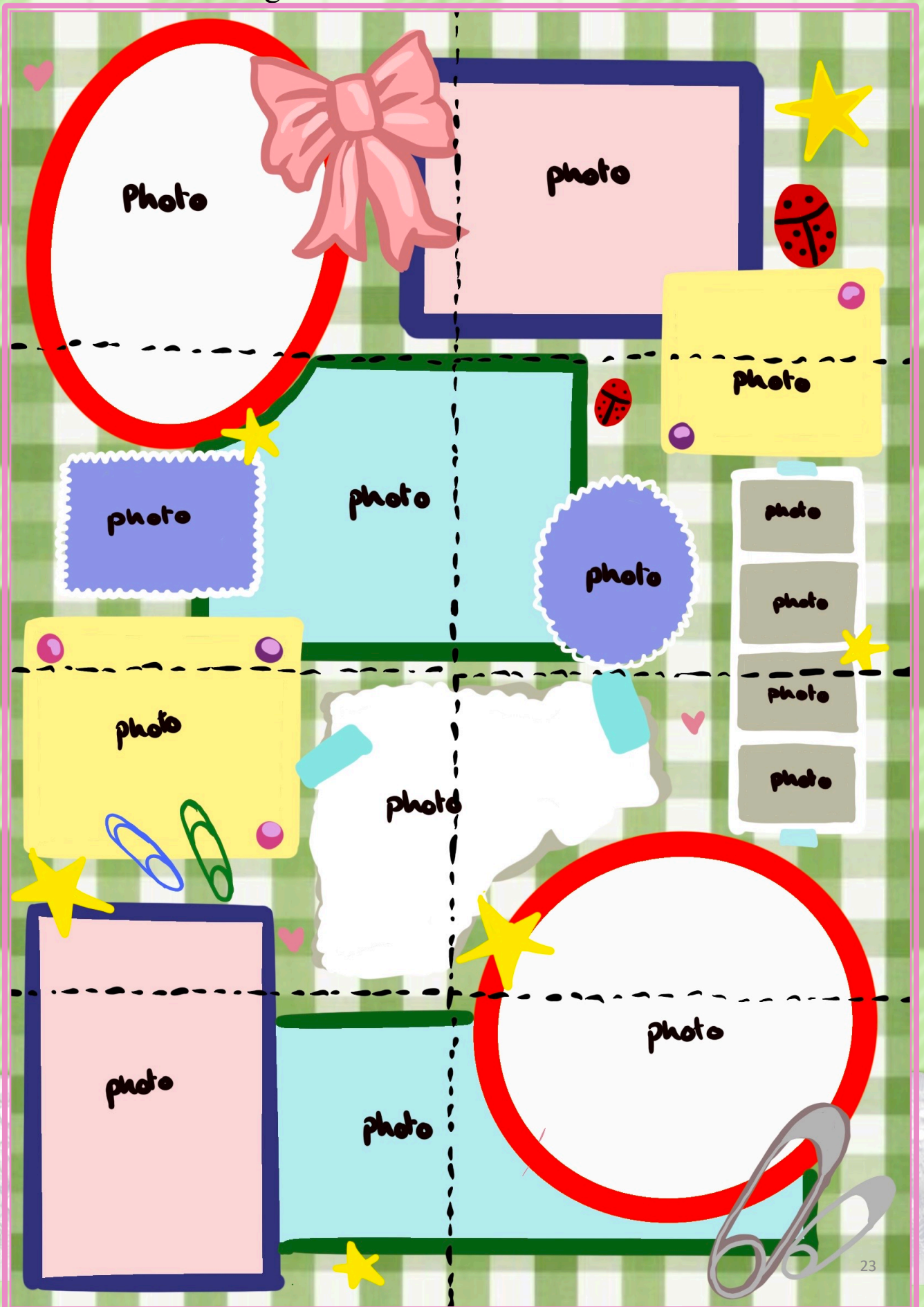


DATES OF ACTIVITIES:

- workshop
- workshop
- workshop
- artist talk
- artist talk



INSERT PICTURE HERE



# References

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## Links:

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<https://cerihand.com/podcasts/the-feminist-laugh-althea-greenan-on-archives-art-and-activism/>

<https://consultationhub.edinburgh.gov.uk/sfc/c6f35817/consultation/subpage.2024-11-04.0015975449/>

<https://edinburghartshop.co.uk/>

<https://edinburghjesuit.org.uk/lauriston-hall-1>

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<https://feministo.org/>

<https://gingertwiststudio.com/>

<https://goodpress.co.uk/pages/publishing-projects>

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<https://luxscotland.org.uk/programme/events/give-birth-to-me-tomorrow-artists-moving-image-festival>

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