

QUARANTINE



# The people of

Life writes the best stories, they say ... 'The people of' provides touching proof of this.

Simon Strauß  
Frankfurter Allgemeine Zeitung

# About

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**The people of** is a complex, transient, portrait of place - made to be experienced live, outdoors, on the street where it is created. The project features local workers as the performers, local businesses as the performance space, and fragments of everyday conversations as the content.

In each location **The people of** is re-made through conversations with people that work in businesses along a main shopping street. It is intentionally made with a mix of people who have citizenship - by birth or application, and people who do not. We ask each person about how they came to be there, why they stayed, about neighbourliness, nationalism, and their plans for tomorrow.

**The people of** is led by two Manchester-based artists who become temporary residents for the duration - not from there, but there for now - working closely with a sound artist and local project animateur, who bring knowledge and connections that are specific to the place in which it is being made.

Audiences experience the work as a self-guided walk using a map, and audio that can be accessed on any smartphone via a bespoke mobile-optimised website. Subverting the usual historical city walking tour, audiences are invited to stop off at the hairdresser or bookshop, community centre or late-night takeaway and encounter the people who keep the place going.

*The policeman who cycles in the Alps on his days off; the optician who's training to look everyone deep in the eyes; the greengrocer who used to keep pigeons in Pakistan; the mechanic who's never had a chance to learn the local language; the funeral director who inherited the family business and has really seen it all...*

These conversations are edited to create a single track that lasts as long as it takes to walk the route. This is underscored by an original composition made from and for the place by a sound artist. In layering these fragments of everyday reality, we create an intricate, often contradictory, picture of the street and its wider context. **The people of** raises questions about permanence, belonging and who the place - any place - is for.

The audio can be made available for as long as the presenting partner needs. This means that audience reach can be long-term, and the project can remain as a legacy beyond its initial presentation as part of a programme/festival etc.



# Touring Information

## Team:

Four people 'on the road':

- Kate Daley

**Artist & Producer, Quarantine**  
interviewer & images

- Sarah Hunter,

**Artist & Producer, Quarantine**  
text & dramaturgy

- **Sound Artist \***

(to be recruited) - can be local (or we can propose someone); but most important is the skillset to deliver the project.

- **Project Animateur \*\***

(to be recruited) - must be local, living in or very near the residency area, ideally someone who the presenting partner has already worked with

**Plus** - Additional artistic and dramaturgical support provided remotely by Richard Gregory and Renny O'Shea, Quarantine's Co-Artistic Directors, and a possible visit from one of these for a few days during the residency period. Remote project management and producing support from Quarantine's Executive Director and remote digital support and design from Quarantine's Digital Artist.

\* **Sound Artist:** Ideally someone local, they will be experienced with skills in recording, editing and composition. They will join the team as a main collaborator on the project, so it is important that they are excited by the artistic ideas and willing to work flexibly alongside the lead artists to realise the project. They will need to be available full-time for 3 out of 4 weeks during the residency with possible additional remote studio-based days between the end of the residency and the presentation. The Sound Artist will be responsible for capturing sound/interviews, supporting the lead artists in curation of the material, composing soundscape content, and creating a high-quality final edit. They should have their own equipment and insurance.

\*\***Project Animateur:** Someone with good local knowledge who feels comfortable approaching local people and inviting them to be involved. They need to fully understand the artistic principles of the work. They will work closely with the lead artists (remotely and in person) to develop local participation and content. They'll need to be available part-time in advance, full time for three weeks during the residency, and for an agreed number of days during the presentation period. Depending on the place and languages spoken the Project Animateur will also need to be able to offer translation/interpretation support. This would also extend the time the Project Animateur is needed, full time for the 4 week residency.



Christoph, The people of Recklinghausen Süd

## Planning stage:

Approximately 3/4 months ahead of residency, online conversations to discuss residency location, language requirements, and schedule. Recruitment of local project animateur and sound artist (with input from Quarantine) to happen and initial online team meeting to take place.

## Local development:

Approximately 6/7 weeks ahead of the residency, the Project Animateur begins to spend time on the street where the project will take place, getting to know people, gathering information, documenting and sharing this with the lead artists enabling them to begin to establish a shape for the route and plan for who might be interviewed. Some conversations with local workers to be arranged in advance for the first week of the residency. The Project Animateur is there approximately one day a week during this time.

## Residency:

Approximately 4-week duration - (tbc depending on location/language)

Week 1: first few days getting to know the street, finalising route, sound artist collecting found sound and beginning composition. Second half of the week, recording conversations with workers.

Week 2: Recording conversations and collecting sound. Working on the dramaturgy of the route, text, content.

Week 3: Any second conversations with workers, first edit, including compositional elements.

Week 4: First full draft and testing of the route.

Between residency & presentation: final edits; test of audio walk (not in location)

Presentation period: test of final draft of audio walk (in location) with 'guinea pig' audience and any small changes made, followed by the opening of the official presentation period.

## Number of presentation days:

As long as required/desired by the presenting partner. We imagine our team will be present for the first few days to ensure everything is working as planned, and then the partner would facilitate the remainder of the project. Ideally the project will have a local host (e.g. art gallery, community centre, book shop) who can act as an information point for the duration, and also be a place where audience members who need to do so can borrow a device (Quarantine have a set of smartphones that can be made available for this, to be discussed). The project is hosted online so can be experienced any time, however, we would provide guidance as to the best times to experience the work (e.g. between 10am and 6pm, while it is light and the shops are open) depending on the ebb and flow of the place.

**Audience capacity:** Unlimited, one person at a time, self-guided.

# Other Requirements

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**Space/s:** We will meet people in situ/in their places of work initially. We will need a quiet space to work from where we can carry out (if not possible in places of work) and edit the conversations, with stable/guaranteed internet. Ideally close to the street.

**Accommodation:** with guaranteed/stable internet; self-catering (due to lead artists' severe food intolerances); situated near the location where the work is to be made.

**Translation:** Where the work is not being made wholly in English, translation support will be required. This is also something to consider in areas of the UK where English might not be spoken by everyone in the community, and where this will be an important part of engaging the people that we/you hope to reach. Where tracks are in multiple languages, we will offer written translations. We try to build these into the experience as much as possible. This has additional costs - to be discussed with each presenting partner according to what might be needed in specific contexts.

**Communications materials:** We can supply images and copy for any festival/partner and press release etc. By arrangement, we can develop video trailers (as above) if required. We will design, print and supply the maps which accompany the audio walk as part of the creative output. All other materials - e.g. signage, to be provided by the festival/partner.

**Equipment:** The people of is designed so that audiences can access the experience using their smartphone and headphones. For access reasons, we prefer to have a small number of devices available for audiences to borrow if required, and a support point for anyone who needs help. The devices can be cleaned properly with anti-bacterial wipes between uses, and audiences requesting these could be asked to leave a deposit.

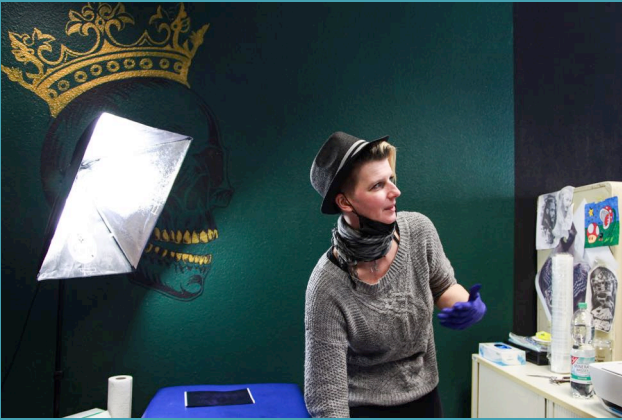
Plus, support from the festival's technical/production team, if required.

For further information, please contact Sarah Hunter, Associate Artist & Producer, via [sarah@qtine.com](mailto:sarah@qtine.com)

Images: Kate Daley @katedaleyworks



Mozamil, The people of Northmoor



Jenifer, The people of Recklinghausen Süd

# View the trailers.



Bosor, The people of Recklinghausen Süd



Kim, The people of Northmoor