Northumbria Research Link

Citation: Thomas, Judy (2014) Why make a case for the artist facilitator? Doctoral thesis, Northumbria University.

This version was downloaded from Northumbria Research Link: https://nrl.northumbria.ac.uk/id/eprint/21435/

Northumbria University has developed Northumbria Research Link (NRL) to enable users to access the University's research output. Copyright © and moral rights for items on NRL are retained by the individual author(s) and/or other copyright owners. Single copies of full items can be reproduced, displayed or performed, and given to third parties in any format or medium for personal research or study, educational, or not-for-profit purposes without prior permission or charge, provided the authors, title and full bibliographic details are given, as well as a hyperlink and/or URL to the original metadata page. The content must not be changed in any way. Full items must not be sold commercially in any format or medium without formal permission of the copyright holder. The full policy is available online: http://nrl.northumbria.ac.uk/policies.html

Northumbria University NEWCASTLE

University Library

WHY MAKE A CASE FOR THE ARTIST FACILITATOR?

JUDY ANN THOMAS

PhD

2014

WHY MAKE A CASE FOR THE ARTIST FACILITATOR?

JUDY ANN THOMAS

A thesis submitted in partial fulfilment of the requirements of the University of Northumbria at Newcastle for the degree of Doctor of Philosophy

Research undertaken in the School of Arts, Design and Social Sciences

January 2014.

Abstract

Socially orientated processes present challenges of relationships, authorship, responsibility, multiple points of view and experience. They involve different understandings, personalities and behaviour. In the context of gallery-based learning, this research suggests the most effective approaches for making or engaging with art requires some form of facilitation. Best practice draws on skills and attributes to unlock the potential of participants. The process is active, experiential and one that scaffolds learning. When effective, the situation becomes a two-way process.

Using case studies and personal insights to inform understanding, the research explores the practice of artists who engage with contemporary art from the perspective of the artist, rather than participants. The term ‘artist facilitator’ has been used to define an artist when their role requires them to be facilitator, educator or enabler. Whilst the artist facilitator is not a teacher, the roles are closely aligned. Like any good facilitator (or teacher) the artist facilitator acts as mediator, mentor and catalyst. Studying this role has sought to gain critical understanding of the particular qualities presented by the artist and identify models of good practice, in order to determine what skills and attitudes are required for creative practitioners working collaboratively within participatory settings. Through defining the term, a case is made for the unique nature of creative learning that practicing artists can provide to non – artist audiences.

To articulate practice the researcher proposes a paradigm that recognises time and space as influential factors and determinants of artistic practice. Sociolinguistic enquiry has led to the recognition that a community can be constructed through social networks. The relationships between individuals within these groupings can influence interaction, perceptions and impact upon pedagogy.

The research contributes to a wider body of work, and discourse that has international significance, through the PHF ArtWorks initiative, the Artist Teacher Scheme, and InSEA.

Abstract 3
Contents 5
List of figures, tables and diagrams 11
Acknowledgements 16
Glossary 18
Declaration 22
CHAPTER 1 23
INTRODUCTION 23
1.0: Research question 26
1.1: Context 29
1.2: Background 32
1.2.0 The researcher 32
1.2.1 Waygood 32
1.2.1.1 Waygood Learning Programme 33
1.2.1.2 Synchronising practice 34
1.3: Enquiry 38
1.3.2 What is artist-led? 39
1.3.3 Artist-led learning 40
1.3.4 Collaborative practice 42
1.4: Climate 46
1.5: Summary 49
CHAPTER 2 50

METHODOLOGY.....50
2.0: Time / Space 50
2.0.1 Time / Space paradigm (TSP) 51
2.1: Researching the role of the artist facilitator 53
2.1.1 Key methods.....53
2.1.2 Key authors.....55
2.2: Research design 56
2.2.1 Case studies 56
2.2.1.1 Waygood.....56
2.2.1.2 Change of context.....57
2.2.1.3 Alternative models 58
2.2.1.4 Artist facilitator in action 58
2.2.1.4.1 BALTIC observations 59
2.2.1.4.2 Diversity of practice.....59
2.2.2 Observation and interview 61
2.2.2.1 Interview questions 63
2.2.3 Visual research 63
2.2.4 Primary research 64
2.2.4.1 Liverpool Biennial.....64
2.2.4.2 Liverpool Biennial Big Table 65
2.2.5 Enquiry.....66
CHAPTER 3.....67
LITERATURE REVIEW 67
3.0: Location.....67
3.1: Gallery learning 68
3.1.1 Gallery education, gallery learning.....68

3.1.2 Informal learning 70
3.1.3 Constructivism and co-construction 70
3.1.4 Social learning 71
3.2: Art as experience 75
3.2.1 Experiential learning 76
3.2.2 Dialogue.....78
3.3: Success.....80
3.3.0 Success definition.....80
3.3.1 Quality.....80
3.3.2 Challenges.....81
3.4 Artists' development.....82
3.4.1 Creative Partnerships (CP) 82
3.4.1.1 Creativity, Culture and Education (CCE).....83
3.4.2 Artist Teacher Scheme 85
3.4.2.1 Artist teacher.....85
3.5 Summary.....87
CHAPTER 4.....89
SHARED SPACE: ARTIST-LED.....89
4.0: Artist-led spaces.....89
4.1: Studio spaces.....90
4.2: Shared space 102
4.2.1 Communities of practice 103
4.2.2 Impact.....108
4.3: Collaborative learning.....111
4.3.1 Communication and shared dialogue.....112
4.4: Summary.....115

CHAPTER 5 117
META SPACE: APART 117
5.0: Apart 117
5.1: Pausing 132
5.2: Reflection 135
5.3: Dialogue 139
5.4: Emotion 142
5.5: Imagination 145
5.6: Play 148
5.6.1 Failure 149
5.7: Summary 150
CHAPTER 6 153
SHARED SPACE: ARTIST FACILITATOR 153
6.0: Artist Facilitator 153
6.1: Excellence 155
6.2: Authenticity 157
6.2.1 Art at the heart 158
6.3: Being exciting, inspiring and engaging 161
6.4: Positive and inclusive 163
6.4.1 Neutrality 165
6.5: Actively involving 166
6.6: Enabling personal progression 169
6.6.1 Two-way process 170
6.7: Belonging and ownership 172
6.8: Summary 176
CHAPTER 7 178

CONCLUSION 178
7.0: Returning to the question 178
7.1: Evaluation of the role of the artist facilitator 179
7.1.1 Definition 179
7.1.2 Approach 179
7.1.3 Main lessons learnt from the case studies: 181
7.1.4 Attitudes and attributes 181
7.2: To make a case for the artist facilitator 183
7.2.0 Uniqueness 183
7.3: Summary 186
7.4: Next steps and recommendations 187
7.5: Further research 190
To synchronise practice of the artist as facilitator 192
References 199
APPENDIX 215
Appendix introduction 215
Case Study 1 216
An interview with the researcher 216
Case Study 2 224
Heavens Above… 224
Case Study 3 240
Lines of Desire 240
Case Study 4 268
Next Stop Byker 268
Case Study 5 276
Summer We Go Public 276

Case Study 6 311

BALTIC observations 311

Bibliography.....351

Figure 1. Thomas, J. (2009) *Angela's studio* 23

Figure 2. Thomas, J (2013) *Paul's bookshelf*.....24

Figure 3. Thomas, J. (2009) *Waygood: Signing out*.....58

Figure 4. Thomas, J. (2009) *Andy's workbench*.....90

Figure 5. Thomas, J. (2010) *Ginny's desk* 91

Figure 6. Thomas, J. (2010) *David's collections* 92

Figure 7. Thomas, J. (2009) *Palette*.....93

Figure 8. Thomas, J. (2009) *Helen's canvas* 94

Figure 9. Thomas, J. (2010) *Tidy Mike* 95

Figure 10. Thomas, J. (2013) *Darr Tah Lei magic* 96

Figure 11. Thomas, J. (2013) *Heather's circle* 97

Figure 12. Thomas, J. (2013) *Paul's layout* 98

Figure 13. Thomas, J. (2013) *Surrounded by my own madness*.....99

Figure 14. Thomas, J. (2013) *Sólheimar*.....119

Figure 15. Thomas, J. (2013) *House 1* 120

Figure 16. Thomas, J. (2013) *House 2* 121

Figure 17. Thomas, J. (2013) *House 3* 122

Figure 18. Thomas, J. (2013) *House 4* 123

Figure 19. Thomas, J. (2013) *House 15* 124

Figure 20. Thomas, J. (2013) *House 13* 125

Figure 21. Thomas, J. (2013) *House 16* 126

Figure 22. Thomas, J. (2013) *House 18* 127

Figure 23. Thomas, J. (2013) *House 20* 128

Figure 24. Thomas, J. (2013) *House 21* 129

Figure 25. Thomas, J. (2013) *House 22* 130

Figure 26. Thomas, J. (2013) *House 23* 131

Figure 27. Thomas, J. (2013) *Studio desktop* 134

Figure 28. Thomas, J. (2013) *Unravelling* 138

Figure 29. Thomas, J. (2013) *On the cliffs* 141

Figure 30. De Bonis, R. (2013) *Nest* (with kind permission Dee Gibson).....144

Figure 31. De Bonis, R. (2013) *Nest* (with kind permission Dee Gibson).....147

Figure 32. De Bonis, R. (2013) *Nest* (with kind permission Dee Gibson).....152

Figure 33. Thomas, J. (2013) *Contemplation* 228

Figure 34. Toth, A. (2013) *Walking along Cawfields* 229

Figure 35. Thomas, J. (2013) *Interrelation* 230

Figure 36. and Figure 37. Thomas, J. (2013) *Pauses I and II* 231

Figure 38. Thomas, J. (2013) *Pauses III* 232

Figure 39. Thomas, J. (2013) *Recognition* 233

Figure 40. Toth, A. (2013) *The Silvery Light of an Afternoon, near Highgreen* 234

Figure 41. Thomas, J. (2013) *Devotion* 234

Figure 42. Toth, A. (2013) *Barrowburn* 237

Figure 43. and Figure 44. Thomas, J. (2013) *Grynparkas: Bowerbird nest* 241

Figure 45. Thomas, J. (2012) *Retrieving the swans* 243

Figure 46. Thomas, J. (2012) *Retrieving the swans* 244

Figure 47. Thomas, J. (2012) *Retrieving the swans* 245

Figure 48. Thomas, J. (2012) *Installing the projector* 246

Figure 49. Thomas, J. (2012) *Popcorn booth and swan* 247

Figure 50. Thomas, J. (2012) *Ready for the public* 248

Figure 51. Thomas, J. (2012) *Dive-in Movie audience*.....249

Figure 52. Thomas, J. (2012) *Dive-in Movie audience*.....250

Figure 53. Thomas, J. (2012) *Susie Cygnet* 251

Figure 54. Thomas, J. (2012) *Sad Cyril* 252

Figure 55. Thomas, J. (2012) *Dive-in Movie cinema*.....253

Figure 56. Thomas, J. (2012) *Sad Cyril and Sidney Plumage* 254

Figure 57. Tansley, G. (2012) *Dive-in Movie poster*.....255

Figure 58. Thomas, J. (2013) *Grynparkas: Maurice and Maureen Parkinson*.257

Figure 59. Thomas, J. (2013) *Grynparkas: The nest* 258

Figure 60. Thomas, J. (2013) *Grynparkas* 259

Figure 61. Thomas, J. (2013) *Grynparkas* 260

Figure 62. Thomas, J. (2013) *Grynparkas* 261

Figure 63. Thomas, J. (2013) *Grynparkas* 262

Figure 64. Thomas, J. (2013) *Grynparkas* 263

Figure 65. Thomas, J. (2013) *Grynparkas* 264

Figure 66. Thomas, J. (2013) *Grynparkas* 265

Figure 67. Thomas, J. (2013) *Grynparkas* 266

Figure 68. Thomas, J. (2013) *Grynparkas* 267

Figure 69. Thomas, J. (2013) *Fixing images in the darkroom* 270

Figure 70 and Figure 71. Tansley, G. (2013) *Shields Road: Seen and Unseen launch event*.....273

Figure 72. Tansley, G. (2013) *Shields Road: Seen and Unseen launch event* 273

Figure 73. Howell, J. (2013) *Shields Road: Seen and Unseen launch event*..274

Figure 74. Thomas, J. (2013) *Class 7 science lesson* 278

Figure 75. Thomas, J. (2013) *Class 7*.....280

Figure 76. Thomas, J. (2013) *Walk to the studio series: House 4*.....281

Figure 77. Thomas, J. (2013) *Walk to the studio series: House 13*.....281

Figure 78. Thomas, J. (2013) *Walk to the studio series: House 19*.....282

Figure 79. Thomas, J. (2013) *Pinhole image: Waterfall* 282

Figure 80. Thomas, J. (2013) *Spákonufell (Soothsayer's Mountain)* 285

Figure 81. Keniston, C. (2013).....286

Figure 82. Thomas, J. (2013) *Rock Party* 286

Figure 83. Thomas, J. (2013) *Inside Karlsskàli* 288

Figure 84. Thomas, J. (2013) *Mia's desk, Nes Open Studios*.....289

Figure 85. Thomas, J. (2013) *Paul Soulellis book reading, September 2013* .289

Figure 86. Thomas, J. (2013) *Inside and outside Rauði Klefinn*.....294

Figure 87. Thomas, J. (2013) *Darr Tah Lei making magic, Nes Open Studios* 307

Figure 88. Thomas, J. (2013) *Alessandro's performance on the cliffs* 308

Figure 89. Thomas, J. (2013) *August artists' community, Nes 2013*.....308

Figure 90. Thomas, J. (2013) *Preparing the materials*.....340

Figure 91. and Figure 92. Thomas, J. (2013) *Monster*.....343

Figure 93. Thomas, J. (2013) *Portraits* 344

Figure 94., Figure 95. and Figure 96. Thomas, J. (2013) *Portraits* 348

Figure 97. and Figure 98. Thomas, J. (2013) *Charlie Eyed and Cut it*.....349

Diagram 1. Thomas, J. (2011) *Model of the researcher's practice*.....36

Diagram 2. Thomas, J. (2013) *Time / Space paradigm* 51

Diagram 3. Lowe, T. (2012) *Kolb's Learning Cycle*.....77

Diagram 4. Thomas, J. (2011) *Model of the researcher's practice*.....196

Diagram 5. Thomas, J. (2013) *Time / Space paradigm and disposition*.....197

Table 1. Thomas, J. (2013) *Artist-led communities of practice* 106

Table 2. Thomas, J. (2012) *Key themes, artist facilitator* 176

The context in which this research was originally sited was an artist-led organisation, Waygood. The practice-led nature of the research was overtly linked with the investigation of Waygood, with the intention to establish a learning programme. My role was to work collaboratively with Waygood studio holders to identify their experiences, expectations and skills and to channel this work in guiding the development of a learning programme. In this instance I was a facilitator along with other artists who would participate in, benefit from and lead within the learning programme. The initial work undertaken led to the development of a series of strategies that, if Waygood had continued, would have been implemented. Therefore, thank you Waygood, especially Cait Read, Helen Smith and Lisa Tolan.

I also thank BALTIC Learning Team. It was a privilege to observe BALTIC artists sessions and have the opportunity to reflect upon their practice.

Thank you Su Jones, Lois Lambert, Hilary Nicoll, Chrissie Ruckley, Becky Swain, Chrissie Tiller and Megan Wakefield for their thoughts about artist-led environments and participatory arts practice.

Thanks to Alex Hodby for being an invaluable, critical friend.

I am extremely grateful to the following artists for their generosity, time, thoughts and inspiration: Chris Brown, Daniel Baker, Louise Bradley, Renata De Bonis, Elizabeth Dunn, Natalie Frost, Dee Gibson, Marcelle Holt, Alexandra Hughes, Mitch Karunaratne, Charlotte Keniston, Angela Kennedy, Will Marshall, Sally Madge, Paul Merrick, Sarah Nance, John O'Shea, Jonathan Ricci, Guy Schofield, Heather Sincavage, Bob and Roberta Smith, Agnes So, Paul Soulellis, Chris Teasedale, Andrea Toth, Michael Trainor, Joseph White, Jan Williams and Melody Woodnutt. Special thanks to *Lines of Desire:* Russ Coleman, Zoe Lambert, Rob Walton and Nicky Rushton.

The biggest thanks go to Helen Baker, Heather Robson and Guy Tansley. This research would not have been possible without their support, patience and confidence. I cannot thank them enough.

Some terms included in the following glossary have been adapted from existing theory; when this applies, they are referenced accordingly.

Arts Council England (ACE)

Artist doing: umbrella term to describe the activity of artists. This includes creative behaviours, application and enquiry, experimentation, risk taking, making connections and ultimately expression. This results in the creation of art.

Artists in Sites for Learning (AiSfL): Research undertaken by Emily Pringle and Arts Council England (2002) using artist interviews to reflect on the engagement between the artists and participants during the Arts Council Artists in sites for learning scheme (1996-2002).

Artist Facilitator: term used to describe an artist if they are to be facilitator, educator or enabler.

Artist-led: when an artist or artists determine an approach, structure or direction. Artist-led networks are usually created outside of formal structures.

Artist Teacher: an individual who is both artist and teacher and maintains both practices simultaneously.

Artistic thinking stems from “a particular way of seeing and understanding experiences” (Daichendt, 2010, p.62). Creative enquiry, through imagination and intuition, distinguishes the approach and connections made by the artist.

ArtWorks is a **Paul Hamlyn Foundation** (PHF) special initiative supporting the development of the participatory arts sector.

BALTIC: abbreviation for BALTIC Centre for Contemporary Art, a contemporary art gallery in Gateshead, Tyne and Wear.

BALTIC observations: a series of observations and interviews undertaken by the researcher for the purpose of this research (see Methodology and Appendix).

Contemporary gallery education (CGE): term coined by Pringle (2006) to describe and professionalise the practice of engagement in contemporary art within gallery-based learning.

Collaboration: action of a group or individuals working together towards a common goal. Ideally, in the example of a learning programme, the goal is shared collectively and understood by all involved, with no hidden agenda or motivation.

Collaborative practice: umbrella term for participation and engagement within the context of gallery based programmes/activities.

Community: group of people brought together for a purpose or common concern. This may be an existing community or communities of interest or practice, etc.

Creativity: “Imaginative activity fashioned so as to produce outcomes that are both original and of value” (NACCCE, 1999).

Creativity Culture and Education (CCE): managed the Creative Partnerships programme (2002-2010), commissioning targeted research from leading consultants and academics with a view to influencing policy and thinking.

Creative Partnerships (CP): England’s flagship creative learning programme (2002-2011) funded by Arts Council England.

engage, the National Association for Gallery Education.

Engagement: act of being engaged in a physical and mentally active form of participation.

Experiential: based on experience.

Hermeneutics: philosophy concerned with human understanding, what is subjectively inside the individual, “the interests and purposes that allow them to make sense of their day-to-day lives” (Heron, 1988).

International Society for Education through Art (InSEA)

Knowledge in the context of this thesis employs Kolb’s definition where “Learning is the process whereby knowledge is created through the transformation of experience” (Kolb, 1984, p.36). This is supported by reflective practice.

Learning, as above, employs Kolb’s definition where “Learning is the process” (Kolb, 1984, p.36).

Member checking: primarily associated with qualitative research. The person who provided the evidence, in the first instance, checks research material.

META SPACE, or time apart, is an individual space for enquiry. This is the core of practice combining life experiences, reflective processing and exploration of ideas, achieved through dialogue, emotion and imagination.

National Society for Education in Art and Design (NSEAD)

Participation “is more widely associated with the creation of a context in which participants can take part in something else that someone has created but where there are, nevertheless, opportunities to have an impact” (ArtWorks, 2011).

Participatory art describes an engagement between artist and participant. “Participatory Art involves an artist working with at least one other person to take part in a process that the artist facilitates” (Lowe, 2012, p.3).

Practice-led: when artistic practice determines approach, structure or direction. This is driven by enquiry, “subject knowledge” (Pringle, 2006) and experimentation.

Performative: relating to or denoting the performance of a particular act.

Pedagogy: is used broadly to include relationships, conversations, learning environments, rules, norms and culture within not only educational but wider community settings (Thompson, 2012). Applied to strategies for organising teaching and learning, this is “as much to do with ‘ways of being’ as ‘ways of knowing’ and […] dimensions of ethical value as well as dimensions of technique” (Thompson, 2012, p.10).

National Society for the Education of Art and Design (NSEAD)

SHARED SPACE is a supportive, collaborative, artist-led environment creating shared and individual learning.

Socially engaged art (SEA) recognises a practice that is usually artist-led and situated within practice.

Waygood Gallery and Studios (Waygood): a Newcastle based, artist-led organisation.

Declaration

I declare that the work presented in this thesis has not been submitted for any other award and is all my own work.

Name: Judy Ann Thomas

Signature:

Date: 7th January 2014.

CHAPTER 1
INTRODUCTION

Figure 1. Thomas, J. (2009) *Angela's studio*

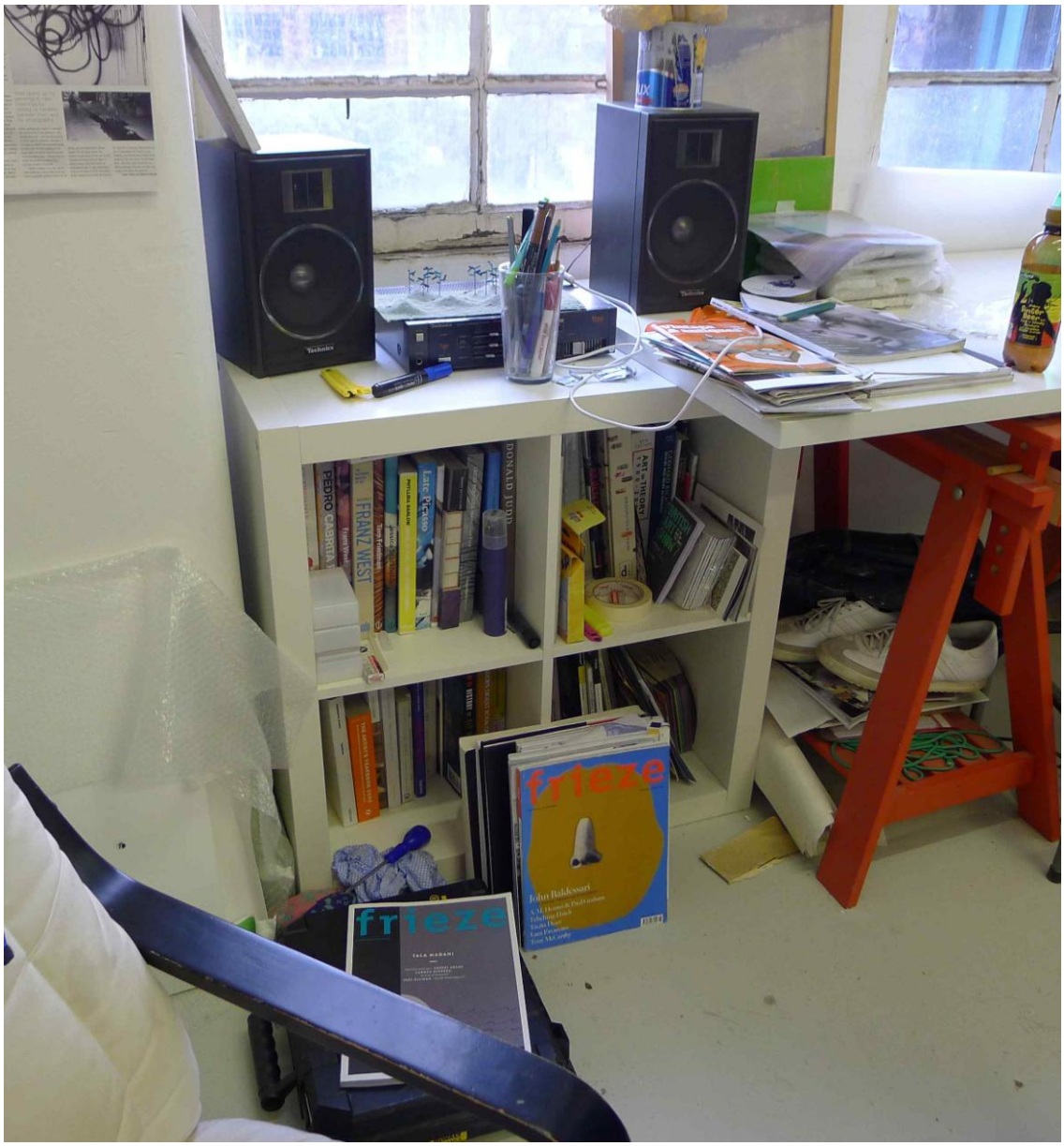

Figure 2. Thomas, J (2013) *Paul's bookshelf*

We are only in the gallery for a few minutes. The artist gathers the group together and they go back to the studio room.

There is a brief discussion about the work. The artist makes suggestions of different ways to use the materials.

Everyone gets straight on with the business of making things. The artist sits next to the children. She is active. She constantly asks questions and makes suggestions. The room feels quite physical there is a lot of movement.

The artist runs from child to child to ensure they are all engaged, busy and feeling involved.

Two of the Mums start making hair for the monster. Suddenly all of the children are sticking on the glue table.

The artist shares constant encouragement: "Great!" "Where are you going to put that?" "Why don't you try this…" There are lots of choices offered and lots of reassurance. "Would you like a large or small circle?" "What shape would you like?" "You might like to draw on the back of that?"

The artist leans over the table. "Why don't you come and have a look?"

She spends time quietly with each child individually. She takes one girl round to the shelves. They are exploring a piece of fabric. They go back to the monster and try out materials. They return to the shelves to find something else.

A boy makes a moustache and wears it (referencing the painting at the back of the exhibition). He is pleased with himself.

The artist sits down and cuts up a bicycle inner tube. She remains constantly involved and energetic. "Is this any good?" "How can this be used?" She talks about the qualities of the different materials. "This is soft." "We can make some black fringes with the inner tubes." "Great."

The boy with the moustache dresses up, adding a hat. "Oh lovely! Are you going to stick that on?" The artist acknowledges what he is doing in a calm and encouraging way.

She ensures everyone is focused on the monster. "Is he going to have floppy arms or wobbly arms?" "Oh he's going to have tyre arms."

There are moments of focused quiet. I am conscious of how much she still moves around, always active and busy…

(Thomas, January 2013, field notes)

Why make a case for the artist facilitator?

Socially orientated processes present challenges of relationships, authorship, responsibility, multiple points of view and experience. They involve different understandings, personalities and behaviour. In the context of gallery-based learning, this research suggests that the most effective approaches for making or engaging with art requires some form of facilitation. Best practice requires multiple skills and attributes to unlock the potential of participants. Participants need to feel safe enough to explore and a deep awareness to discover meaning. To achieve this, contextual and cultural awareness is required. The process is active, experiential and one that scaffolds learning. When effective, the situation becomes a two-way process.

As an educator the researcher's practice connects with notions of collaboration, participation and engagement at many different levels. Contributing to the discourse that considers the "relationship between art practice and artist-led pedagogy" (Pringle, 2009, p.1), the present research explores the practice of artists who engage with contemporary art through audience engagement, with a focus on operating, through making and doing, rather than emulating or passive viewing. Using case studies and personal insights as evidence, this thesis aims to identify what attitudes might inform making art successfully with others. From the perspective of the artist, and not participants, the research describes how artists can offer opportunities of enormous value to those engaged in collaborative art. It also identifies practices that may be described as ill-judged or patronising.

The purposes of the research are to:

- define what an artist facilitator is;
- understand what informs their approach;
- identify and understand what they do;
- consider what is unique about this role; and

- propose a paradigm that creates conditions to support the sustainable development and practice of the artist facilitator.

'Artist facilitator' has been introduced as a term for the artist if they are to be facilitator, educator or enabler. Whilst the artist facilitator is not a teacher, the roles are closely aligned. Like any good facilitator (or teacher) the artist facilitator acts as mediator, mentor and catalyst.

The following overarching aims have been established in order to ask the question: ***Why make a case for the artist facilitator?***

1. **To evaluate the role of the artist facilitator**
2. **To make a case for the artist facilitator**
3. **To synchronise the practice of the artist as facilitator**

The following objectives were set to achieve these aims:

- **Identify and investigate the measurement of artist-led approaches in situations of learning**
- **Identify and codify attitudes and attributes the artist facilitator brings to their role**
- **Understand the impact of artistic practice on facilitative practice**

This research applies a varied methodological design, including reflective practice and hermeneutics[1] alongside the artistic production of the author. The qualitative approach seeks to gain critical understanding of the particular qualities, and influencing factors which artists bring to learning situations. This draws upon the reflections of the author and other practitioners, to consider if the artist-led context offers additional value to navigate the process where art practice informs pedagogy. The understanding of self and qualities of an artist add to current discourse in the field (led by the writing of Pringle) with an overall

[1] Hermeneutics is a holistic, cyclical process of data collection and analysis including textual analysis, a means to interpret and establish an understanding of the textual data collected and encountered throughout the research process. In art and aesthetics, "Hermeneutics offers a new way to understand the experience of art as a way that truth emerges", and in education it is about "growth and transformation" (Palmer, 1999).

aim to extend practice highlighting the importance of maintaining an active creative practice alongside that of pedagogy. Textual and visual narratives are used to present a framework and illustrate a paradigm where shared spaces, alongside time apart, inform pedagogy. It is argued that this proposed practice may offer something unique.

In 'What's with the artist?' Pringle (2011) proposes that "claims for what artists achieve in educational contexts can be based on untested assumptions regarding what artists are" citing the examples: "inherently creative […] experts in making and doing, artists bring something new and different" (Pringle, 2011, p.35). She suggests that, whilst arguable, these conjectures are based on "three constructions": the artist as a "uniquely inspired individual […] craftsperson / designer […] collaborator / facilitator" (Pringle, 2011, p.35-46). The final construction is of particular interest in the present research and Pringle suggests that this manifestation employs a more "socially engaged" practice, drawing upon models of practice familiar from community arts where the values of the artist are based on "how they use their knowledge and skills to facilitate and enable other's creativity" (Pringle, 2011, p.37-38).

Writing extensively about the artist's role in the context of gallery education, Pringle is recognised as a key author informing this research. Pringle (2011, p.41) identifies the frequent acknowledgment that artists offer "something special in terms of creative learning" a viewpoint shared by the researcher. Suggesting that the artist takes on multiple roles (Pringle, 2002) and a "complex identity" not wholly conforming to the three proposed constructions, Pringle questions whether the artist does indeed bring "a specific artist pedagogy" (2011, p.39).

However, in previous papers (Pringle, 2002; 2006; 2008; 2009) Pringle supported the view that "artists are uniquely placed to interpret or 'mediate' work" (Pringle, 2008, p.50). This is tested by exploring questions such as, "what is the nature of artists' 'sympathy' with the art?" (Pringle, 2008, p.51), "what factors contribute to these forms of engagement?" (Pringle, 2002, p.11), "how can we gain a greater understanding of the practice from the artists' perspective in a way that can usefully inform creative learning in different contexts?" (Pringle, 2011, p.41), and "what is it that we expect artists to know and do, and what therefore do we expect artists to communicate to others?" (Pringle, 2008, p.51).

Artists in Pringle's AiSfL study (2002) "saw their knowledge as largely experiential and embodied" (2011, p.41). Informed by "'aesthetic intelligence'" (Pollock, interviewed in Raney, 2003, p.143; cited in Pringle, 2011, p.41), these artists "aimed to enable learners to use art making as a means to articulate their thoughts and ideas" (2011, p.42). In their analysis the artists described themselves engaging students "by acknowledging learner's existing knowledge, whilst providing opportunities to experiment, take risks and play, within a supportive, yet critically rigorous environment" which supports knowledge through "dialogic exchange and learners are constructed as active generators of their own knowledge" (2011, p.42). More specifically, recognising that:

> "this expertise (which encompasses skills such as active questioning, risk-taking, accommodating the unexpected and tolerating uncertainty alongside critically reflecting) is intrinsic to art making, these artist educators aspired to facilitate its development in the learners they worked alongside" (Pringle, 2011, p.35).

Learning is thus based on collaboration, dialogue and experience, all of which support the principles behind the philosophy of Dewey (1934) that experience shapes understanding through shared, interactive, reflective processes, enabling connections to be made and learning to take place.

Whilst it is understood that no two artists are the same, the researcher wanted in this thesis to test what artists 'are', from an artist's perspective, to evaluate how artists operate and explore what enables "artists to make explicit the way they work and foreground collaboration" (Pringle, 2011, p.41). With objectives to investigate artist-led learning and recognise what attitudes and attributes are part of this process, this aspect of the present research was developed at a time when the researcher's professional role challenged her creative practice, due to lack of time and support. This indicated to the researcher that certain conditions underpin the artist facilitator role leading her to question what those were and what influence this had on creative and facilitative practice.

This was achieved by going back to the artist as an individual, exploring the mind-set and space of what an artist does, in order to see what commonalities can be observed which would support or contest Pringle's findings. Recognising that life-experience shapes understanding (Dewey, 1934), the research

investigates the experience of the artist and questions how the artist's own learning informs their approach. Exploring the conditions that support and nurture this approach, alongside limiting conditions, the question arises: How does this make a difference?

1.2.0 The researcher

The experience of over 13 years working in the cultural sector led the researcher to understand the potential of contemporary art to impact upon individuals and to inspire reflection and questioning of the wider world. Engagement, participation, learning and inclusion programmes have various determinants that affect the approaches taken, where the offer should reflect the views and voices of those outside. The artist is key within these processes, which relates here to the researcher as a means of data collection and understanding. The approach chosen for methodology and analysis builds upon the knowledge and experience that has informed and influenced the present researcher within specific contexts, including personal practice as artist and facilitator.

Working within the cultural sector, and as a youth worker, teacher and volunteer in international aid programmes, has highlighted the complexities and ethics involved in working within community and participatory settings. In these examples, the 'community' can be seen as separate from the artist. This has led to acknowledgment that the place of the artist within the community is crucial to the direction and outcome of the work. The researcher's experience of working at Waygood (2009-2010) has informed much of her thinking and is a thread that runs through the course of this thesis.

1.2.1 Waygood

North East artist Helen Smith identified a need for artists' studios and an artist-led gallery on Tyneside, and founded Waygood in 1995. What began as a modest collection of three studios and a small gallery in the Wards Building, a converted printing warehouse and Grade II listed building in Newcastle upon Tyne city centre, grew into a substantial premises. The gallery and studios were a focus for art exhibitions and prominent creative events and activity in the region. At the start of this research the company had temporarily relocated to

Byker[2], whilst the city centre site was in the process of redevelopment. Waygood's vision was to be a key player on the international contemporary arts scene. The programme aimed to involve, collaborate and establish dialogues with arts organisations, non-arts organisations and members of the public. The organisation was mainly funded through the support of Arts Council England, North East (ACE, NE) and Newcastle City Council, (NCC).

In February 2010, ACE, NE decided to withdraw their revenue support. Subsequently NCC withdrew their support and announced that Waygood was no longer the operator of the newly refurbished gallery and studios at the Wards Building. In March 2010, just weeks before it was meant to move into the new premises, the Waygood Board agreed that all operations at Waygood would cease.

1.2.1.1 Waygood Learning Programme

Informed by the ethos that Waygood was “non-commercial, cutting edge, and supported art that related to contemporary life” (Baker, 2007) the underlying intention was to establish an inclusive and dynamic artist-led programme that supported learning throughout the galleries and studios. Research undertaken by artist and academic Helen Baker (2007) formed the initial groundwork for an artists’ education programme. This revisited the history of the organisation, attempting to characterise and contextualise Waygood during redevelopment. Her review (entitled *Pink and Formless*) aimed to identify the constituent parts of Waygood and the people who used it at that time, exploring how far they were a reflection of the community surrounding the gallery. A resulting framework recommended that learning in a gallery context should support and reflect the aims and ideas of that place. Taking this as the foundation for its learning programme, Waygood wished to establish itself as an artist-led resource for artists, arts professionals, academics and art attendees. Collaboration was a dominant theme and central to the Waygood Learning Strategy, which was developed in conjunction with this PhD research (Thomas, 2009). This aspect of Waygood was something unique within Newcastle upon Tyne. The learning programme wished to reflect this by broadening the diverse

[2] Byker is an area in the East end of Newcastle upon Tyne.

community of artists and encouraging others to make the most of the facilities and support on offer. With a focus on emerging artists, the approach concentrated on Waygood artists, Waygood Associates, regional universities and graduates. It also devised a strategic approach to project work, demonstrating support for vulnerable children and young people, which aimed to work with a local community group.

Artist-led opportunities for discourse, interaction and exchange formed a very critical strand which highlights the distinctiveness of the organisation. This integral element of the programme wished to develop skills for cultural practitioners at varying stages of their professional lives, creating a framework around residencies and opportunities for collaborative partnerships. The ambition was for all Waygood artists to be encouraged to take part, offering mentoring, delivering events, exchange trips, seminars, surgeries, workshops and studio sessions to a variety of audiences developed from the communities that the artists were already part of. It would be obligatory for exhibiting artists to accept this ethos. An engagement programme of informal and family-friendly activities was intended, with a view to encouraging those otherwise less likely to visit galleries. This would reflect Waygood's commitment to diversity, whilst defining a strategic approach in relation to project work.

Many of the artists who informed this research were engaged in both artistic and educational practice. Their educational practices were often a source of financial security and these artists identified that they usually worked intuitively. The majority had very little training in relation to pedagogy and considered their workshops "low level" or "did not relate to their own practice" (Baker, 2007).

1.2.1.2 Synchronising practice

The motivation of the present researcher arose from a commitment to offer a new alternative for artists working with others. The original intention was to explore and show how artist-led learning operated within and through a community, in the belief that practice not only permeates but also has a rippling effect. As the research evolved this led to further scrutiny of what attitudes and attributes were inherent in the artist facilitator role and what was important about advocating this role.

The research endeavours to reflect upon, clarify and understand practice as an artist, to investigate and develop a joining-up of personal approach and experience. The different roles taken by the researcher - learning manager, facilitator and artist - have often involved collaboration or creative activity, but not always together. The role is often to organise collaborative practice but not be facilitator or participant. Through this research, the role of facilitator is investigated within the context of personal experience as an artist, as well as from an observational and academic perspective.

The reflexive nature of art practice allows for a considered and more deliberate process. Whilst relationships between practices do not always seem obvious, creative practice runs across roles, often in a subconscious way. This may occur through influencing thought or the references and influences drawn upon. It may also be manifest in the approach undertaken when solving problems, through applied processes or an attitude of resourcefulness. The constant desire to reflect and learn applies across roles.

Defining practice is complex. The position of the researcher crosses three territories:

1. Learning
2. Research
3. Facilitation

As a creative practitioner and thinker, there is a relationship between the qualities brought to these territories and how this transfers across the programmes of work in which the researcher is involved, where a central drive is to share and seek the input of others.

The following model illustrates the three elements of practice:

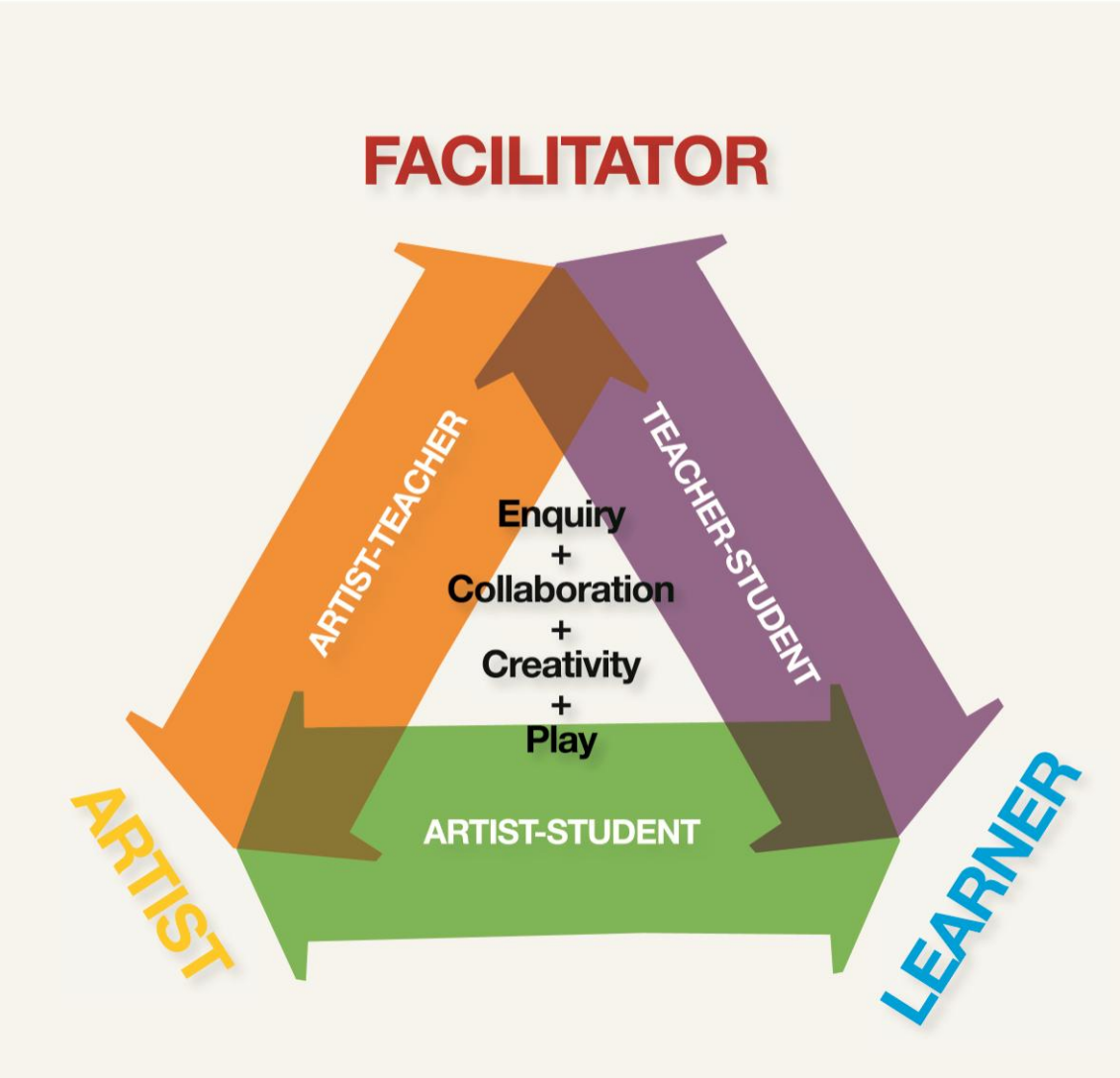

Diagram 1. Thomas, J. (2011) *Model of the researcher's practice*

The merging of practices overlaps and blurs boundaries. Creative practice is the very essence of what makes an artist an artist. This is where uniqueness is located. The "artists' pedagogy" (Pringle, 2006, p.14) stems from an embodied approach that has creativity at the core. Whilst this is a constant, gaps are often experienced. The model is often realised in an unbalanced way; for example dominated by facilitation or not supporting research. At the start the present researcher did not consider collaboration to be essential in artistic practice but this has been pushed and tested with the conclusion that collaboration and the influence of others is often taken for granted. Collaboration is integral to the

mindset, inspiration and development of the artist, running alongside a more solitary practice of reflective and introspective activity.

> *"Loads of my practice is finding a material…and working out how to use it. Or finding a concept and if it is something I am interested in and or a theme and trying to make a piece of work that has integrity and works well which is essentially like creative problem solving."* (Artist G)[3]

> *"Unravelling! I am unmaking! Unmaking to make! …I am unravelling to start something else from scratch…to build something new but I really like that process of getting to know the materials… over a slow period of time. Some things are being made really slow and because that process is so slow there is a lot of time to reflect on what that process means or what is going to happen to it at the end."* (Artist U)

> *"Most of the time I am researching, reading…what other people do and what I want to do. It is like… looking at the artists I like or trying to find new artists. Thinking about my day. A lot of the work I am making in my head right now is about what I do in my day and that is… how that can be a catalyst for something else…"* (Artist V)

In this research active enquiry is recognised as central to artistic practice. Artists are generally inquisitive, and through creative practice they apply a natural sense of inquiry to make sense of experience. This is where the artist works as investigator and solver of problems; in the creative space of exploration and questioning ideas can be stretched, concepts challenged and boundaries pushed.

Investigations into artist's spaces provide evidence of artists' creative engagement in the forms of experimentation, mess, testing materials, playing, thinking, making, inventing and researching. Creativity is an intrinsic aspect of artists' enquiry, and through these processes the artist creates a dialogue, is able to question, challenge, make connections and ultimately learn through experience. The research shows that artists engaged in their own processes of learning both in isolation and through collaboration. These activities reflect Kolb's experiential learning cycle (1984), where a cyclical journey of concrete experience, reflective observation, abstract conceptualisation and active experimentation is driven by curiosity and enquiry. Put simply this practice is the process of artistic research, of finding things out.

[3] Throughout the thesis, quotations from Artists A–Z are taken from the field notes of the present researcher (see Methodology and Appendix).

1.3.1 What is an artist?

> *"An artist by nature is something indefinable but… there is the artist's spirit or inquisitiveness…wanting to know more or maybe there is a spirit of dissatisfaction? …nothing ever seems to be quite enough? Or there is always room for improvement and a very critical looking."* (Artist A)

> *"An artist is somebody who will approach a range of things in life from creative and alternative ways and will challenge and think about what is offered… taking something and working out what that means for them and finding a way of re-expressing that meaning."* (Artist M)

> *"An artist thinks… creatively about the world or sees the world differently and has the communication tools to show that to other people*." (Artist K)

> *"Intent! You know intent! That is really what makes an artist… it is serving that purpose that allows that person to communicate in such a way that is rarely verbal…"* (Artist S)

The above artists' perspectives are taken from the present research (see Methodology), they recognise a creative way of thinking, supported by a strong sense of enquiry. "[A]rtistic thinking" stems from "a particular way of seeing and understanding experiences" (Daichendt, 2010, p.62). This distinctive act of questioning is a way of relating to the world and a process of making connections through the use of imagination and intuition. Dewey (1934) suggests that such thought becomes embodied in the object. Using the term 'artist doing' it is suggested, by the present researcher, that the artist operates using experimentation, creative application to problem solving, invention, creative behaviours, risk taking, making connections, and ultimately expression which can manifest in the making of art.

> "Self-expression defines the artist, thus content is supplied by ideas and experiences of the artist. Imagination is productive and recombines these experiences in new, fresh or unfamiliar ways… the artist constantly recreates perspectives not seen before" (Daichendt, 2010, p.68).

The researcher believes the attributes supporting *artist thinking* and *doing* include reflection, dialogue, imagination, emotion and play. What makes this unique is how these are creatively engaged in leading to expression.

1.3.2 What is artist-led?

> "Artist-led activity can be radical, edgy, slick, or a bit tatty round the edges, quick to appear and just as quick to disappear. It can go largely unseen, or capture the zeitgeist." (Watt, 2007)

The notion of artist-led does not have one singular definition, yet is distinctive, describing situations where the artist or artists determine the approach, structure or direction. Artist-led networks normally come together in systems not dominated by the boundaries of institutions. Outside of formal structures, these are often established as an alternative support, post-education or as a substitute to education, providing networks in which individuals come together, share ideas and resources, exhibit, create, debate and learn.

Watt's (2007) description is of something fluid; here, the interaction of personality, within a social environment, is used to inform values, processes and impact. A collective body created by this space or support network can have positive benefits, and the present researcher believes that this social space is essential to practice, enabling artists to evaluate their own work and build upon the work and input of others.

1.3.3 Artist-led learning

Why artist-led learning would follow on from artist-led?

Art is made for many reasons, such as the transference of ideas, exploration of thoughts, expression of feelings, the need to make statements or simply creative acts using materials as a process to make sense of the world. Artists are therefore well placed to apply creative practice to create transformative situations of learning. Helen Smith, the founder of Waygood in 1992, "valued and believed in the power of art to interrupt, support and give meaning to life" (Baker, 2007).

Cropley (2003) describes 'creative assisters' as an influence on the productivity of "social support factors" which are:

> "vital determinants of creativity in the lives of individual creators […] Such groups or networks seem to be important not only for the acquisition of a high level of technical skill but also for development and maintenance of the intense motivation" (Csikszentmihalyi, 1988; cited in Cropley, 2003, p.67) [4].

Whether physical or virtual, an artist-led environment creates a social space in which 'assisters' come together, offering an alternative framework that can

[4] An educational philosopher, Csikszentmihalyi promoted collaborative approaches to develop creative thinking.

encourage, be critical and further theory and practice. Cropley (2003) recognises that creative assisters offer:

> "[A] positive perspective on themselves, for instance the view that their ideas are not crazy but creative. This recognition can help to foster the courage to deviate from what everyone else is doing, among other things by offering the opportunity to test the limits of the acceptable without risk or feelings of guilt." (Cropley, 2003, p.67)

The German performance artist, art theorist and artist teacher, Joseph Beuys (1921-1986) believed in the pedagogy of art. Believing that everyone is an artist and art has the potential to transform society, Beuys proposed the concept "social sculpture" (Beuys, no date), a human activity which could be an artwork, with the artist (social sculptor) using action, ideas, language, concepts and objects to change society, supplying "containment, converting society from a false to a true state of mind, making it a facilitative rather than non facilitative environment" (Kuspit, 1995; cited in Thistlewood, 1995, p.37).

Teaching and learning were integral to Beuys' own practice. Influenced by Rudolf Steiner[5] he taught at the Art Academy of Düsseldorf during the 1960's and Beuys believed schools should exist in order to help those who wanted to learn:

> "The teacher-pupil relationship must be changed, eliminating the idea that the teacher has the knowledge and the student must sit and simply listen. It should not be assumed that the pupil is less capable than the teacher. For this reason the teaching-learning relationship has to be completely open, and constantly reversible." (Beuys,1972; cited in Durini, 1997, p.46)

The situation of artist-led learning can be one where the artist brings a certain perspective: "the artist's authenticity comes from a deep sense of knowing through making […] the artist's work is contextualised through personal testimony, and offers a fresh perspective on our world and the human condition" (Hiett and Riding, 2011, p.75).

> "Art practice is, in and of itself, a specific form of research. In the arts the very idea of a qualitative-quantitative becomes irrelevant because by its distinct nature arts research calls for a different set of categories where the arts do not search for stuff or facts, but they generate it." (Sullivan, 2010, p.57)

[5] Rudolf Steiner (1861-1925) was an innovative academic whose ideas founded the basis of the spiritual philosophy, Anthroposophy (Steiner Waldorf Schools Fellowship, 2013).

This research intends to identify and understand Sullivan's "different set of categories" (2010) and the role presented by the creative assister or specifically artist facilitator within the learning process. Artist-led learning can apply to the social support structures that result in the learning of the artist and to situations where the artist is leading that process.

Artist-led learning programmes have been used when describing learning programmes or activities initiated by artists as opposed to within a formal educational establishment. Although it is possible to host programmes within these settings, the main focus within this research has come from the inspiration, motivation and direct lead of an artist or artists.

The artist, as researcher, is well positioned in the role of learner through the very nature of being an artist. Familiar with the situation of finding things out and experimentation, the artist combines enquiry with imagination. Addison (2010, p.49) thinks this involves how we are "able to intensify habitual ways of perceiving the world to transcend the limitations of their current situation." In accordance with Dewey (1934), "imagination" is the gateway to understanding experience and meaning. This is the foundation of the artist's pedagogy, where practice influences the approach used (see Chapter 6).

1.3.4 Collaborative practice

There are many forms of collaborative working. Collaboration is easier to define when considering film, dance, improvisation or music, but becomes more complex when in the form of visual art. Kester (2004, p.149) suggests that "[t]his is an exchange in which the artist, by surrendering some degree of his or her creative authority in negotiations with a given group over the production of a project, is granted the authority to speak on its behalf." Lind describes it as a "conscious partnership" (2007, p.16) where process and intention can be complex, resulting from diverse motivations and purpose. Lowe (2011) proposes that participatory art describes an engagement between artist and participant "in a process that the artist facilitates." (Lowe, 2012, p.3) Lowe uses the debate between Claire Bishop[6] and Grant Kester to exemplify the

[6] Kester, G. (2004) *Conversation Pieces: Community + Communication in Modern Art*.

distinctions within participatory arts practice. This debate ranges from, at the Kester-end, a practice where participants and artist work collaboratively to co-author and "to facilitate a creative enquiry for a set of participants"; to the Bishop-end articulating a socially engaged practice where "an artist uses a group of people as material for a creative process that they define" (Lowe, 2012, p.3). In these situations participants are involved in an artwork but may have "little or no control over the creative process" (Lowe, 2012, p.5).

For the purpose of this research, socially engaged art (SEA) is a broad term describing "[a]rtistic, creative or cultural activity that takes place through the social process of participation and collaboration where people are at, rather than an educational programme" (Carpenter, 2008, p.19). This recognises a practice that is usually artist-led, situated within practice and where conversation is facilitated within the creative process. The analysis of these projects should be approached cautiously. Often the artist uses social collaboration to put forward a specific idea or agenda that is not developed collectively with participants and is less about pedagogy, as in Lowe's (2012) Bishop-end of the participatory arts spectrum.

In CGE the artist facilitates and constructs a collaborative environment, considering the context and identity of participants. Successful projects, as identified in the present research, are where responsibility for the interests of the group is shared; the group becomes the driver rather than the gallery-based end product.

In true forms of collaborative practice this thesis determines it is neither the art nor the people who are managed. It is symbiotic which evolves. Process becomes the important aspect of enabling shared vision or goals. Participation is key and can be both active and passive. Success occurs where participants (or collaborators) work with the artist and develop a shared sense of ownership. Ideas are shared through an open process leading to engagement. Communication, as an act of collaboration, is fundamental to the process. Lowe describes this creative process as the "co-production of meaning" through

---

University of California Press, and Bishop, C. (2006) 'The Social Turn: Collaboration and Its Discontents', in *Artforum,* February, 44:6, p. 178.

“shared journeys in which artist and participants learn from one another, and recognise the different types of skills and knowledge that each brings” (Lowe, 2007, p.7).

Hiett and Riding (2011) suggest, like Pringle (2002), that longer-term programmes of engagement are more meaningful and require the artist to “take on multiple roles” (Hiett and Riding, 2011, p.75) of collaborator, catalyst, mediator, mentor and provider of new skills and processes. These rely on skill and the ability to communicate.

“All you need is in the room” was a comment made to the researcher whilst devising professional development workshops for teachers, at Creativity Culture and Education (CCE) referencing not only the facilitator but also prospective participants. Drawing a parallel with situations of artist-led learning within CGE, there are similarities in that social dynamics have a crucial impact on the learning constructed. It is recognised that there is no single route but all manner of possibilities, which are personal to each individual. The participants’ roles and individual learning styles contribute to and influence outcomes. In this situation, the interactions of personality within a social environment are used to inform values, processes and impacts. New understandings generated through social interaction and reflection become part of the learning, through the process of listening to the responses, or enquiry, of others.

Within the context of CGE, it is common practice for learning to be embedded in the structure and design of the gallery – physically, politically and philosophically. Such programmes offer opportunities for engagement at different levels: as a process of making meaning, a chance to connect with art works and ideas, or as a way to innovate ideas and artworks. Diverse and often very sophisticated routes are often offered for engagement. Participation can be gained through talks, symposia, drop in sessions, workshops, school activities, special projects, the mediation of guides or embedded through curatorial programming. These activities often enable meaning-making through collaborative, experiential learning**.** Irrespective of the purposes or politics of these programmes, the intention of these activities is usually intelligibility, accessibility and enriching experience in the gallery. This does not necessarily

lead to making artworks or processes too literal or becoming ‘dumbed down’; instead, these programmes create cultural value and personal well-being.

This thesis is written at a time of change and political upheaval with severe cuts to cultural and education funding; an uncertain landscape. Labour Government policies (1997-2010) saw over ten years of significant investment in the training and professional development of practitioners. Since the 2010 election of the Coalition government, there is no longer a focus on creativity in education. The policy environment across education and cultural sectors is still reshaping. How the new funding structures of Arts Council England will affect learning programmes in galleries and future directions is unclear. A change to higher education (HE) and the teaching of artists is underway and radical changes to teacher-training and development are being introduced. With more teachers undertaking training directly in schools instead of through more traditional university routes, "[i]ssues centre on concepts of trainee development, in particular whether they have shown continuity and progression in developing their own understanding art, to organising art activities for others." (NSEAD, 2014)

> "The skills, which children acquire through good Cultural Education, help to develop their personality, abilities and imagination. They allow them to learn how to think both creatively and critically and to express themselves fully. All of these skills are strong influencers on wider academic attainment in schools and help to grow a child's interest in the process of learning within the school environment." (Henley, 2012, p.17)

Henley's review of cultural education (2012) recognises that cultural education provides first-hand knowledge and understanding, alongside the development of critical and analytical skills. He suggests this "enables children to participate in and to create new culture for themselves", recognising that it enables them to work together in teams and improves cognitive abilities, helping to create a sense of identity and appreciation of the environment. He recommends new qualifications to "give greater recognition" and "professionalise" cultural practitioners. Responses to Henley's recommendations in relation to the visual arts have been vague and noncommittal. The focus on a Museum and Schools programme is limited to ten areas in England; the work of the Bridge

Organisations[7] has yet to make an impact. A new National Curriculum will be introduced in 2014. Cairns (2013, p.12) suggests that a transition can be seen in relation to arts and history curriculas suggesting a paradigm "shaped by the idea of canons and a belief there is one set view point from which to understand the world." The art curriculum is now a two-page document, that is "neither aspirational, nor inspiring, and certainly not 'world class'. The final version does not describe the unique nature, depth, breadth and future of the subject, nor fully meet the needs of children and young people living and engaging in the 21st century" (NSEAD, 2013). Subject choice is becoming increasingly limited and many schools are introducing Key Stage 4 (KS4) earlier (Coles, 2013). The English Baccalaureate (EBacc) performance measure does not recognise art as a "rigorous" subject (DfE, 2013) and there is increasing focus on pupils achieving core subjects that do not include art. This means many young people stop studying art by the age of fourteen.

Implications are difficult to predict but there is evidence pupil numbers are falling in Art and Design at GCSE and A Level and also student numbers in HE. For example, in relation to GCE A-level results, in the UK, "[a] total of 44069 candidates (male and female) sat GCE art and design subjects in 2013 a fall of 2414 candidates since 2012 when 46483 candidates took the exam" (NSEAD, 2013). The influence of these uncertainties became an emergent theme during the interviews and discussions conducted during the course of this research. This is beyond the scope of this thesis; however, it is recognised that the direction of gallery programming may become more specific and there may be more emphasis on being more accountable and self-sustaining. It is not yet clear how target-driven these programmes will have to be or how artists should equip themselves to acclimatise to such changes. The need for training and information for artists is paramount. Collaborative activity may become more necessary. With the reduction of funding for the arts, a new cultural attitude is beginning to evolve which is not so reliant on public funding. A fresh approach of artist-led, do-it-yourself, independent culture may result and become stronger. The reason to make links, connect, engage and become more

[7] Part of the Arts Council's cultural education programme, including a network of ten Bridge Organisations that "use their experience and expertise to connect children and young people, schools and communities with art and culture" (Arts Council, 2013).

innovative has fresh relevance making it more essential to swap skills, support one another and work in collaboration.

1.5: Summary

This chapter introduces the question: ***Why make a case for the artist facilitator*****?** The term artist facilitator is introduced to describe the artist as facilitator, educator or enabler, where the artist acts as mediator, mentor and catalyst. It outlines the purpose of the research to define this role and to consider how this approach is unique. The experience of the researcher and the background in which the research is situated is contextualised. The chapter includes an introduction to the historical precedents, discussed in Chapter 3, reflecting on CGE as a key approach, where learning is constructed through collaboration, experimentation, engagement and reflection (Pringle, 2006). Pringle (2002; 2006; 2008; 2011) is referenced as a key author in this field. An understanding of collaboration is presented which is explored further in Chapter 4. Artistic practice is contextualised through the work of the present researcher in Chapter 5, and through reference of Joseph Beuys' idea of "social sculpture" (Beuys, no date) and the philosophy of Dewey (1934).

Chapter 1 acknowledges a cultural and economic change, which will influence the direction of learning programmes, recognising that the artist, wishing to work in participatory settings or CGE, needs to have the right skills in order to deliver good practice.

The following chapter introduces a series of case studies that are evaluated in Chapter 6, and examines different models of practice. The complexities and challenges presented by collaborative processes and different styles of pedagogy are recognised. It is acknowledged that all individuals exist within some form of societal community. Distinctively, the structure of this community for the artist, according to Crow and Allan (1994), creates "social networks" (Clark, 2007) that may have a small or large impact upon the individual; it is within this community that they develop understanding.

CHAPTER 2
METHODOLOGY

2.0: Time / Space

Time *apart,* removal from the clutter of daily activity, allows focus …

The ability to pause is a privileged position. As a matter of necessity, the artist makes this a priority.

Baudrillard determines that the world is in a hurry, which results in making us "prey to the combined effects of impatience and indifference" (Baudrillard, 1987, p.77). Pausing counters this and permits a slowing down. By finding a creative space and making time to reflect, the artist is not indifferent and demonstrates patience. This enables the artist to give "the world meaning" (Baudrillard, 1987, p.77). Brice Heath and Wolf (2004, p.6) suggest that those who are recognised as "highly creative" have the ability to "step back and become freewheeling in their thoughts." Whilst it is possible to snatch momentary opportunities to reflect and be responsive, it is not always easy to "play with ideas" (Artist L) or allow the "immersion or absorption […] to enable concentrated, sustained and extended work" (Addison, 2010, p.65).

Bachelard (1958) suggests that the dreamer carefully reconstructs the world through objects and magical transformation. This requires room for reflection, imagining and sentiment.

2.0.1 Time / Space paradigm (TSP)

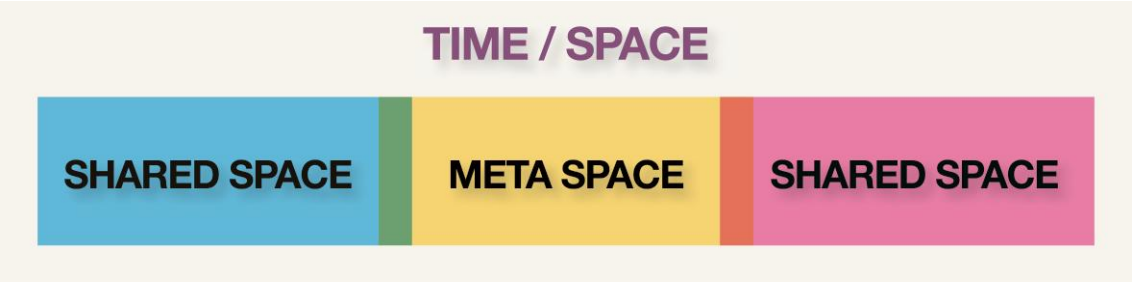

Diagram 2. Thomas, J. (2013) *Time / Space paradigm*

To articulate practice the researcher developed the Time / Space paradigm. This paradigm recognises the surrounding environment of **TIME** and **SPACE** as significant. This provides the structure in which the artist facilitator is situated, which can support or limit creative thinking and activity. It is an influential factor and determinant of artistic practice.

The **SHARED SPACE,** in Diagram 2, is a supportive, collaborative space where the artist facilitator is able to share thoughts, explore ideas, gain inspiration, and absorb. Explored in Chapter 4, this is an artist-led environment where community of practice supports the development of the individual, through collaborative processes. These may be conscious or unconscious, resulting from sharing workspaces, having a studio alongside other artists, regular meetings with other artists or through simple conversations that nurture “artistic thinking” (Daichendt, 2010). It is common in situations where “artist doing” (Thomas, 2013) occurs but it can also take place in alternative situations.

The core idea of the present research locates **META SPACE,** or time apart (pausing), at the centre. This individual space of enquiry gives permission for “artistic thinking” (Daichendt, 2010) and “artist doing” (Thomas, 2013). This space creates uniqueness for the artist facilitator, combining life experiences, reflective processing and the exploration of ideas achieved through dialogue,

emotion and imagination. Examined in Chapter 5, the end result is play, indicating movement and progression.

The last area is **SHARED SPACE** where the artist facilitator brings a distinctive approach back to the collaborative; creating shared and individual learning. This is informed and shaped by artistic practice and is the focus of Chapter 6.

2.1.1 Key methods

To examine the attitudes, conditions and methods influencing the artist facilitator, a blended approach of multiple constructions has been used. Drawing upon ethnographic techniques, a qualitative, implicit approach allows the synthesis of artists' views. Fieldwork activity has enabled examples of practice to be observed and articulated, in order to understand and interpret the cultural behaviour of a group of artists. This provides insights from the perspectives of experts working in the field; it also allowed the researcher to evaluate personal practice as an artist facilitator. These insights provide entry points to trends that occur within the bigger picture of arts pedagogy. This is combined with an enhanced understanding of existing practices, facilitation, and collaborative working, which are situated within a series of frameworks.

Ethnographic methods rely primarily on observation (Silverman, 2011). In this case the observation conducted reflects upon the self as well as others, bringing the research back to the artist's voice and viewpoint. The methodological paradigm of naturalistic enquiry presented by Lincoln and Guba (1985) suggests a relevant blend of investigation through the use of collaborative and interactive methods, in keeping with the artist facilitator role, reflecting the view of the researcher.

Hermeneutics is identified as a key method, complementing the principles of Dewey (1934), encompassing themes of narrative discourse and change to understand a particular context through communication, visual information, space and text. As a transformational process of redefinition, "[i]t offers an alternative possibility for seeing and doing. It may change our self-understanding, and the self-understanding we have as interpreters" (Palmer, 1999). This requires a reflective inquiry, realised through practice-based study, supported by personal experience and experimentation and complemented by a comparative methodology. Here validity derives from transferable opinions

and approaches taken from external perspectives in “understanding a situation as it is constructed by participants” (Maykut and Morehouse, 1994, p.18). The researcher has aimed to capture this “process of interpretation” (Maykut and Morehouse, 1994, p.18) in an intuitive and reflexive manner, which has informed, tested and often challenged her thinking. This approach implies the benefits identified by Bloor (2011) where the “rich descriptions of everyday practice found in qualitative research allow practitioners to compare their own practices with those reported in the research” (Bloor, 2011; cited in Silverman, 2011, p.413). This means that any notion of validity must concern itself both with the knower and what is to be known, moving towards intersubjective, valid knowledge. Gobo (2011, p.28) suggests that a gap exists between the way people describe what they do and what they actually do, revealing more stable findings than those described solely through “discursive interviews”. This also supports the researcher’s decision to look at others rather than reflect solely on personal narratives. By evaluating samples of “experiential information” (Holstein and Gubrium, 2011; cited in Silverman, 2011, p.151) alongside personal narrative and reflection, a more comprehensive picture is created.

The emergent design of the research permitted a responsive approach towards the artist as facilitator, community and the existence of the multiple realities of artists and communities. This provided insight into the researcher’s reality and prohibited a design based on only one construction. As the research developed, it became apparent that the research advocated the artist facilitator role in situations of participatory arts and CGE.

With Waygood, the purpose was to position the artist within a wider community. Whilst this is still valid, personal perspectives took precedence alongside recognition of the impact of accessing an artist-led community of practice. Post Waygood, the researcher wished to synchronise practice as a personal aim and underlying principle of the research. Through practice, observation, interview and tacit understanding, this enabled the researcher to understand the artist facilitator role. The research has examined the spaces artists inhabit, exploring what they do and what makes this unique. The research is thus less to do with new models of practice but more to do with primary understanding. Contributing

to discourses of what the artist brings to pedagogy within the gallery, this research comes from an intuitive perspective of the artist.

2.1.2 Key authors

Emily Pringle and John Dewey are identified as key authors, in creating a strong sense of the artist throughout the research. (Pringle: various papers written between 2002-2011; Dewey: *Art as Experience*, 1934). Pringle suggests that the artist's perspective, in relation to gallery and creative education, is "relatively unexplored" (2009; 2011). The Arts Council-funded research AiSfL (2002) was specific for ACE and key stakeholders; Pringle has subsequently revisited this research, using specifically focused questions and methodology; but in the opinion of the present researcher does not sufficiently represent the artist's perspective. This research therefore builds on the work of Dewey and Pringle through the researcher's voice as artist and facilitator, along with those of other experts who have informed the study.

Visits were made to artist-led organisations and data captured using field-notes, audio recordings and photographs. Observations and interviews were used to critically analyse what was said by artists and cultural professionals.

The case studies and primary research inform the findings presented in Chapter 6. In line with the ethical principles of ethnography, the sharing of interview transcripts and field-notes introduced a process of member checking[8]. Lincoln and Guba (2011) see this as a critical method to assess the reliability of findings.

The researcher also reflects upon personal artistic and facilitation practice, alongside critical analysis of relevant texts. The research is contextualised in Chapter 3 within the field of gallery education and creative learning.

2.2.1 Case studies

2.2.1.1 Waygood

The original research inquiry set out to evaluate the connections and challenges of the artist working collaboratively in an artist-led context. This acknowledged community as a connected body, which by implication suggests artists are already connected to an audience so that this can become a collaborative initiative. Within this process artists operate within their known circle. By building on these established connections, mystique is removed the community extends and learning is established through exchange and dialogue.

Learning was fundamental to Waygood's philosophy, recognised as interpretation, exploration, questioning, understanding and re-evaluating

[8] Also referred to as respondent validation, member checking is primarily associated with qualitative research. The researcher submits an account of the findings (such as a short report, interview transcript, or in the case of this research the report of the BALTIC observations; see Appendix), these research materials are then checked by the individuals who were the source of the evidence captured. Key in this method is how the researcher understands the specific context and its correlation with that of its respondents.

knowledge, behaviour, skills, values or preferences, giving visitors and artists chances or tools to find out more.

Values supporting the Waygood Learning Programme Strategy:

> The Waygood Learning Programme will:
>
> - be a meeting place for people and ideas, stimulating dialogue and exploring new ways of working with artists and the public, e.g. through the Waygood Associates scheme
> - support and reflect the aims and ideas of Waygood, and in particular Waygood's Diversity Action Plan and Disability Equality training
> - actively support artists to develop their practice and professional development by making links between artists and individuals who have knowledge and experience relevant to the artists' interests
> - reflect the community and culture that Waygood serves - building an audience and developing ideas within it at the same time as building out from the diverse community Waygood already serves
> - respect the creativity of all individuals by the quality of the learning provision offered and the care given to the method of displaying their artworks
> - encourage audiences of contemporary art to be non-passive consumers of culture, engaging in a shared experience between participants and artists
>
> (Thomas, 2009)

Following 14 years of Waygood activity, the learning programme aimed to become embedded in Waygood's operation, in order to avoid separating the artist and audience, creating a welcoming, safe environment where visitors would engage with contemporary art and experience the unique community at Waygood.

2.2.1.2 Change of context

As a result of the closure of Waygood (April 2010), the methodology proposed in the research's Initial Project Approval (IPA) was modified. The inquiry focus switched from a series of collaborative projects to focus directly on the artist facilitator role.

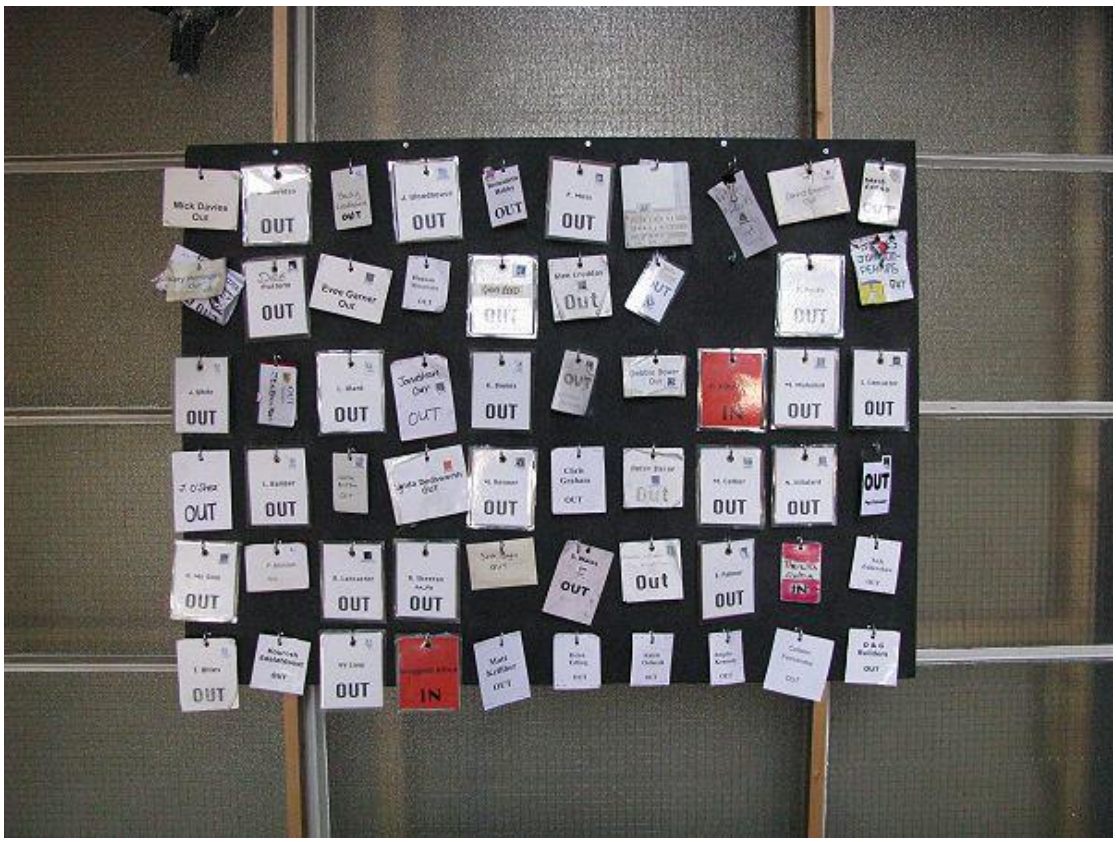

Figure 3. Thomas, J. (2009) *Waygood: Signing out*

2.2.1.3 Alternative models

Others models of practice have been explored in visits to spaces where production, exhibition and professional development for artists take place. These included Cubitt Education (London), g39 (Cardiff), Nes Artist Residency (Nes) (Skagaströnd, Iceland), The New Bridge Project (Newcastle upon Tyne), Spike Island (Bristol) and Wasps Studios (Glasgow). These visits were conducted using various methodologies but in all cases investigated the drive, motivation and intention of communities of artists. The benefits of these collaborative efforts are explored more fully in Chapter 4.

2.2.1.4 Artist facilitator in action

According to Pringle (2009; 2011) little has been written about the artist facilitator from the perspective of the artist. To gain critical insight, the researcher as an artist examines herself as one case study.

AiSfL (Pringle, 2002) has been a key reference throughout the research. The questions used by Pringle have therefore been used as a tool for personal reflection, framing the primary influences and philosophy of the researcher. The researcher's answers serve as a preface to the Appendix.

Five case studies are introduced below. These include activities undertaken by the researcher, alongside exploration of the approaches of others. In-depth reflections from each case study are presented in the Appendix and a selection of quotations from artists involved in the case studies appear (in blue) throughout the thesis, attributed anonymously to 'Artists' (A-Z), were checked with the subjects for accuracy.

2.2.1.4.1 BALTIC observations

The experience of the researcher gained at BALTIC (2002-2007) included direct insights into artists leading learning activities and different pedagogical approaches, programming activities, and action research. BALTIC has an established team of artists who deliver workshops and activities in and out of the gallery. The BALTIC observations explore how five different artist-led sessions operated and how these artists approached facilitation.

2.2.1.4.2 Diversity of practice

The subsequent four case studies highlight the diversity of practice undertaken by the researcher. Prior to the research, the majority of the researcher's artistic practice had been lens-based, whereas different approaches were employed to merge the collaborative experience used as a facilitator alongside artistic practice. The case studies given include installation, intervention and exhibition activities.

Heavens Above…

In June 2013 the researcher and artist Andrea Toth held a joint exhibition of work at the Sanctuary Artspace, Gateshead, Tyne and Wear. Following the

model of the previously described Time / space paradigm, this outcome resulted from a collaboration of walking, making work apart and coming back together again to exhibit.

The Lines of Desire Collective

Lines of Desire is an informal art collective established in 2012. The relevance of this case study concerns not only the goals of the group but the position of the researcher when placed within a community of practice where collaborative processes led to projects being devised and realised. Two Lines of Desire projects have informed the course of this research: *Parky Tales*[9] (2013) and *Dive-in Movie*[10] (2012).

Next Stop Byker

Next Stop Byker is a rolling programme of artworks commissioned by Nexus[11] for the concourse at the Byker Metro station in the East end of Newcastle upon Tyne. In 2013 the researcher was commissioned to undertake the second phase of a new series of works. The researcher was placed in a situation where she was responsible for identifying existing community groups and inviting them to participate.

Summer We Go Public

In August 2013, the researcher joined the *Summer We Go Public* project at Nes, an international residency in Northern Iceland. The experience of being a Nes artist gave valuable insights into the complexities of an international arts programme within the space of a small Icelandic community. Being placed within this context enabled the researcher to evaluate the role of artist facilitator as a bridge between the communities of the town and the residency.

---

[9] *Parky Tales* was a *Lines of Desire* commission for the 2013 Grynparkas Festival, Kaunas, Lithuania.

[10] *Dive-in Movie* was a *Lines of Desire* commission for the 2012 Enchanted Parks Festival, Gateshead, Tyne and Wear.

[11] Nexus is the Tyne and Wear Passenger Transport Executive and administers funds on behalf of the Tyne and Wear Integrated Transport Authority (Nexus, 2013).

2.2.2 Observation and interview

A large observational study was beyond the scope of this research. However, a selection of artists were observed and interviewed for illustrative purposes. The purpose was not generalisation or statistical confidence but to gain a deeper understanding of individuals in specific contexts which could be transferred to similar situations. This 'transferability' relates to the application of the research experience to alternative situations. Lincoln and Guba (1985) describe this process when "rich description" "can assist practitioners in making evaluative judgements about their own practices, preserving what seems to them good practice and experimenting with the adoption of new practices where this seems appropriate" (Bloor, 2011, p.406). In Qualitative research it cannot be guaranteed that knowledge gained within a particular context will be relevant to another, but this may occur by the identification of shared characteristics (Erlandson et al, 1993). In this research, purposive sampling (Lincoln and Guba, 1985) maximises the information obtained about each particular context, facilitating transferability (Robson, 2011).

These are artists who the researcher considers to employ 'best practice'. Best practice is articulated within their approaches towards participation and learning; where well-structured, meaningful sessions are facilitated in which participants gain considerably through the process and evaluate the sessions highly. The interviewees also include artists encountered during research in artist-led environments who have inspired the researcher with their personal outlooks and philosophies. All were informed of the research requirements and ethical considerations before they agreed to voluntarily participate, some wishing their quotes to remain anonymous. Informal, semi-structured interviews were conducted with twenty-six artists and seven arts professionals. Lasting on average 55 minutes, each interview was held with the intention of creating an open dialogue, supported by a level of trust and mutual respect. During these conversational exchanges or "meaning making conversations" (Holstein and Gubrium, 2011, p.152), the researcher drew upon her experiences as gallery educator. By employing a semi-structured approach the interviews were

exploratory whilst enabling a comparison in relation to “behaviours, attitudes, values etc” (Ruane, 2005, p.150).

Observations were made during five artist-led sessions conducted at BALTIC, a workshop for the Abandon Normal Devices Festival, Liverpool (2011) and various Waygood activities (2009-2010). Sessions were usually 2 hours in duration. On each occasion careful attention was paid by the researcher to ensure her presence did not disrupt the “naturalness” (Ruane, 2005, p.165) of the setting. Notes were made and written up afterwards as narratives. The narratives and interview transcripts were then shared with the artists observed for checking.

Extracts of data and purposive samples (Lincoln and Guba, 1985) from the narratives and transcripts have been used for purposes of illustration and the transferability of the research. This selection was mainly due to the volume of data captured and to respect participants’ wishes (especially concerning anonymity).

The researcher facilitated a series of workshops with students studying on the MA Fine Art and Education programme at Northumbria University (2010–2014), creating sites of “interpretative practice” (Holstein and Gubrium, 2011, p.152). Reflections made by artists involved in Site Gallery’s *A Time and a Place* evaluation session in Sheffield (2012) were also taken into consideration. The researcher was able to understand the artist facilitator by placing herself in the role, giving a deeper insight and serving as “stimulus to practice change” (Bloor, 2011, p.406). This sites the function of the credibility of the researcher's knowledge, claims and acknowledgement of her central role (Merriam, 2009). In this situation the researcher is immersed in a human activity because of human plurality, or the “condition of being distinct and equal to other humans” (Maykut and Morehouse, 1994, p.28). This condition allows the researcher as an instrument to gain understanding and achieve immersion within the contexts of specific spaces.

2.2.2.1 Interview questions

Whilst the use of prescribed questions provides consistency this was not always appropriate. The responsive approach and emergent design entailed some rewording of the interview questions as the research progressed. Modifications were made to improve the depth of understanding gained and relevance of the questions. Similarities still allowed direct comparisons and conclusions to be drawn. The following were key questions:

1. *Are there particular attitudes you think necessary for artists facilitating learning programmes?*

2. *Do you think an artist-led context makes a difference? If so why? If not, why not?*

3. *What is the relationship between your artistic practice and practice in situations of learning?*

2.2.3 Visual research

Visual research is intrinsic to the research design. As a practicing artist, the researcher using lens-based media has maintained the discipline of taking photographs on a daily basis. Visual data is presented in Chapters 4 and 5 and the significance of individual practice is explored in Chapter 5.

Working with photographer Phyllis Christopher, the researcher documented the artists' studios at the Harkers building[12], Newcastle upon Tyne, in 2009 and 2010. This process was conducted to:

1. generate images that would act as a historical archive, a chronology of Waygood studio spaces;
2. provide opportunities for dialogue between the researcher and Waygood studio holders. Through photographing the studios, relationships were developed. The

[12] Harkers was the temporary home for Waygood studios (2008 - 2010).

activity acted as a series of critiques, in which the artists' environments and artworks were explored and discussed;
3. to provide visual evidence of behaviour and therefore indicators as to practice.

The process enabled an understanding of motivations, aspirations and practices in relation to Waygood and towards the proposed learning programme. Similarly, photographs of artists' studios were taken at Nes (2013). These images represent individual personalities and activities, giving insight into the processes and behaviour of artists.

Images from visual inquiry act as sources of information. This 'unobtrusive' form of research into social and cultural behaviour, allows one "to explore social life covertly" (Emmison, 2011, p.243). "Photographs depict realities that already exist, though only the camera can disclose them." (Sontag, 1977, p.77) An example of this is the work of Brazilian artist, Rochelle Costi's *Quartos Series (Rooms Series)* (1998), which contains insightful portraits of ordinary spaces, empty of people but full of narrative through visual clues about everyday situations. Barthes describes the photograph as a "certificate of presence" (1980, p.87) and the images of empty studios at Waygood and Nes reveal clues concerning the identities of those who practice there for the viewer to interpret. Sontag (1977, p.156) describes this as a redefinition of reality: "Photographs do more than refine the stuff of ordinary experience […] and add vast amounts of material that we never see at all."

2.2.4 Primary research

The framework chosen for methodology and analysis builds upon the researcher's knowledge within specific contexts and three specific series of experiences have been influential: Liverpool Biennial; BALTIC Learning Programme; and Creativity, Culture and Education (see Chapter 3).

2.2.4.1 Liverpool Biennial

When Liverpool was European Capital of Culture (2008) the researcher worked with the Liverpool Biennial as Programme Manager for Learning and Inclusion. With an international audience and arena, socially engaged art practices were

realised.

2.2.4.2 Liverpool Biennial Big Table

The Biennial Big Table partnership, between Liverpool Biennial and three community-based organisations (Metal[13], Rotunda[14] and Garston Cultural Village[15]), aspired to bring high quality, "international, visual art into sustainable contact with each neighbourhood" through a series of commissioned projects (Larc, 2011).

Using a peer-led approach, this provided a useful model to consider in the context of this research. This was a genuine attempt to work collaboratively, in partnership with community organisations. The partnerships genuinely worked together towards shared goals, the peer-led framework enabling all partners to bring knowledge to the (Big) table and creating a model of social constructivism in a wider sense. Where this is relevant for the artist, as facilitator, is the condition into which the artist is introduced; the situation is considered and more authentic. Although as always, various challenges and issues were experienced, the starting point is collaboration. The experience emphasised the need for the starting point of community-engaged work to be positioned appropriately.

[13] "Metal was founded by Jude Kelly OBE in 2002 and was created as an artistic laboratory to champion the need for continual investment in artistic investigation and the development of innovative ideas that could shift the thinking in the UK cultural sector." (Metal, 2013)
[14] Rotunda is a community led organisation in the North of Liverpool. (Rotunda, 2013)
[15] Garston Cultural Village was an informal group of artists who wished to create an active artistic community in the South of Liverpool (2008).

2.2.5 Enquiry

Timetabled periods of reflection have been used to evaluate and analyse the social impact, persuasive qualities and development of visual language and dialogue within participatory settings and artist-led environments. The research themes of creativity, curiosity, dialogue, empathy, enjoyment, enthusiasm, flexibility, fluidity, ownership, partnership, problem solving, risk-taking, sensitivity and trust commonly emerged in this process (Chapters 4, 5 and 6).

“Artistic ‘know how’ is experiential, complex and context-specific” (Pringle, 2009, p.2). Best practice requires multiple skills and attributes to unlock the potential of participants. Participants need to feel safe enough to explore and a deep awareness to discover meaning; this requires contextual and cultural awareness. As described in the following chapter, this process is active, experiential and one that scaffolds learning and when effective the situation becomes a two-way process. Chapter 3 introduces the literature referenced, locating the artist facilitator in the context of gallery learning.

CHAPTER 3
LITERATURE REVIEW

3.0: Location

The theories and philosophies informing this research are located within the field of contemporary gallery education (CGE). Pringle (2002; 2006; 2008; 2009) is recognised as a key UK author in relation to the artists' role within galleries. This literature identifies the positive benefits that informal learning and contemporary art can offer.

Another influence is the philosophy of John Dewey (1859-1952). Whilst it is not within the scope of this study to analyse his thinking in depth, an overview of how *Art as Experience* (1934) has added relevance to the discourse of artist facilitator is included. Dewey serves as an introduction to experiential learning.

Quality is recognised as a determining factor of success. The researcher considers aspects of success through a review of the *Arts Council Quality Framework: Principles of Quality* (2013). These principles inform criteria for success and are used to evaluate the artist facilitator role (Chapter 6).

This literature review also outlines two initiatives that have offered relevant support for creative practitioners working in participatory settings: Creative Partnerships and the Artist Teacher Scheme. In both, artists bring a particular approach to pedagogy where artistic practice directly influences the process of learning. This has helped the researcher place a critical emphasis for the artist facilitator role on maintaining art practice.

> "Gallery education is distinctive for being democratic and closely linked to art practice. The form of pedagogy undertaken by artist educators in the gallery can be seen to relate to the training of artists and the importance attached in art colleges and by artists to research, risk and innovation. These factors translate into a strong emphasis on access, empowering individuals, developing and enabling individual meaning-making and co-learning." (Taylor, 2008, p.26)

3.1.1 Gallery education, gallery learning

Over the past ten years a "semantic shift from 'education' to 'learning'" (Hooper-Greenhill, 2007; cited in Cairns, 2013, p.5) has occurred within museum settings. Whilst there is no singular definition of museum learning (Cairns, 2013), "'gallery education' and 'gallery learning' are terms used to describe a field which aims to widen access to the visual arts" (Engage, 2013). Many galleries have also moved from education to learning as an integrated approach. Examples include: *BALTIC Learning*; *Ikon Learning*; *National Portrait Gallery Learning*; *Tate Learn* and *Turner Contemporary Learn.* Representing "an increased focus on the learning processes and outcomes of users" (Hooper-Greenhill, 2007; cited in Cairns, 2013, p.5), this signifies a move from traditional, more didactic, transmissive models of museum and gallery education, where learners are passive. Historically, nineteenth century galleries understood art and culture as a means towards social improvement (Pringle, 2008; Taylor, 2008); the institution's role was to educate (Pringle, 2006), and audiences, therefore, were to be educated and improved. Contemporary attitudes have introduced increasingly creative, learner-centred approaches in diverse programmes through which galleries develop better relationships with audiences (Hadley, 2006). This builds proactive levels of interaction, where "learning is an active process rather than educational or 'improvement' as the desired outcome" (Pringle, 2008, p.57).

Pringle and the organisation engage[16] are two main sources of reference. Engage advocates gallery education through high-level decision making, influencing "policy in education and the arts." It also raises "the profile of the

[16] Engage is the National Association for gallery education. In relation to visual arts, education and access, its journals, published twice yearly, have provided essential reading and influential support during the course of this research.

profession within and outside the sector", taking "an active role in campaigning for the arts in education" (engage, 2013).

Learning in the Gallery, a review commissioned by ACE, published by engage (Pringle, 2006), maps the unique, creative learning opportunities, created by CGE. CGE is a term adopted for the course of this research, it:

> "enables participants to develop their own ideas, ask questions, experiment and take risks through an open-ended process of learning. The analytical skills and ability to engage critically with information developed through this approach are transferable to other contexts, and are essential tools in the 21st century." (Taylor, 2006)

CGE involves participants as co-constructors of learning, where meaning becomes personalised, creating wider, deeper and more democratic interaction (McMaster, 2008). By sharing knowledge, 'learning communities' that include participants and artists are constructed.

Pringle (2006) suggests that these approaches have historical connections with UK community arts practice from the 1970s and 1980s, representing:

> - "A belief in empowerment through participation in the creative process;
> - A dislike of cultural hierarchies and a belief in the creative potential of all;
> - An understanding of creative practice as a means to enter dialogue with those outside the art professions in order to address issues, challenge societal structure and bring about change;
> - A positioning of the artist, not as isolated and apart, but as facilitator and collaborator."
>
> (Morgan 1995, cited in Pringle 2006, p.10)

Pringle outlines how artists take a central role to steer learning. Introducing "educator" (Pringle, 2002) as a broad term to position the artist, she acknowledges numerous roles of "educator, collaborator, role model, social activist and researcher" (Pringle, 2006, p.13).

The researcher considers the term educator problematic. Defined as "a person who provides instruction or education" (Oxford Dictionary, 2013), this implies a role more aligned with teaching and not co-creation. A facilitator is **"**someone who helps a person or organisation do something more easily or find the answer to a problem, by discussing things and suggesting ways of doing things" (Cambridge Dictionary, 2012). In the context of this research the artist's position is not a teacher, but an enabler. The term facilitator has the capability to

represent the roles described by Pringle (2002; 2006) suggesting collaboration and reflecting more contemporary attitudes.[17] Interestingly Pringle (2009) suggests that, "artists see themselves as facilitators, engaging students in the processes of learning" (Pringle, 2009, p.2). The term artist facilitator offers a more accurate and relevant description of the practice observed and undertaken within this research; and is therefore used in this thesis.

Pringle (2006, p.20) claims that artists negotiate their "subject knowledge" to "suggest possibilities"; engagement and individual interpretation is then guided through "active thinking and the development of analytical and reflective thinking." Subject knowledge here means a combination of theoretical knowledge and that accumulated through art practice, alongside "artistic thinking" (Daichendt, 2010). The artist facilitator applies this to encourage enquiry, instigate critical analysis and scaffold meaningful experiences.

The CGE approach is informal, co-constructivist and autonomous. (Pringle, 2006; Taylor, 2008; Pringle, 2009) Taylor (2006, p.26) identifies artists using a methodology "closely linked to art practice" similar to that used in art schools. Significantly, this indicates that artists apply approaches that model their own learning.

3.1.2 Informal learning

The principles of informal learning are crucial in understanding the practices undertaken within CGE. Recognised as generalisation, informal, co-constructivist, experiential and social methodologies successfully support learning in gallery and participatory arts contexts. These approaches also support learning within artist-led networks, or communities of practice.

3.1.3 Constructivism and co-construction

"'Co-constructivist' learning and teaching" (Pringle, 2006, p.13) is defined as processes where new knowledge is learnt through existing knowledge. The

[17] This terminology may become outmoded in light of the current Department for Education (2013) vision and policies that work towards a "highly educated society" (DfE, 2013).

theories developed by Jean Piaget (1896-1980), Lev Vygotsky (1896-1934) and Jerome Bruner (1915-) include the belief that we construct individual perspectives of the world. Constructivist models propose we have individual experiences and schema (solitary) and through interactions (physical), we construct meaning (collective and collaborative). Through dialogical processes, social interaction and the application of knowledge, we bring personal references, interpretations, contexts, background and experiences to the conversation. According to Kavanagh (1977), this is something that cannot be constrained. People build upon personal experience in order to develop understanding.

3.1.4 Social learning

Bruner (1977) emphasises cultural learning alongside learning from experts. Following Vygotsky[18], his approach to constructivism followed lines of enquiry, which support the approaches applied within this research. Within this research the successful artist facilitator enables a progression of acquisition, transformation and evaluation. Adapted from Bruner's *Process of Learning* (1977) the following simultaneous processes represent progression:

> *1. "Acquisition of new information: information that runs counter to or is a replacement for what the person has previously known implicitly or explicitly.*
>
> *2. Transformation: the process of manipulating knowledge to make it fit new tasks. We learn to analyse information to order it in a way that permits extrapolation or interpolation or conversion into another form.*
>
> *3. Evaluation: checking whether the way we have manipulated information is adequate to the task."* (Bruner, 1977, p. 48-49)

The strengths of Constructivist models support creative, social, personal and cultural learning. Empathy as well as experience comes into play. In Bandura's social learning theory (1977) personality is constructed as a result of the social environment and modeling behaviour. This places social interaction and experience routes to development. Vygotsky's social development theory (1962) highlights psychological development, occurring through social and cultural interaction, or sociocultural development (Daniels, 2001). Self-

[18] Vygotsky's work provides a foundation for social learning, which can be applied to all stages of education. Vygotsky believed in thinking skills as learning strategies. His concept the "zone of proximal development" suggests a framework for analysis, supported by enquiry processes. (Daniels, 2001)

construction is created by "dialectical relations between social and individual levels which allow for levels of explanation without direct reduction of one to another" (Daniels, 2001, p.19).

In Piaget's theories, activity is key through physical exploration and manipulation, supporting individual and collective abilities to use abstract reasoning and symbols. In CGE, experiences often involve a combination of the collective (or collaborative) alongside activity, of making and engagement through doing. This is supported through dialogue, both inner and outer. Piaget described this "learning process as a dialectic between assimilating experience into concepts and accommodating concepts to experience" (Kolb, 1984, p.18). A gallery houses symbols and signs used in a layered way. Recognising that socially orientated processes scaffold learning in the gallery context, a finding from this research is that collaborative processes can generate a two-way process through responsive dialogue. In the situation of CGE there is often no right or wrong; how art works are read is subjective. Enquiry-based approaches create personal experience and therefore individual meaning-making. The social experience creates a discursive platform upon which to test theories and share meanings. Vygostsky's social development theory suggests that all roles within this process reap benefits (Daniels, 2001):

> "Roles of the teacher and student are therefore shifted, as a teacher should collaborate with his or her students in order to help facilitate meaning construction in students. Learning therefore becomes a reciprocal experience for the students and teacher" (Learning Theories, 2014).

This supports the thinking advocated by Beuys, where relationships between teachers and learners are reversible. In successful CGE situations, the artist facilitator encourages this by promoting dialogue. The artefact or art object enables a different kind of conversation, where multiple points of view interact to create a more holistic understanding that can be transferred to a broader context.

The *enquire*[19] programme "supported projects with children and young people across England and associated research into the learning benefits to

[19] Enquire (2004–2011), managed by engage, "was funded jointly by the Department for Culture, Media and Sport and the Department for Education as part of the Strategic Commissioning Programme for Museum and Gallery Education. Partner funding was provided

participants of engaging with contemporary art, galleries and artists. This resulted in a range of resources to support the development of increasingly effective practice in galleries, schools, youth groups, local authority service providers and amongst artists. Enquire has also published material for dissemination of case studies and for advocacy" (engage, 2013). Findings from the enquire research provide relevant evidence of artists delivering such approaches:

> "The artists encouraged participants to ask questions, and discuss issues and focused on experimentation and process over product. Instead of telling young people what to do, artists present different possibilities and ways of thinking." (Taylor, 2008, p.9)

The community of practice was central as a model for learning throughout the programme:

> "Artists and participants learned together, with artists seen as facilitators – very different from many relationships between young people and adults. The young people were trusted, and responded positively by honouring that trust." (Taylor, 2008, p.9)

The artists were not seen as educators; "artists and students were 'co-investigators' rather than teachers and students" (Taylor, 2008, p.59). These methods support sharing, where knowledge is built. Participants bring their own experiences and learning to a shared space which is then collectively explored; this therefore co-constructs new knowledge. When applied, individually or collectively, to the artefact, new critique is created. This layered approach offers understanding at deeper levels, yielding an effective, active and creative form of pedagogy in which engagement constructs shared and individual knowledge. The social space and process constructed in CGE allows collaboration to make meaning. The artefacts become, as Vygotsky (1896-1934) might suggest, social in essence (Daniels, 2001). The interest in this research lies in situations where a reciprocal dialogue occurs and participants play an active role in their learning.

Enquire's research findings, significantly, identify artists encouraging similar approaches to those promoted within higher education (Taylor, 2008). These included "conceptual thinking skills, constructivist approaches, process focused

---

by the Foyle Foundation (2007-9), local authorities and Arts Council England (2009-11)" (engage, 2013).

learning, independent learning, and acculturation into different value systems, extended horizons and values for participants, student-centered approaches and social activism" (Taylor, 2008, p.59).

Dewey (1934, p.22) describes experience as “the result, the sign, and the reward of that interaction of organism and environment which, when it is carried to the full, is a transformation of interaction into participation and communication.” This indicates a consciousness of how the “conditions of life” (Dewey, 1934, p.12) shape understanding. This can also be unconscious, as Dewey explains: “[t]he past is carried into the present so as to expand and deepen the content of the latter” (Dewey, 1934, p.24). This continuum flows, where “one part leads into another and as one part carries on what went before, each gains distinctiveness in itself” (Dewey, 1934, p.38).

The artistic experience generates knowing; the experience “possesses internal integration” (Dewey, 1934, p.40) where reflection allows the individual to order, make sense and create deeper connections. This is an emotional process and fulfilment can be reached “through ordered and organised movement” (Dewey, 1934, p.40). Fulfilment, or completeness, is where the experience is carried to its potential.

What Artist A (see p.33 and Methodology) identifies as “the artist’s spirit or inquisitiveness” is what Dewey (1934) might recognise as the drive behind the making of art; in order to deepen connection and create clarity, this expands experience and potential, guiding the individual closer to a feeling of wholeness or fulfilment. Achieved through the engagement of emotion and the senses, Dewey (1934, p.22) recommends we participate directly with the world through sense and this is how “meanings and values are extracted, retained and put to further service.” “As we manipulate, we touch and feel, as we look, we see; as we listen we hear” (Dewey, 1934, p.51). This suggests that making is emphatic (Dewey, 1934); the experience of doing is tacit, as well as considered. This helps in understanding the type of learning occurring in the context of artist-led learning. Without going into the complexities of how the combination of “material and ideal” (Dewey, 1934, p.28) create art; art processes can involve a synthesis of approaches. Thus it is argued that this learning is led by the senses and is dominated by experience.

3.2.1 Experiential learning

Dewey (1934) describes how we individually develop an understanding of art by selection and rejection of what is relevant and significant. His perspective is that art is part of life experience not constrained as fixed understandings or meanings. Whilst the artist may have his/her own intentions, it is up to the viewer to make personal meaning; this cannot be controlled. This is the participatory, shared space or experience.

Dewey suggests we are selective in how we make meaning, recognising that experiencing works of art is qualitative. He speculates that reflective space is required to enable experience: “a chance to be, live and move” (Dewey, 1934, p.217). Whilst this can be viewed as an empty space or “room” (1934, p.220) it is also the opposite. “Space and time in experience are also occupancy, filling – not merely something externally filled. Spatiality is mass and volume, as temporality is endurance, not just abstract duration” (Dewey, 1934, p. 218). The present researcher recognises that space is a requirement in both physical and emotional senses. This is unfixed and dependent on the ability to reflect and draw upon personal, inner experience. This is then developed or scaffolded[20] within a social space. This is the main focus of Chapter 5 in the researcher’s construction of ‘meta space’.

Dewey’s models of learning emphasise a combination of dialectic processes alongside an integration of experience, concepts and reflective activity. Activity and independent enquiry are central to Piaget’s experiential theory (1982) and Kolb’s model also requires reflective practice, enabling meaning making from direct experience as a continuous process. Kolb implies that “all learning is *re*learning” (Kolb, 1984, p.28), illustrated in Diagram 3, page 70:

[20] The term scaffolding is frequently used in learning theories and commonly used to describe a process where the learning is distributed “across people rather than artefacts or things” (Daniels, 2001, p.107). The learning is supported by a scaffold or series of scaffolding.

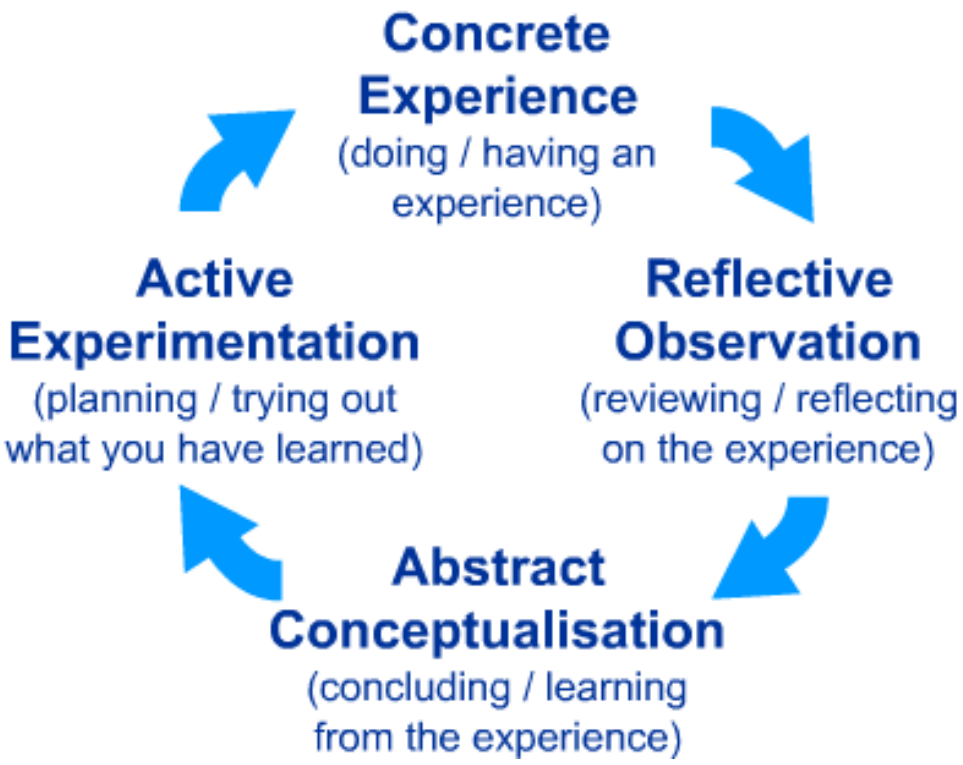

Diagram 3. Lowe, T. (2012) *Kolb's Learning Cycle*

The four points of Kolb's experiential learning cycle can be entered at any stage. Learning influences the course of development, as in the learning activities of practice-based research in which reflective practice is used to develop concepts and ideas. This illustrates that, for the artist, enquiry is central and experimentation and play create learning by doing. Supported by reflective practice, this enables the construction of knowledge.

Opportunities for learning are created through awareness and recognition. Dewey conceptualises the process of making art as controlled by the connection between what has already been experienced and what is to follow. "[T]ransformation is of the very essence of the change that takes place in any and every natural or original emotional impulsion when it takes the indirect road of expression instead of the direct road of discharge" (Dewey, 1934, p. 81). This echoes Kolb's cycle, where making is informed by reflecting on what has happened. Reflection leads to conceptualization of expression, informed by emotion, memory and connection. What results is "conversion" and ultimately "transformation" (Dewey, 1934, p.101).

3.2.2 Dialogue

The connections that lead to transformation are created by dialogue. Dewey (1934) suggests that all art communicates because it expresses. Whilst the act of making art is often solitary, it creates an aesthetic experience and the outcome is usually shared. This is where the nature of art practice offers the potential to create new experiences and meanings.

To Duchamp (1957, p. 3) "the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualifications and thus adds his contribution to the creative act." The notion of the spectator can be developed further in the present research context. In CGE, participants are also spectators, bringing new dialogue to the art. Simon (2010) suggests that art creates a platform in which individuals come together and dialogue takes place; this may be visual, through discussion or action. She proposes that artefacts create safe spaces for dialogue: "We connect with people through our interests and shared experiences of the objects around us" (Simon, 2010, p.128). Through curiosity and questioning we engage; a conversation in the gallery on a one-to-one basis is a good starting point. Here spectators experience reflection, exchange or interchange. The dialogue can be reciprocal, and Bourriaud (2002) calls this relational aesthetics, offering that works of art do not just exist in the gallery but are "open to dialogue, discussion and that form of inter-human negotiation that Marcel Duchamp called the 'coefficient of art', which is a temporal process, being played out in the here and now" (Bourriaud, 2002, p.41).

Rancière (2009, p.14) highlights the distance "between artist and spectator"; as spectators, we "link what we see to what we have seen and said, done and dreamed" (Rancière, 2009, p.17). The artist facilitator's role is to guide the participant (or spectator) through that process.

Lowe (2012, p.6) describes art "as a way of exploring and experimenting with new relationships between people", defining dialogical aesthetics simply as, "a way of enabling people to communicate and see the world, and themselves, differently." In *Conversation Pieces: Community and Communication in Modern Art*, Kester (2004), defines dialogic practice from two perspectives: The definition of art through its function within contemporary culture is how art

instigates a dialogical aesthetic, “a space in which certain questions can be asked, certain critical analyses are articulated, that would not be accepted or tolerated elsewhere” (Kester, 2004, p.69). Secondly, aesthetic experience is a culmination of opinions and reactions, which are spatial and temporal. This practice is situated between exchange and discussion, or conversation, with the artist as catalyst, creating “emancipatory insights *through* dialogue” (Kester, 2004, p.69). The collaboration that takes place within this dialogic exchange is complex and potentially problematic; the situation created by the catalyst may be one-sided; collaborators may be unaware that they are collaborating. Therefore, in situations of learning, success is recognised when a balance of both of these perspectives is sensitively and responsibly facilitated.

A series of essays collated by Claire Bishop (2006; 2012) represent relevant extensive investigations into the expanding boundaries of art and contemporary participatory settings. She explores the relationship between pedagogy, discourse and the roles and responsibilities of art making, but many of the examples Bishop presents involve approaches that are more about pedagogy in order to make exhibitions and less about learning of people.

A workshop situation enables the artwork to become a relational (Bourriaud, 2002) and social mechanism, where discussion, communication and exchange become central. Dialogic practices, enquiry and deconstruction develop criticality, with analysis creating a more holistic approach to reflection. This fuller process allows for a contemporary understanding and conceptual relevance as to how ideas work, offering a framework in which participants can experience art mediums and engage at a more profound level. In CGE this is often through making but primarily through discussion, not only giving relevance to the artwork but also creating a platform to test ideas and theories. Processes of questioning, experimentation, and juxtaposition of opposing viewpoints offer the opportunity to present challenge and tension, thus extending the process of engagement and pushing the boundaries of enquiry.

3.3.0 Success definition

Success is defined as “the accomplishment of an aim or purpose” (Oxford Dictionary, 2013); being successful is therefore accomplishing something. Every individual has their own ideas and perceptions concerning success and measures of success; it is therefore useful to compare in order to create a balanced measure.

How does the artist facilitator measure success? Success is considered in relation to the case studies, in Chapter 6. Reflection is required in order to evaluate and modify practice. This process is used to consider the quality of experience.

3.3.1 Quality

The definition of quality is a “standard of something as measured against other things of a similar kind, the degree of excellence of something: an improvement in product quality” (Oxford Dictionary, 2013). Following research led by NFER[21] (2012), ACE (2013) is currently testing seven quality principles in relation to work with children and young people:

1. Striving for excellence
2. Being authentic
3. Being exciting, inspiring and engaging
4. Ensuring a positive, child-centred experience
5. Actively involving children and young people
6. Providing a sense of personal progression
7. Developing a sense of ownership and belonging

(ACE, 2013; NFER, 2013; Lord et al., 2012)

So what is quality in terms of the artist facilitator? These principles are used in

[21] “National Foundation for Educational Research (NFER) is the UK's largest independent provider of research, assessment and information services for education, training and children's services” (nfer, 2013).

the evaluation of the case studies in Chapter 6, in which an original analysis is proposed for how these principles can be used in evaluating the artist facilitator.

3.3.2 Challenges

In addition to ensuring high quality, the artist facilitator may face various challenges. Challenges cited during the course of this research include compromises, ethical complexities, compliance with funding requirements, tensions with or between participants, contentious issues, unsteady group dynamics, unrealistic expectations from teachers/group leaders, and lack of communication or understanding between the artist facilitator and teachers/group leaders. A range of skills is required to address such challenges. Significant factors such as the "role of participants", "authorship of the work", context, relationships and "ethics of participation" (Lowe, 2012, p.3) are crucial aspects of this process. "Quality needs to be embedded throughout the cycle of planning, delivery, monitoring and review" (NFER, 2013). It is the responsibility of the artist facilitator, therefore, to ensure that many factors are considered at every stage of the process. This requires awareness, understanding, and critical skills needed to navigate appropriately; diplomacy and sensitivity are required to establish a healthy and open dynamic. Kester (2004, p.171) recommends that artists "need to think critically, about the complex negotiations involved in working across boundaries of difference and power." Honest ongoing evaluation and planning is needed to address lessons learned in order to inform future experiences. Reflection is key. Hall (2012, p.4) suggests that "[r]eflexivity is the disposition and willingness to consider your own and others' practices with a view to understanding and developing them." This needs to be built into the process at every stage.

NFER (2013) suggests that there should be also be "a focus on the quality of the art itself" (Lord et al., 2012). However, this could imply that an end result is the main purpose, which is not always relevant. If art "denotes a process of doing or making" (Dewey, 1934, p.48) then process is vital. In most examples of CGE, the process is the dominant aspect of experience. One could argue that having high quality art in the gallery as a starting point is sufficient but the experience beyond this encounter is vital. The art, in this example, includes the whole experience.

The following section outlines two key influences on the present researcher's personal experience relating to quality, professionalism and the development of artists.

3.4.1 Creative Partnerships (CP)

Following recommendations in the report commissioned by the National Advisory Committee on Creative and Cultural Education, *All our Futures* (NACCCE, 1999), Creative Partnerships (CP)[22] (2002-2010) established a model promoting "creative learning" within schools "seeking to foster imaginative, inventive thinking and engagement through active, meaningful learning, across the curriculum; often involving, but not always restricted to, the arts" (Cochrane et al., 2008). The initial pilot phase led to a programme and systematic framework in which pupil voices were central, alongside a methodology of participatory practice, reflection and evaluation. Artists were "recognised as making a significant contribution to young people's creative learning" (Pringle, 2011, p.1). Evaluation was an integral part of this process.

The present researcher's CP experience began during the scheme's pilot phase when BALTIC instigated a partnership programme with various Durham and Sunderland schools. Subsequent experiences of working as Creative Agent (CA) (2009), Schools Programme Manager and Professional Development Manager for Creativity, Culture and Education (CCE) (2010-2012) gave insight into and evidence of how artists work in situations of learning, alongside the importance of reflective practice and Quality Assurance (QA). The working environment of CCE introduced the researcher to a more rigorous research culture, thus developing an appreciation of evidence gathering, consistency and

[22] The main aim of the programme was to develop the creativity of young people. This was achieved through long-term partnerships between schools, creative practitioners and cultural organisations.

analytical processes. This involved, working alongside the CCE Schools Team, contributing to the design, development and implementation of an effective and comprehensive approach to Quality Assurance. Whilst this involved working directly on a relevant national research programme, the opportunity to synchronise PhD research with daily practice proved difficult. With a very intense focus on Quality Standards, alongside frequent travelling, maintaining research activity was challenging. Finding time for artistic practice became limited. Despite researching creative learning through the CP model, this environment, was ironically not conducive to creativity, inspiration or artistic practice. However, the researcher's understanding of research practice and relevant policy gained significant experience and offered deeper insight into action research in this field.

3.4.1.1 Creativity, Culture and Education (CCE)

CCE managed the CP programme (2008-2011), commissioning targeted research with a view to influencing policy. This phase of the programme saw the introduction of *the Creative Partnerships Projects Database* (CPPD) and *Creative School Development Framework* (CSDF), which were diagnostic tools to support schools analysis of creative learning development. These collected detailed information an all CP projects, ensuring structured monitoring and evaluation across the programme. CAs worked closely with schools "to help them shape their own bespoke programme with a clearly defined purpose" (Cre8us, 2013). Leading the process of capturing this information, CAs became a "professional identity" and "discreet workforce" (610 in total) (Sefton-Green, 2011, p.6). Sefton-Green (2011) describes the extensive programme of paid training invested in the CA role and *The Art of Looking Sideways* (Dunne and Haynes, 2007) became a significant supporting document (Sefton-Green, 2011). Although its effectiveness can be questioned, the variety and extent of training offered during this period was probably unprecedented.

It was not until 2010 that CP began to develop the level of depth and rigor the programme aspired towards. The researcher observed that, when artists applied a greater understanding of pedagogy, their approaches to facilitation

not only had more depth but were also enhanced by their creative or artistic practice; thus creating a more holistic process combining intuition with theory. The researcher believes that this represents an ideal model in which the artist has a greater awareness of the learning generated (for both participants and themselves). However, through QA visits, the researcher still encountered artists working successfully and reflectively but not necessarily understanding how that linked to pedagogy. Paul Collard (Director of CCE) regularly expressed frustration that artists whose practice was exemplary still did not have the depth of understanding from an academic or theoretical perspective. It seems likely that many of these artists work in a predominantly intuitive way. Although they were working towards an evaluative framework and benefiting from high quality professional development programmes, it was inevitable that for many academic depth was limited. When artists leave the formalities of academic institutions behind it is common for them to encounter challenges maintaining a studio practice alongside facilitation practice and often keeping up alternative part-time paid employment. Professional development opportunities are unquestionably valuable, but it is unrealistic to expect artists to follow up by reading further journal articles, papers, educational theories or pedagogical reviews. There are exceptional cases, but unless artists are linked to an academic environment or specific programme there is not always the motivation or time to apply academic depth to their approach.

The CP scheme ended in England (2011) after government funding was withdrawn (2010). CCE continues to operate as a consultancy business advocating creative teaching and learning internationally.

3.4.2 Artist Teacher Scheme

The experience of artist teacher is one that can be used as a comparative model when thinking about the artist facilitator and something the researcher strongly advocates. The Artist Teacher Scheme is the national programme of professional development courses for artist teachers, falling under the umbrella of the National Society for Education in Art and Design (NSEAD). The artist teacher has "the ability to introduce contemporary thinking and practice" (NSEAD, 2013), and informs their application in situations of learning, allowing teachers and educators to reconnect with artistic practice. This recognises two-way benefits, impacting upon the artist teacher's own activity as an artist, alongside a "re-charged creative practice and effectiveness of work in school" (NSEAD, 2013), including "the acquisition and enhancement of knowledge and skills and the generation of new ideas" with "increased satisfaction from re-charged creative practice and effectiveness of work in school" (NSEAD, 2013).

3.4.2.1 Artist teacher

> "[A]n artist-teacher incorporates a visual or conceptual lens or perspective and applies it to education […] Artists apply visual thinking to their art production, but it also carries over to curriculum problems, lesson planning, and organisation. In fact, it most likely applies to a unique perspective on all visual aspects of their lives." (Daichendt, 2010, p. 66)

Daichendt, (2010, p.66) describes an approach that reflects the artist facilitator suggesting that artist teachers "see the world differently and understand educational problems aesthetically because of their artistic activity." The artist teacher who successfully sustains studio or creative practice protects the individual space required for reflection and research. This nurtures the notion of "artistic thinking" (Daichendt, 2010) central to that role and brings this to the context of learning, creating an informed approach towards pedagogy. Whether they exhibit regularly or receive recognition is irrelevant and however limited the time and space engaging with the processes of being an artist: making, thinking, playing and research infuse their pedagogical practice in a holistic way. In this situation teaching and art are both important. What is significant is the confidence and belief to think like an artist. The individual is both artist and teacher and both practices are maintained symbiotically. The act of production

is essential, and through this Daichendt (2010, p.66) suggests that the individual can “engage emotionally and cognitively with ideas and objects. Artist teachers do not differentiate between artistic and education problems, they only require different media.”

Artists should “locate learners as active makers of meaning, rather than passive recipients of ‘objective’ knowledge. They encourage learners to actively question and embark on a process of enquiry” (Pringle, 2009, p.3). They should also “promote experiential learning, with an emphasis on giving participants the opportunity to engage directly with the art, experiment, take risks and play, within a supportive environment” (Pringle, 2009, p.3). In considering the processes involved in the workshop, this research does not advocate the direct replication of art works. What is important are the processes that connect with ideas: the social, contextual, political and spiritual aspects of the work. CGE frameworks may use metaphors, alternative materials, opposing viewpoints or even game playing but discussions, dialogue between participants, one-to-one conversation and inner dialogue inevitably result. The artists considered in the case studies in Chapter 6 (BALTIC Observations and Nes Artist Residency) demonstrate this pedagogical approach.

The philosophy and thinking of Dewey articulated in *Art as Experience* (1934) provides key concepts in evaluating the relationship between making art and engaging with artefacts. Regardless of whether the practice is individual or shared, art practices or outcomes create new experiences and develop communication. Even in solitary situations, dialogue may be internal within the artist herself/himself. Dewey recognises that meaning is made through experience and is something deeply felt. All experiences are understood through the knowledge of other, prior, experiences. This is a process of learning where each experience scaffolds and supports new knowledge. The dialogues that enable connections to be made is explored further in Chapter 4 and 5**.**

NFER (2012) propose there should be “a stronger focus on demonstrating quality and measuring outcomes.” Measurement is multifaceted, and no two approaches are the same; all have a complex structure of influential factors. The purpose of measurement needs to be considered carefully. Pringle (2006, p.43) suggests, “[T]here can be a tendency to understand learning as having a

finite beginning and end, which corresponds to the duration of the activity under investigation." This does not recognise the long-term impact of learning that might result.

The seven quality principles may become tools to measure the success of ACE initiatives such as Arts Award[23] and Arts Mark[24]. The long-term objectives may aim to "demonstrate the value of the arts/culture sector" (Lord et al., 2012, p.28) by providing evidence of the effects on children and young people. Whilst this is recognised as important, it is beyond the scope of this thesis to explore this further. Developed with children and young people in mind, some may work better within alternative contexts than others, for example a different set of principles may be required for the context with adult learners. However, in this research the majority of case studies involved children and young people and these quality principles were therefore considered appropriate in the evaluations conducted in Chapter 6 in relation to the artist facilitator role. The principles are being reviewed nationally, with a view to being launched in September 2014, and key observations made in this research will feed into the online discussion that supports their ongoing development.

The Artist Teacher scheme and Creative Partnerships have offered valuable contributions towards the professional development of artists. These initiatives have presented useful networks and provided relevant insight and understanding for the researcher. Artist teacher pedagogies allow a contemporary approach to facilitation and thinking in the classroom, which transfers learning into other subject areas through the development of critical thinking, analytical skills and problem solving.

The following chapter describes the Methodology used to explore what artists do, what is meant by 'artist-led' and how artist-led learning can make a difference.

[23] Arts Award is a national qualification that helps young people to develop as artists and arts leaders (ACE, 2013).
[24] Artsmark is Arts Council England's flagship programme to enable schools and other organisations to evaluate, strengthen and celebrate their arts and cultural provision (Artsmark, 2013).

CHAPTER 4

SHARED SPACE: ARTIST-LED

4.0: Artist-led spaces

Beginning with a visual essay, this chapter presents a series of images revealing the spaces in which artists operate. In order to establish an understanding of what artists do studios are examined to identify environments of enquiry, reflection, play and exhibition. This supports the analysis of what is meant by artist-led, explored more thoroughly in Chapter 5.

In sections 4.2 and 4.3 different approaches and outcomes generated through collaborative working are identified. The research paradigm introduces a concept of **SHARED SPACE** where artists gain support from each other. Communities of practice are identified as positive outcomes of artist-led environments. From critical analysis of data collected from the case studies, the impact collaboration can have upon individual and collective development is evaluated.

Section 4.3 considers the wider potential and processes of collaborative learning and how this relates to experiences that might occur within the gallery. The benefits of having an enabler or facilitator to guide these experiences includes shared dialogue, with communication an important aspect of this process. Advocating collaborative models of engagement, it highlights the relevance of performative engagement with artworks for participants, and it is suggested that the artist brings a distinctive approach to looking at or engaging with an artwork.

Figure 4. Thomas, J. (2009) *Andy's workbench*

Figure 5. Thomas, J. (2010) *Ginny's desk*

Figure 6. Thomas, J. (2010) *David's collections*

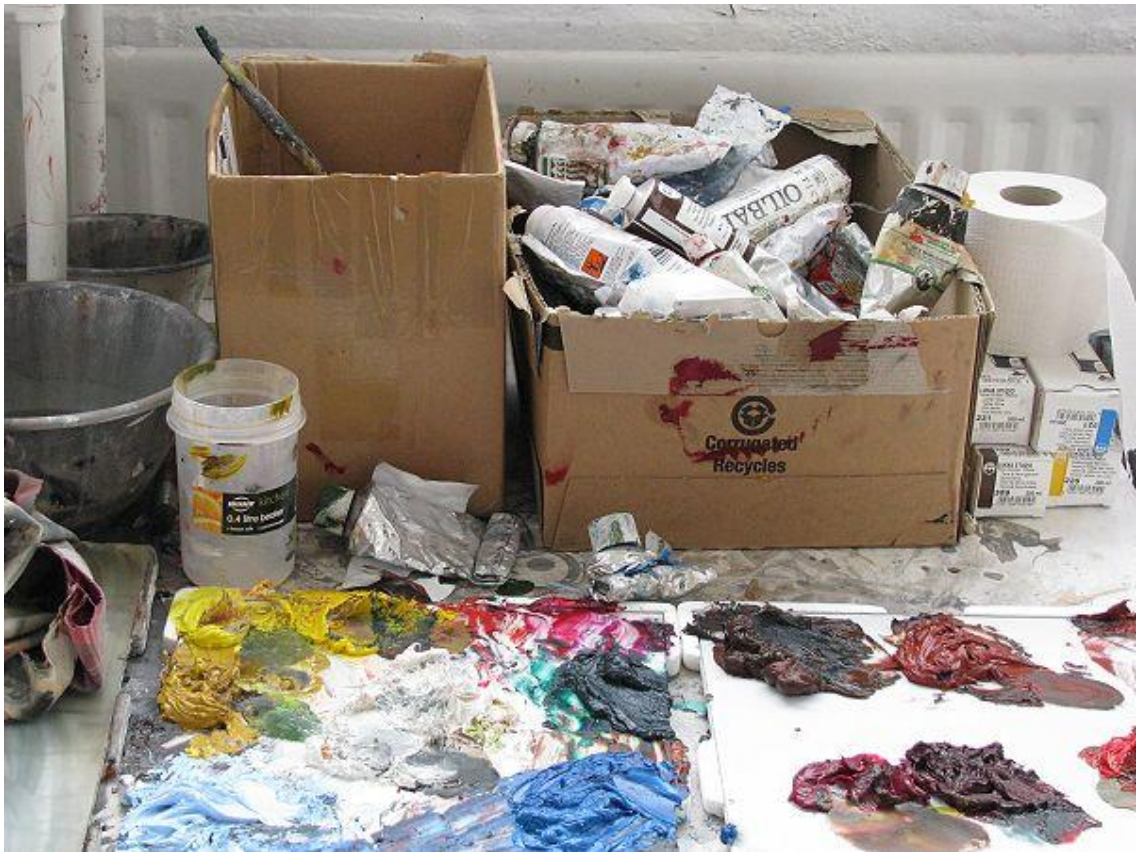

Figure 7. Thomas, J. (2009) *Palette*

Figure 8. Thomas, J. (2009) *Helen's canvas*

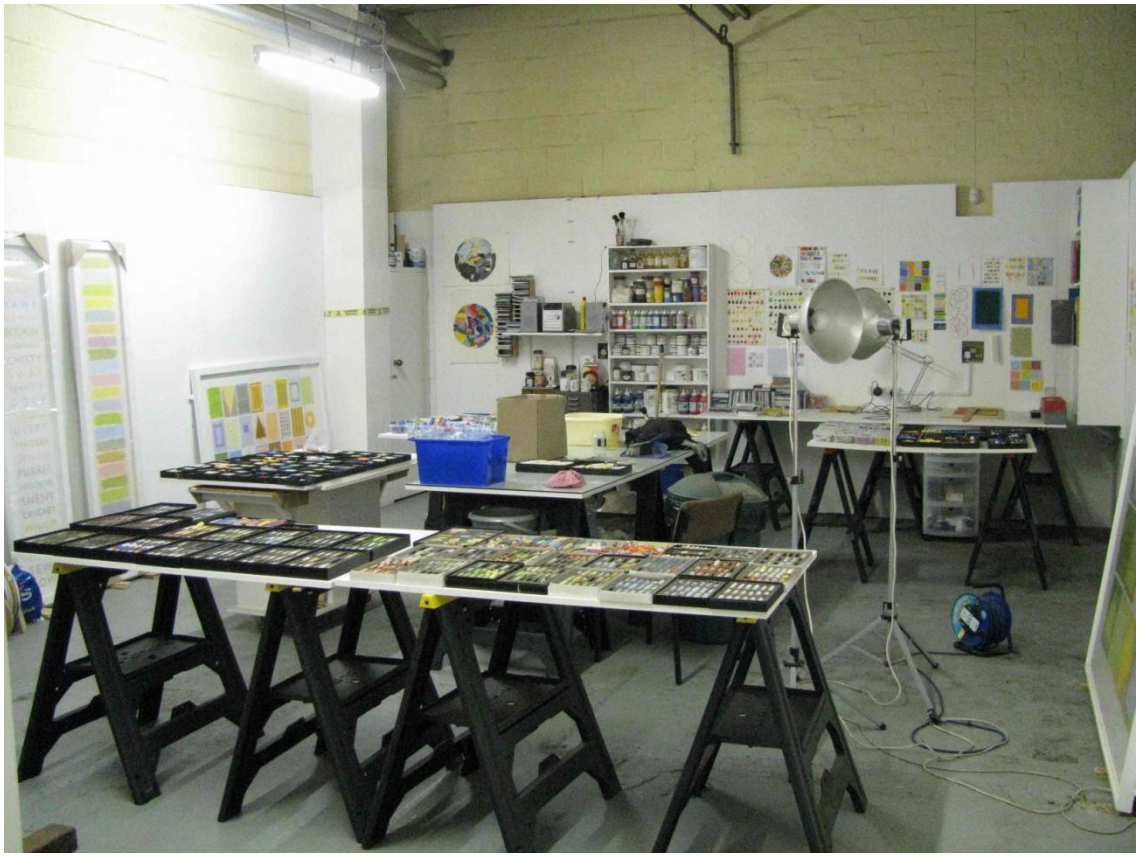

Figure 9. Thomas, J. (2010) *Tidy Mike*

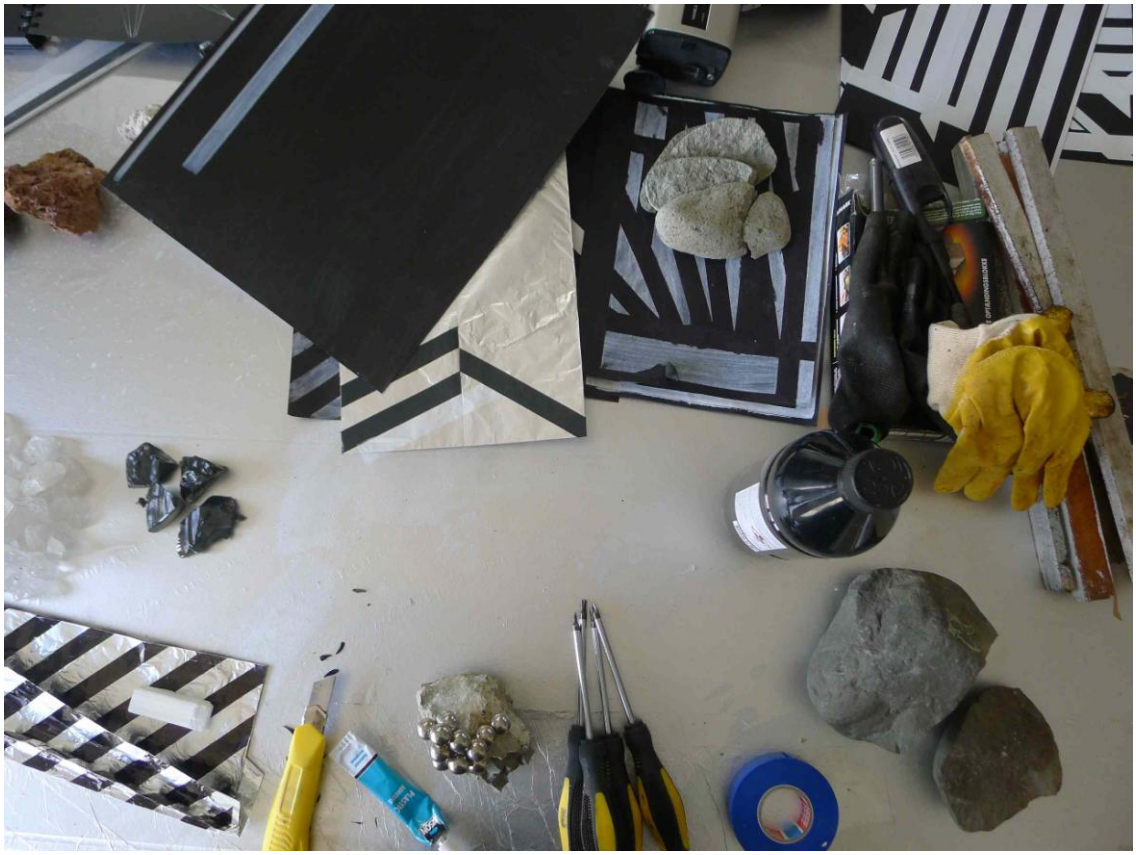

Figure 10. Thomas, J. (2013) *Darr Tah Lei magic*

Figure 11. Thomas, J. (2013) *Heather's circle*

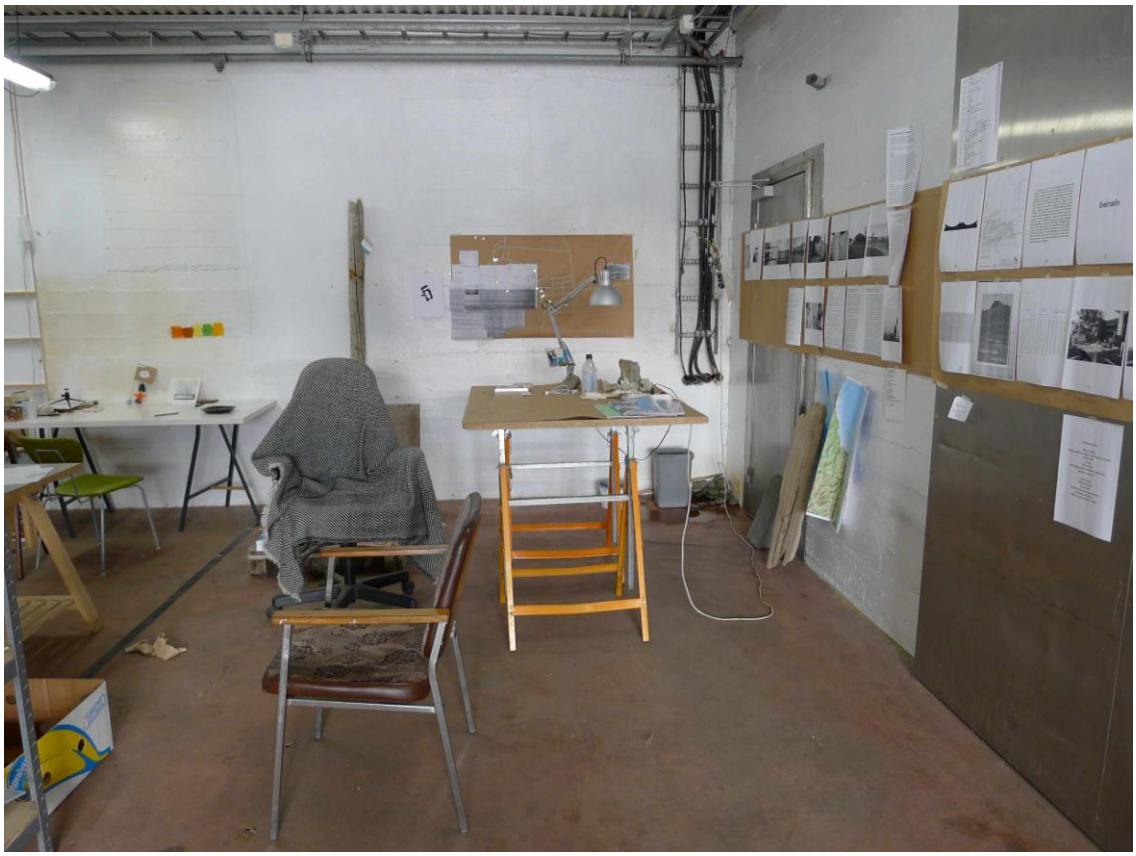

Figure 12. Thomas, J. (2013) *Paul's layout*

Figure 13. Thomas, J. (2013) *Surrounded by my own madness*

> *"it is very important for me to have a place to go to have a routine for my work… it is almost like an oasis… I am surrounded by my own madness… it's me all over the place…so I can breathe all of this information."* (Artist W)

> *"It is a place that is very important… to have and be… it changes the way that I think… I am surrounded by materials that are all speaking to me visually… they are all working on me…even if I am in the space just doing administrative emails… All of those things are around me… to just put them on a shelf, to get them out of the way, they might end up next to each other in a way so when I look at them the next day it is interesting… a colour relationship happens or… a lot of accidental things that happen like that but it is also just important… to have a physical space to make work that can occupy that space."* (Artist X)

The studio spaces at Waygood and Nes disclose creativity in various states of progress. Details include tools, objects of inspiration, books, photographs, postcards, paper, paint, treasures and bric-à-brac. To some, these spaces may just seem messy and cluttered; to others they are indications of activity and productivity. It is argued here that the objects displayed are catalysts that spark creative thinking processes, resources that feed ideas and inform concepts:

> "a site to explore and develop the ability to modulate between unison and separation…the drawing near to, or keeping a distance from. A provisional place where there can be no absolutes. A place of propositions, not givens; a place to practice dialectics, not ends or goals; a premise, not a decision; a possibility, not a fact." (Zarrilli, 2002; cited in Hoffman, 2012, p.105)

Studios are environments where artists think, develop skills, mess around, manipulate, make, unmake and test ideas and concepts. These are spaces of "dynamic organisation" (Dewey, 1934, p. 57) and disorganisation where artists select, simplify, clarify, abridge and condense in order to make a whole and such spaces of anticipation present evidence of enquiry, contemplation, sense making, and connection (Dewey, 1934). Molderings (2007) describes Marcel Duchamp's studio as a place of "experimental perception and theory, a place where thought experiments could be visualised empirically" (Molderings, 2007; cited in Hoffman, 2012, p.105). Cappock (2013) describes method in the 'chaos' of Francis Bacon's studio. No matter where studios are sited, inside, outside, or in what context they are used, as Wood (2009) describes they are spaces of "experience, thought, imagination and reflection" (cited in Hoffman, 2012, p.207).

Studios are spaces of transformation.

These activities indicate what artists do, converting “artistic thinking” (Daichendt, 2010) into acts of expression. Interaction and development often involve getting in a muddle, a purposeful chaos of finding things out. Dewey (1934) acknowledges that this is where activity becomes aesthetic and experiential learning takes place. Within this process are dialogue and anticipation: “the connecting link between the next doing and its outcome for sense” (Dewey, 1934, p.52). These themes are further developed in Chapter 5.

Studio spaces are usually private; however within a complex of studios there is influence and exchange through proximity and being in an atmosphere of creativity. The context of Waygood was influential for the present researcher in a workplace situated in a building full of studios. Daily connection and interaction with artists was stimulating, and a privilege. Sometimes this was an unconscious process, such as simple dialogue whilst making a cup of tea in the artist kitchen. Walking through the studios generated interaction, resulting in subliminal influences and inspiration. This became especially apparent when the working context changed to an office environment. At CCE a database and processes of quality assurance replaced the context of a creative setting. There was no longer the same visual stimulus, inspiring conversations or artistic frame of reference; working for a creative learning organisation was ironically not conducive to creativity, inspiration or artistic practice, providing the researcher with an opportunity to consider the value and impact of dialogue, at a very basic level. There is, in this model, the possibility of engagement through the proximity featured.

The TSP recognises the surrounding environment of **SPACE** and **TIME** as crucial for the development of the artist facilitator, constructing conditions that either promote or inhibit. If limited, there is less room for expansion or progress.

The researcher believes that artist-led environments sustain creative activity. Creating **SHARED SPACE** they nurture and motivate creative thinking as an influential factor for practice. This is about process, journey and learning; not just about end goals but exploring collectively (Artist Z). This enables meaning-making through collaboration and experiential learning.

The Waygood research clearly evidenced the value artists place on having shared spaces to come together in. When planning the new building, the artists' priorities included a library, bookable project space, and areas to showcase and exhibit finished works. They also recommended experimental spaces to try out ideas and gain feedback from peers. The kitchen was seen as the heart of the

community, an informal space to meet, talk and hang out. Tiller (2011) recognises diversity within community as positive, offering “a rich source for creativity and innovation”. The kitchen was where informal conversations happened, artists discussed what they were doing, reading, exhibitions visited, films watched and funding pursued. Ideas were often born around the kitchen table: performances were imagined, party ideas explored, exhibitions arranged, trips organised, campaigns and protests planned. The **SHARED SPACE** opens up room for dialogue and connections to be made; learning is constructed in a stealthy manner. The researcher believes that these are the spaces where “artistic thinking” (Daichendt, 2010) is nurtured, ideas sparked and infused; where mutual benefits morph and flow between the artists within that community.

4.2.1 Communities of practice

Social processes determine that when a group is brought together for a purpose they become a community. Community is non-specific; it does not describe “a generic uniform group of people” (LCACE, 2007, p.2). Within an art context, artists, audience or participants vary and communities of interest will be specific. The complexity and development of the word ‘community’ derives from *common* (Williams, 1976), to state relationship and political distinction. The structure of this ‘community’ may come from common residence or interest. Tiller acknowledges the importance of having awareness of context, enabling members to value their “own cultural expression and creative choices” (Tiller, 2011). A successful model is where community is built: either creating a community or building relationships and respect between parties in an already existing community or pre-existing communities (Bishop, 2006).

Waygood formed a community of interests and social groupings, establishing an interdisciplinary network. Within the remit of the learning programme was a desire to match the needs of this community to extend, through the interests and drive of the creative practitioners, to a wider social space. Artists specified that they wished to continue to work collectively and to have the opportunity to work with members of their own community.

Examples of the wider community at Waygood included:

- An artist working in a building society, by exhibiting at Waygood, he encouraged his colleagues to visit exhibitions. This created dialogue and interest into the process and ideas supporting the work.
- An artist working with adults with learning difficulties, bringing groups to Waygood to experience making their own work within a gallery environment.
- An artist working with adults with mental health issues, inviting some of them to come and see what she was doing, opening up a dialogic approach in which she expressed her own feelings of vulnerability, and therefore empathy, through creative expression and drawing processes.
- An artist who lived in Byker, Newcastle bringing neighbours along to evening events and discussions, creating dialogue and access.

Whilst examining what is meant by artist-led, this research identifies collaborative frameworks that offer interaction and a blending of art forms, encouraging the cross-fertilisation of ideas, where “skills, experiences and resources are shared and exchanged” (Brown, 1987; cited in Griffiths, 2009). These shared spaces can be described as communities of practice.

“Communities of practice are groups of people who share a concern or a passion for something they do and learn how to do it better as they interact regularly” (Wenger, 2007; cited in Taylor, 2008, p. 99). For the individual and the collective, this “sustains and builds” (Fox, 2006).

Wenger (2007) identifies three characteristics of communities of practice:

> 1. "The domain: a community of practice is not merely a club of friends or a network of connections between people. It has an identity defined by a shared domain of interest. Membership therefore implies a commitment to the domain, and therefore shared competence that distinguishes members from other people.
>
> 2. The community: in pursuing their interest in their domain, members engage in joint activities and discussions, help each other and share information. They build relationships that enable them to learn from each other.
>
> 3. The practice: a community of practice is not merely a community of interest. Members of a community of practice are practitioners. They develop a shared repertoire of resources; experiences, stories, tools, ways of addressing recurring problems – in short, a shared practice."
>
> (Wenger, 2007; cited in Taylor, 2008, p. 99)

These characteristics applied to Waygood. Within the wider community of interest was a community of practice, a smaller core of studio holders and associate artists, who collaboratively developed within a shared, social framework or central membership of practitioners. A ripple effect followed as this community linked out to wider communities.

Visits to Cubitt Gallery, g39, Nes, The New Bridge Project, Spike Island and Wasps offered comparative models to further investigate, what is meant by artist-led. The findings are unified by themes of enquiry and collaboration, revealing the importance of accessing support alongside opportunities for sharing in which artists scaffold learning and practice.

Table 1 outlines examples of collaborative learning opportunities offered by artist-led communities of practice:

Artist-led communities of practice

Model	Overview
Cubitt Education	Informal exchange; training; workshops; seminars; action research; events; publications; Community Studio Programme; *School for Artist Educators*.
g39	Informal exchange; events; library; resources; exhibitions; presentation and critique; mentoring; peer to peer programmes.
Nes	Informal exchange; open studios; mentoring programmes; curated programming; Pecha Kucha; Pot-luck suppers.
The New Bridge Project	Informal exchange; open studios; events; screening; commissioned writing; presentation and critique.
Spike Island Associates group	Informal exchange: open studios; mentoring programmes: reading group: presentation and critique; grant awards; project bursaries; research trips; events.
Wasps	Informal exchange: open studios; events; exchange; presentation and critique.
Waygood	Informal exchange; open studios; mentoring programmes; presentation and critique; research trips; Events; Pot-luck suppers.

Table 1. Thomas, J. (2013) *Artist-led communities of practice*

The table shows a diverse range of cross-practice platforms that encourage interdisciplinary thinking and knowledge exchange. Training, workshops, seminars and talks offer more formally recognised professional and skills development structures. The artists consulted claimed that deep levels of criticality and constructive feedback were gained through dialogue. Peer learning was key, realised through mentoring and critique and generally through informal processes of communicating and building connections organically. Some artists described mentoring opportunities as "like an art school

experience" without the pressure for end results. There was a sense of equality and no hierarchy. A strong level of trust was demonstrated.

> *"We talked about the informal mentoring, from everybody. An example about that for me was I had lots of discussions with people about work, art, about making art, studios, all that professional stuff around art really. It was really interesting, really helpful and really important."* (Artist X)

Artists valued opportunities to exhibit and showcase work. In all cases research was an explicit theme. Other recognised benefits included links with cultural organisations, national and international partnerships, shared events and creative opportunities.

These informal networks help further alliances form. Fox (2006) suggests that the support of other artists generates possibilities including: "inspiration, purpose, feedback, creativity outside of your own practice reassurance, redirection, new opportunities, a refresher, chance to talk, chance to test things out, a party …"

Blogs were also identified as providing a further platform for exchange and reflection. Artist-led processes are shared in an extended network using a visual, open forum that invites interaction with the wider world. Blogs also serve as an archive and a platform for development.

In these artist-led environments, unstructured, social spaces (kitchens, lobbies, shared resource areas, such as computers, printers or woodwork shops) provide important locations for further informal exchange. Shared locations for kettles seemed strategic, not just environmentally but also socially. Getting people out of their studios encourages dialogue, facilitating unobvious and simple progression through subtle, social, co-constructive methodologies.

The Hanging Wall at Waygood, presents another example. This was a small gallery environment located in a busy thoroughfare used by studio holders to test ideas. Its position meant that many artists frequented the space, creating a context for presentation, dialogue and critique. Some artists required a studio as a solitary refuge, where shared space was less of a priority, but for the majority, having a large number of artists yielded an active and collaborative

community. They initiated activities such as reading groups, Saturday Soup,[25] group exhibitions, mentoring, art markets, open studio events, talks and seminars. This acknowledges and attributes value to the positive impact created within the **SHARED SPACE.**

4.2.2 Impact

The criteria for measuring the benefits of the **SHARED SPACE** including sharing workspaces, having a studio alongside other artists, regular meetings with other artists, are almost impossible to quantify. The impacts are felt, lived and experienced. Learning opportunities are inherent within these processes, building on the knowledge, experience and insight of others.

The extracts below set out a narrative presentation:

> *"I need other people around me in my field to enrich my thinking"* (Artist M)
>
> *"Space… to come and make things and interact with other people or just be inspired by what other people are making around me …"* (Artist U)
>
> *"I think it makes a difference to be in a space with other artists. To see the activities of other people and to know that there are like minded people all around … it is just when someone else is there … they can tell me what is not working."* (Artist X)
>
> *"I feel it's important to develop relationships with each other so that we are not always creating within a void. While its good for development, self-assessment, skills. It's important to get and provide feedback with others … it is hard to create artwork in a vacuum because you don't tend to progress as much …"* (Artist S)

Many additional, practical benefits of artist-led spaces have been identified, such as low costs, relevant facilities, affordable studios, shared responsibilities associated with running and managing buildings, joint marketing initiatives and opportunities to showcase work and strengthen profile. Most significant were benefits for individual and collective development, further collaboration, partnerships, shared experiences and opportunities for creative exploration. Supportive frameworks were created where artists share thoughts, gain inspiration, explore and absorb. These informal spaces of learning have enquiry as a foundation, supporting a collision of ideas, attitudes and innovations. Artist Z believes it is a "mixture of altruism and self-interest", reflecting a two-way

[25] An established monthly group event at Waygood structured round the activity of eating soup whilst engaging in peer-led critical discourse concerning art practice.

process, of mutuality, significantly impacting on how artists think, experience and understand.

From a theoretical perspective this supports social models, for example those proposed by Bruner and Vygotsky described in Chapter 3. Vygotsky's (1962) concept of social cognition placed social and cultural experience as crucial factors in developing thinking skills and learning. Vygotsky (1962) believed that separating the individual from the social is not possible; the social condition is a critical factor in learning, which is specific to the context. This is relevant in relation to the role played by the artist, creating an appropriate space to nurture individual enquiry and exploration for themselves and others.

Whilst defining artist-led programmes, Artist Z describes, "having a collective vision". This can be applied more generally:

> *"Having more voices strengthens your individual expertise and it means the resulting thing, at the end, is better as long as everyone is working in the same direction, it means the resulting thing is more ambitious than what you can achieve singularly, individually."* (Artist Z)

Helguera (2011) recognises the more individuals brought into the process the more complex. However this also creates richness through shared knowledge and understanding. At Nes richness resulted from having an international group of individuals from a diverse range of disciplines, at different stages in their careers, facilitating skill sharing, knowledge development, confidence building, emotional support, creative stimulus, genuine friendships and a great deal of enjoyment.

The researcher wanted to understand how these approaches, and their richness, transfers to learning situations. The community of practice was central as a distinctive model for learning throughout the enquire programme:

> "Artists and participants learned together, with artists seen as facilitators – very different from many relationships between young people and adults. The young people were trusted, and responded positively by honouring that trust." (Taylor, 2008, p.9)

An ideal situation allows sufficient time and flexibility to create sustainable relationships and a meaningful legacy. This can be achieved through a studio

set up or when a group of artists meet regularly as a structured group. Examples of this include groups meeting through the Artist Teacher scheme. In relation to the role of artist facilitator, time is not always available, as is often the case in the workshop situation or if the artist is just “visiting” (Kester, 2004, p.171). This often applies in CGE, where artists have to quickly establish a rapport with participants, often in one-off workshops. In best practice a learning community is created; a shared space of exploration and enquiry supporting the co-construction of knowledge, where participants learn together and share knowledge and experience. Pringle (2006, p.17) suggests these create an “effective scenario for facilitating change and enriching learning”. When this works, each participant has something to contribute. When this is valued and put to service Helguera (2011, p.55) characterises the resulting motivation as “contagious”, but suggests that “reflection on the terms under which the artist and the group will interact” is required (Helguera, 2011, p.55). This introduces the notion of value taking into account that each participant has his or her own experience, viewpoints and interests where it is possible to have a critical position without creating conflict or confrontation.

> "Collaboration is about creating something greater between us than would have been achieved separately." (Watkins, 2009)

Collaboration is a complicated and layered term. Lind (2007, p.21) defines it as "an open-ended concept […] an umbrella term for diverse working methods that require more than one participant". Helguera (2011, p.51) suggests it "presupposes the sharing of responsibilities between parties in the creation of something new". Sharing is significant and could indicate an active process. Although, the researcher argues it is equally a passive interaction, sharing responsibilities implies both a conscious or deliberate state of actions that can also be unconscious, unintentional, automatic or intuitive.

The generation of knowledge is arguably always 'new'. Inevitably old or existing knowledge becomes new because this changes in every situation. This creates different layers depending on who is involved and the context. Watkins (2009) recognises creation but distinguishes it as something greater.

Collaboration means "the action of working with someone to produce something" (Oxford Dictionary, 2011). Within this, Helguera (2011) recognises that communication is imperative and accountability must be "articulated". Control is at stake here, and the articulation of authorship, ownership and roles need to be fully understood. Individual differences mean that this is understood in different ways, which might test relationships and require each participant or member to take responsibility. Honesty is crucial, not just with others but concerning if it is working on an individual level, testing whether the collaboration is really understood and effective.

> "Collaboration should always be an open process and requires constant re-assessment, no matter what scale or duration the collaboration takes. Collaborations aren't based on expectations but on a recognition of shared interests and overlaps, which can span across a wide and random field." (Böhm, 2009)

In order to understand collaboration in the context of an artist-led learning programme, wider research was conducted. Initial research at Waygood

allowed for observations of a body of artists, unified through the context of their relationships as studio members and investigating their group dynamics. They worked as a group of collaborators (formally and informally), to develop the progress of Waygood as an organisation and its relocation to new premises. The artists were engaged in their own processes of learning, both in isolation and with each other. Whilst not all artists operate or wish to operate within such structures, the benefits demonstrated in the chosen case studies revealed processes that were predominantly collaborative.

In the BALTIC observations (see Appendix) collaborative environments were naturally constructed and consistently promoted by BALTIC, where participants worked together to investigate and create art works. The facilitative approaches in the case studies are evaluated in Chapter 6, but what is of relevance here is that these structures resembled those generated within the artist-led models described above, with participants learning together, sharing knowledge, and sharing the benefits of exploration. Learning communities (Pringle, 2006) are created through shared spaces of exploration, co-construction and enquiry. Identifying the benefits of these models helped in recognising the spaces artists open up for participants in the context of workshops or participatory arts programmes and, significantly, how these reflect the processes experienced within artist-led communities of practice.

4.3.1 Communication and shared dialogue

> *He moves to another image: "What about this? So, what about this painting here?"*
>
> *Some of the girls say they don't like it because they don't get it.*
>
> *"So, you don't like it because you don't understand it. Do you think if you spent a bit longer with it or if people chipped in a few more ideas you would like this?" "What does the background remind you of? What about these objects?"*
>
> *The artist works intuitively with the teachers and bounces some questions off them.*
>
> *"I like what you are saying there. We have got these opposites, it is ordered, a traditional landscape… but there is a conundrum… a mystery…"*
>
> *(Thomas, January 2013, Field notes)*

Vygotsky (1962) recognised the social significance of things, suggesting that objects become signifiers or tools that help construct knowledge. Each operates differently depending on the experience and perspective of the spectator. Individual experience can differ greatly from that of a collective. Recognising that we apply knowledge systems, “that are culturally constructed, historical in origin and social in content” (Scribner, 1990; cited in Daniels, 2001, p.30) the things or objects become tools and signs for thinking. The interest here is how this applies to art objects and how the artist facilitator synthesises processes and ideas.

With the belief that all artworks are an act of communication (this may be an internal dialogue or one that is shared), the collaborative environment in CGE draws upon the knowledge and insight of others to explore what is being said. In the case studies, individual and collaborative experiences generated different levels of connection. In the example on the previous page (see blue text) the artist facilitator initially used a painting as a tool to explore the thoughts of the group. Through conversation different constructs developed. This is where the sharing of ideas transforms the depth and overall experience of learning and engagement. The interaction of personalities, within a social environment is used to inform values, process and impact. The process is performative; the artist facilitator playing a role that questions and, through the collective body and social process, generating a support network that can have positive benefits. Art objects, in this case a painting, become the catalyst for experience. The artist facilitator becomes an interface for that experience, guiding the learning of participants. In this example the artist facilitator encouraged the group to extend the discussion by writing stories and making collages. This develops the performative aspect, not by self-conscious intention, but in the very operation of creating, making and engagement. Communication is developed through association and this is usually participatory. New modes of experience are generated.

Bruner proposes that to make sense of the world, we “create theories and stories” (Bruner, 1997, p.63; cited in Daniels, 2001, p.27). The example presented shows that different routes can support participants in creating theories to help understand their experience. Here both situation and social

dynamics have crucial impacts on the learning constructed in relation to the aesthetic experience or encounter. In this instance the artist facilitator helped to enable the possibilities that created and supported the learning that followed. Thus there is no single set route or path, but all manner of possibilities that are personal to each individual; for example, through answering questions, listening to others, exploring materials or writing stories. These theories can be routes to make sense of the personal but are also something wider allowing participants to bring their “own self knowledge” (Pringle, 2006) to scaffold and construct understanding, within the space of community.

The parallel here is that the collaborative space of the artist-led environment scaffolds learning within the group, as in the co-constructive approach employed in CGE.

4.4: Summary

Gaining insight into the studios at Nes and Waygood allowed consideration of what artists do, a question explored further in the next chapter. Experience of working in these artist-led, studio environments and addressing the question what is meant by artist-led? has identified **SHARED SPACE** in which groups of artists come together. These social frameworks create communities of practice, which impacts on the learning and development of individuals and the collective. It is suggested that this is fundamental in supporting personal progression.

When effective, a community of practice draws upon individual strengths, respects a variety of perspectives and actively promotes learning opportunities. This collaborative approach means working socially together, ultimately developing the individual and also benefitting the group as a whole. Collaborative models are therefore recognised to positively support learning, both within the artist-led environment and CGE situations.

Familiarity with this shared space leads to the belief that the artist is equipped to use these approaches within the role of artist facilitator. It is proposed that **SHARED SPACE** is essential to inform individual thinking and other processes.

Association may be on a very subconscious level. Dewey (1934) highlights the development of a shared or common experience and, therefore, emphasises the social nature of the arts. The contemporary gallery provides opportunities for both inner and outer dialogue in relation to the aesthetic. In collaborative frameworks, or communities, experience is shared through dialogue and co-constructive methods. This is a performative process.

META SPACE considered in Chapter 5 concerns the individual practice of the artist. Pringle (2006) identifies three elements of models of creative practice employed in galleries. These are the same processes evident within individual art practice:

1. “Artists have the ability to take risks and experiment and they feel comfortable with ambiguity and uncertainty
2. Artists engage in ‘reflective practice’, wherein they simultaneously engage in the manipulation of materials and processes whilst also critically appraising the work in order to progress it. The creative process is thus seen as a dialogue between the artist and the work.
3. Artists are involved in ‘experiential learning’ which takes place through the connection of past experiences with new phenomena, and moves from reflection to active experimentation.”

(Pringle, 2006, p. 14)

The present researcher proposes that a combination of the **SHARED SPACE** and **META SPACE** equip the artist to assume the role of artist facilitator. As explored in Chapter 6, it is significant that the approaches observed reveal artists modelling behaviours and creating environments that reflect their own practice.

CHAPTER 5

META SPACE: APART

5.0: Apart

Beginning with a pause, a visual essay interrupts the flow of the text to emphasise how the image and act of making it creates space for reflection. The photographs were taken during the researcher's walk to the studio in Skagaströnd. They depict everyday scenes in a small Icelandic town where seemingly nothing happens.

Recognising the necessity to pause, the chapter explores how **META SPACE** permits consciousness and the acknowledgement of experience. It is argued that time apart is essential to artistic and creative activity since pausing and slowing down impacts upon the thinking and sense of freedom required by the artist. Insight into a wider sense of space and context in which the researcher has been working and reflecting has provided a heightened awareness into how this facilitates practice.

Chapter 1 introduced the concept of enquiry as the foundation of art practice; in this chapter enquiry is advanced to gain deeper insight into what artists do and to further explore what is meant by artist-led. This introduces the following equation:

reflection + dialogue + emotion + imagination = play

The research recognises memory and knowledge as signifiers to recognise relations and make meaning. Reflection becomes a transformative process in which learning is an outcome.

Subsequent discussions reflect upon personal practice, they situate emotion and dialogue as keystones in creative enquiry. Linking practice this investigates the values and unique qualities that join as underlying support.

Imagination is recognised as “the faculty or action of forming new ideas” and concepts (Oxford Dictionary, 2013) enabling the making of connections, permitting freedom and expression.

Continuing the terms **reflection + dialogue + emotion + imagination,** risk taking and failure are also acknowledged routes towards progression. Movement is identified as a result of play. Drawing upon the case studies it is concluded that this demands the openness and flexibility of the artist in order to embrace this fluid process.

Figure 14. Thomas, J. (2013) *Sólheimar*

Figure 15. Thomas, J. (2013) *House 1*

Figure 16. Thomas, J. (2013) *House 2*

Figure 17. Thomas, J. (2013) *House 3*

Figure 18. Thomas, J. (2013) *House 4*

Figure 19. Thomas, J. (2013) *House 15*

Figure 20. Thomas, J. (2013) *House 13*

Figure 21. Thomas, J. (2013) *House 16*

Figure 22. Thomas, J. (2013) *House 18*

Figure 23. Thomas, J. (2013) *House 20*

Figure 24. Thomas, J. (2013) *House 21*

Figure 25. Thomas, J. (2013) *House 22*

Figure 26. Thomas, J. (2013) *House 23*

In pausing, the artist "…catches the world on the move" (Bourriaud, 2002, p.14). 'Catching' could be understood as snagging, trapping, or "tension" (Dewey, 1934, p.14). It also indicates a grasping or holding on, an investment in an idea, concept or observation. Pausing can also become a pushing away or "resistance" in terms of time and expectation or acknowledged as "disruption" or "interruption", the disordering of ideas (Dewey, 1934, p.14).

META SPACE locates artistic and creative practice in the middle section of the TSP.

Within the context of personal situations, the simple, deliberate action of taking a photograph represents autonomous, reflective practice. For the researcher, the everyday nature of this is a characteristic of being in Meta Space, stimulating wakefulness, openness and reflection. In order to permit this "enhanced awareness" (Burns, 2012), space is required which the researcher calls **META SPACE**. Meta Space is situated between shared spaces but where more solitary processes of sense-making occurs.

Dewey proposes that cultivating these moments results in consciousness and stability, creating "an experience that is unified and total" (1934, p.14). Understood by the present researcher as processes of consideration, response and discovery, the artist dwells on a particular moment or subject and within that pause "artistic thinking" (Daichendt, 2010) and "artist doing" (Thomas, 2013) are engaged. Enquiry and creative processes of exploration are attempts to understand, decipher and "make the world signify" (Baudrillard, 1987, p.55).

"Studio sanctuary" (Artist L) is sacred, offering a protected environment free from daily infiltration, without obligations, demands or expectations, somewhere to think, dream and play. As identified in Chapter 4, the right studio can generate a supportive atmosphere and environment.

> *"I do need a place where I can pull out and think… a place I can feel… not a retreat but an experimental space where I think in abstract terms and reflect…sometimes*

> *when you are in the context it is hard to see the forest for the trees but when you are able to kind of get away, I can get a clear head…* " (Artist K)

Baudrillard (1987, p.28) describes everyday spaces as being "saturated". The artist needs to authorise space and the right mindset in which to operate; this can be both physical and emotional. This doesn't necessarily require a studio in the traditional sense but could be an alternative location, such as a café. Where physical space is limited a more conceptual space may become the substitute, for example during walking, meditation, drawing or taking photographs.

> *"just getting out of that singular focussed space and going to another physical space or maybe it is quiet or it just gives you the opportunity to see things differently…"* (Artist K)

Connection to a sense of place can be emotional or spiritual as well as physical. As a collaborative process, the researcher and artist Andrea Toth undertook a series of regular art walks. Described as "creative pauses" (Thomas, 2011), these provide creative disconnection where walking and landscape subsequently inspired visual art practice. These deliberative pauses enable reflection, shared and independent learning.

META SPACE permits an aesthetic placement of the artist, distinguishing it from any other space of separation and solitude. This is where transformation occurs (Dewey, 1934); thoughts allow associations, values are acknowledged, connections and meanings are made and creativity engaged. To achieve this, it is proposed that certain elements are required:

reflection + dialogue + emotion + imagination = play

This equation can be applied across art forms; for the purpose of this research the case studies are used to evaluate each element.

"The motivation for coming here was… to leave that external expectation aside and be able to focus on following my own interests and having the space to play… to come and make things and interact with other people or just be inspired by what other people are making around me and so I really have a more flexible mindset… just to go where things go…"

"Some things are being made really slow and because that process is so slow there is a lot of time to reflect on what that process means or what is going to happen to it at the end."

(Artist U)

Figure 27. Thomas, J. (2013) *Studio desktop*

> "Space is everything, for time ceases to quicken memory […] Memories are motionless, and the more securely they are fixed in space, the sounder they are…" (Bachelard, 1958, p.9)

In 2012 the researcher began making books of photographs, calling them Meta Spaces. These are not art works but tools that serve the purpose of looking. The researcher's practice is predominantly lens based, and in changing from analogue to digital as part of the research process, the relationship with photographs has altered. Before, fewer photographs were taken; more time was spent reviewing them; there was enjoyment in editing and archiving these physical objects. Now, in contrast, the immediacy of digital processes allows more photographs to be taken, the majority of which stay on a computer, without much consideration beyond initial downloading.

Engaged in the role of artist facilitator (2011-2013), various activities were documented photographically, and placed in books. Meta Spaces were created and a methodology of reviewing the imagery was developed to gain a deeper understanding of the events.

Editing supports careful looking, a different kind of focus or fixing of memories (Bachelard, 1958). This stimulates a mental commentary helping to process experience, allowing the viewer to see what was there, recognise order and reality. Consideration is given to the nature of the evidence in these documents. The researcher relates to the images by remembering what happened, how things felt, what was noticed and what people said and did. Books are tangible; the experience of looking allows a reading of what happened, and experiences become more real. Dewey (1934, p.293) suggests, "all direct experience is qualitative, and qualities are what make life-experience itself directly precious. Yet reflection goes behind immediate qualities, for it is interested in relations." The physical object (book) is both qualitative and relational; it gives the images a value and purpose different from virtual existence as JPEGS or RAW files. Whilst we see things every day, looking is not the same as seeing. "[L]ooking is

an act of enquiry" (Cartwright, 2012), a process of understanding the world and paying it attention integral to the underlying active enquiry of the artist. "By its very nature the act of looking slows things down. We are made to consider what it is we are looking at and why we are looking at it. This slowing down process, to take stock and look, is vital in this age of immediacy and instant access" (Cartwright, 2012). The images signify what happened; the looking, and resulting reflection, create analysis and transformation, giving recognition to the qualities of the life-experiences depicted.

> "Reflexive practice is a kind of research activity that uses different methods to work against existing theories and practices and offers the possibility of seeing phenomena in new ways." (Sullivan, 2010 p.110)

Burns (2012) believes that learning "doesn't happen as a result of the experience but as a result of our reflection on that experience and the way in which we then adapt our behaviours and actions." Various elements are reflected on, introspectively, verbally, nonverbally, through feelings, and thinking. Burns (2012) recognises the differences between reflections occurring consciously or subconsciously after action and whilst in the situation. Reflection takes place in the moment a photograph is taken. Something is noticed, usually intuitively, and captured. The reflexive process is introspection occurring afterwards, the "inward gaze enables the individual to adapt, empathise and make adjustments" (Burns, 2012). In the acts of making the books and subsequent viewing the researcher learns from what is read and what is consequently thought about, informing subsequent practice. As Sullivan (2010, p.57) proposes, reflexivity "acknowledges the positive impact of experience as a necessary agency to help frame responses and to fashion actions".

Capturing memory through images creates documentation and room to reflect. The images signify moments of the present, providing evidence of the past; this paradox is both reflexive and reflective, making connections with what is seen experienced, felt or implied at the time the photo was taken; alongside a recognition of experience during the editing process and after it is presented in book form. These spaces are all qualitative and reflective filters of thinking. The immediate reflexes are responsive and intuitive pauses made at the time (in this example, to photograph). The placement in a book provides further insight, through the process of revisiting and reordering the images. The act of editing

expands the Meta Space, creating a strategy of acknowledgment, detection and configuration. The viewer brings knowledge to these signifiers, recognising relations and using this to make sense and understand them.

Whilst the construct Meta Spaces has been used specifically to describe the researcher's books, the concept can be applied across most art forms. Like Non-Sites[26] (Smithson, 1968), the books create spaces of metaphorical significance. They fix actual events becoming representational objects, a re-presentation of experiences and memories. Any practice can adapt the term, where process and objects are used as tools and then abstracted to enable transformation. This is where practice creates representation or develops a "method for containment" (Smithson, 1968). In the example here, Meta Spaces present evidence, creating conditions and activity that encourage reflexion, evaluation, and transformation, shaping the practice of the artist facilitator. Other examples could include sketchbook work, film, painting, sculpture or images taken during a performance. These practices all create a visual or physical outcome that can generate metaphors of the actuality.

[26] Robert Smithson (1968) described his *Non-Site* work as a "dimensional metaphor that one site can represent another site which does not resemble it" (Smithson, 1968).

"There is a lot of talking whilst I am unravelling…"

"I like having the company of others, other people making work… sometimes it is just seeing what other people are making or just being in the space and just knowing other people are making things. It is a comfort… as well as inspiration to just plug away at something if you are feeling stuck or…if you are in a slow part of a process… it feels like a team effort, even though we are all working on our own things… otherwise I feel like I am alone on an iceberg… Floating around in some sort of ocean!"

"…when you are immersed you are isolated… but it is really critical, at the creative stage…there is a connection that is through general emotional support…"

(Artist U)

Figure 28. Thomas, J. (2013) *Unravelling*

Artist U described shared dialogue. Within **META SPACE,** inner dialogue occurs. Looking is understood as enquiry; reflection allows us to consider this enquiry, also fostering a dialogue. This is the process of critique, the reframing and shaping of ideas; where questioning, testing and filtering stretches practice, stimulating further engagement and connections.

Dewey (1934) suggests that all art communicates because it expresses. Whilst the act of making art is often solitary, this creates an aesthetic experience that is usually shared.

Regardless of whether singular or shared, art practice creates new experiences and develops communication. In **META SPACE** a dialogue begins, which may be an internal dialogue held only with the artist herself/himself. Dewey recognises that meaning is made through experience. It is something deeply felt. All experiences are understood through the knowledge of other, prior, experiences. In the process of learning, each experience scaffolds and supports new experiences. Dialogue, expressing relations and communicating the processes of encounters, takes place at varying levels. Initially it is the dialogue the artist has with himself or herself, drawing upon actual experience and emotional understanding.

> "[T]he artist embarks upon a dialogue. The artistic practice thus resides in the invention of relations between consciousness. Each particular artwork is a proposal to live in a shared world, and the work of every artist is a bundle of relations with the world, giving rise to other relations, and so on and so forth, ad infinitum." (Bourriaud, 2002, p.22)

Rancière (1991, p.62) suggests "thought must be spoken"; the act of thinking is conversation with the self, or self-connection. The dialogue in **META SPACE** is predominantly with oneself, a literal sense-making, through the use of the five senses. Building on reflection, this awareness or "completeness" (Dewey, 1934) creates feeling and transmission. This is applied to creative acts and the "completeness" of living in the experience of making and perceiving that makes the difference between what is fine or esthetic in art and what is not" (Dewey,

1934, p.27). “[D]oing is fundamentally an act of communication” (Rancière, 1991, p.65); it expresses actively and is transformative. Rancière describes this as silent inner dialogue. Within the moment of pausing and through creativity the artist invents a language to make conscious encounters, enquiry and emotions.

For Heavens Above… the act of walking and being in the landscape gave the present researcher and Andrea Toth opportunities to pause and reflect on both individual and collaborative work. An important, integral step in the creative process was ongoing, questioning dialogue. Walking together opened up thoughts and possibilities at a deeper level than if done individually. This challenged separate ideas and resulting artwork and created incentives to show work. Additional dialogue took place concerning the finished artworks; the dialogue about presentation included deliberate and incidental relations. There was deliberation in the placement of work: its visual juxtaposition within the physical spaces of the church (gallery) and other less controlled, unexpected relationships. This included the choice of titles, which worked in contrast with one another (explicit and ambiguous).

Inner dialogue occurred throughout when walking and making. For this researcher this included poignant reflection on transience and mortality. The work responded to the layers of space presented by sky, weather, light, land and thoughts. Through quiet contemplation of the physical object (the natural environment), visual representation explored notions of loss and death. This became immeasurably more significant after Andrea Toth’s sudden death in July 2013.

"It is also somewhere else… A landscape that I knew I would be energised by… to come back to being by the ocean to have those … mental… land… natural forces…I find really inspiring and I feel quite able to make work in that kind of environment… so it is internal…"

"I think that is the experience of being in a place but for me it is also a quiet experience that allows for a meditative or internalised experience. Like I am providing an experience, that I have by being here…that thinking by being by the ocean or watching the stars…it is a very big space and I think there is so much room for all of those thoughts or… immerse those thoughts. It feels like there is space for them. It fits better, whereas in the city there are everybody else's thoughts that are vibrating… whereas here… you can just go out and send them off… maybe they don't come back but maybe that is wanting to create the experience of calm, quiet, introspective, safe and comfortable… maybe not entirely comfortable because the thoughts that I have in my space are my own… not being entirely comfortable but the environment is going to support you in whatever those thoughts are… and tapping into what feels like a bigger force than us…whatever that might be…"

(Artist U)

Figure 29. Thomas, J. (2013) *On the cliffs*

> "Creativity is a matter of possibility of thinking […] it is also a question of the level of the creativity of the feelings." (Beuys, 1971; cited in Durini, 1997, p. 68)

Emotional investment is essential in the creative process. When too busy, it is easy to undervalue and overlook it. Without the ability to draw on one's emotions, the ability to truly connect with one's "thinking power" (Beuys, 1971) and imagination becomes limited. Dewey (1934) recognises emotion as "the conscious sign of a break, actual or impending. The discord is the occasion that induces reflection." **META SPACE** represents an interruption that permits the recognition of feelings and "extreme moments of consciousness" (Addison, 2010, p.60) in a process of emotional transformation. Horne (1916; cited in Daichendt, 2010, p. 68) suggests that, "an artist has emotional connections when making art." The researcher believes this is the spiritual aspect of engaging with space.

> "My mental state, my emotional being, thoughts and motives all affect the context and therefore the outcomes and it is an enhanced awareness of this that will lead to genuine learning and growth" (Burns, 2012, email)

Taking part in a two months residency in Iceland (2013) was a chance for the present researcher to avoid daily distractions. This disconnection was a deliberate placement in the unfamiliar, to reorganise thinking and consider practice as an individual. Having to draw solely upon herself, not respond to professional demands or the needs of others, created personal emotional connection. The link to **META SPACE** was evident through the writing, photographs, interviews, collaboration, general thinking and output developed during the residency. This created a calm steady, forward-thinking mentality, as well as appreciation and experience of dwelling in the moment.

Temporality was a theme running throughout Heavens Above… Walking provided moments of respite, allowing inspiration to be derived in landscapes that caused for a sense of awe. Most of the images exhibited capture the light of early dusk, deliberately sentimental moments when sky becomes overtly beautiful. There is a melancholy within this, and the challenge of letting go. Both

artists wanted to transcend the notion of seeing something that exists but doesn't really exist.

Remoteness enabled a connection to something spiritual, a sense of the uncanny, fragility, beauty and the sublime. As the research began to focus on the sky the researcher began to think of her photographs and short films as 'pauses'. Not just reproducing a reality outside of itself; these were visual attempts to question understandings of space and time; a process of containing everyday chaos and tensions. This questioned intentions to connect with the world but equally wanting to escape from its reality, split between private intimate spaces of reflection and the keen sense of reaching out and involving others. These were emotional, intuitive responses about changing perceptions and the relationship with transience, as a non-reality.

In Heavens Above… both artists developed ideas separately, reflecting, questioning and drawing upon memory, imagination and investigation. The researcher attempted to create tensions between colour and form to explore a sense of beauty. Engaging with a present, personal dialogue this looked at fragility, loss and sadness.

Dewey (1934) describes how such action is intuitive or something deeply knowing. Artists M, J and U (2013) all described the drive behind their art-making as coming from the gut, a driving necessity, not so much dictated by thought but something instinctive. **META SPACE** encourages connections to something internal, where the zeal that motivates creative enquiry is situated and "passions simmer and resimmer in solitude" (Bachelard, 1958, p. 9); this is the space of the inner artist or soul, through which emotion and unconscious sensations lead to consciousness.

"… the power of potential… it can be anything!... I think that is in those spaces and gaps and silences… that is where the power is…"

"It was really a feeling of how comforting I find this landscape and how I find particularly the rocks… they are like hands the way they curl up… so it was that feeling of being held in a hand and how reassuring or comforting or amazing that would feel to be in that… so there is definitely a feeling there…"

(Artist U)

Figure 30. De Bonis, R. (2013) *Nest* (with kind permission Dee Gibson)

Dewey (1934, p. 283) proposes that, "[A]ll conscious experience has of necessity some degree of imaginative quality." This combines previous experience with the new. Addison thinks this is how we make connections:

> "Through the application of imagination, people reorganise existing cultural resources to reconceive that which is. They do so both as a means to propose that which might be and as a process of transformation through which they realise the new." (2010, p.49)

Dewey (1934, p.283) suggests that, "[E]xperience becomes conscious, a matter of perception, only when meanings enter it that are derived from prior experiences. Imagination is the only gateway through which these meanings can find their way into present interaction." This is how enquiry in **META SPACE** enables connections. Imagination allows us to solve problems and "by solving small problems, we teach ourselves to solve large ones" (Bachelard, 1958, p.135).

> "The promise of change that comes from imagination takes shape in the things we create, through what we make and experience, or from what we come to see and know through the experience of someone else." (Sullivan, 2010, p.121)

This requires a level of trust in the emotional, inward seeing that comes through personal dialogue and reflection. Bringing together all elements of the above equation, this allows the freedom that gives permission to create. "Imaginative vision is the power that unifies all the constituents of the matter of a work of art, making a whole out of them in all their variety" (Dewey, 1934, p.286).

To the present researcher achieving an imaginative state is a desirable position. Accommodating increased sensitivity and more open connections, this aspect of **META SPACE** is evidenced in a more holistic and freer ability to think. Using the residency at Nes as an example, this was shown in experimentation with imagery, materials, developing ideas and writing. It encouraged the ability to dream.

In contrast, working at CCE did not permit the time or space to connect freely with the imagination. This resulted in a lack of trust and confidence in creative ability. Freedom was replaced by a torporific state of inactivity and lack of expression.

By seeking slowness, **META SPACE** is not about creating 'inertia' (Baudrillard, 1987) but transformation. A general characteristic of imagination is to be proactive. These are features of engagement, implying movement, looseness and freedom.

Addison lists the characteristics of imaginative activity:

- "Making associations / connections
- Inventing rules
- Combining materials to make new forms
- Combining elements from past experiences
- Risk taking
- Seeking alternatives
- Empathising with others, imagining how others feel
- Discussing and representing pasts, presents, futures."

(Addison, 2010, p.66)

"… it looks vulnerable at the same time… the rocks are jagged and there is the crashing waves but it still feels like it is cosy and secure. It was nice to not feel bombarded by the information part… to do something purely because I wanted to do it… my own experiences and my own reaction to the environment… I feel from these rocks and then to just do it and not feel that I have to justify it or compare it to another artist or situate it yet… it felt so playful and free. I am not worried about where it has to fit."

(Artist U)

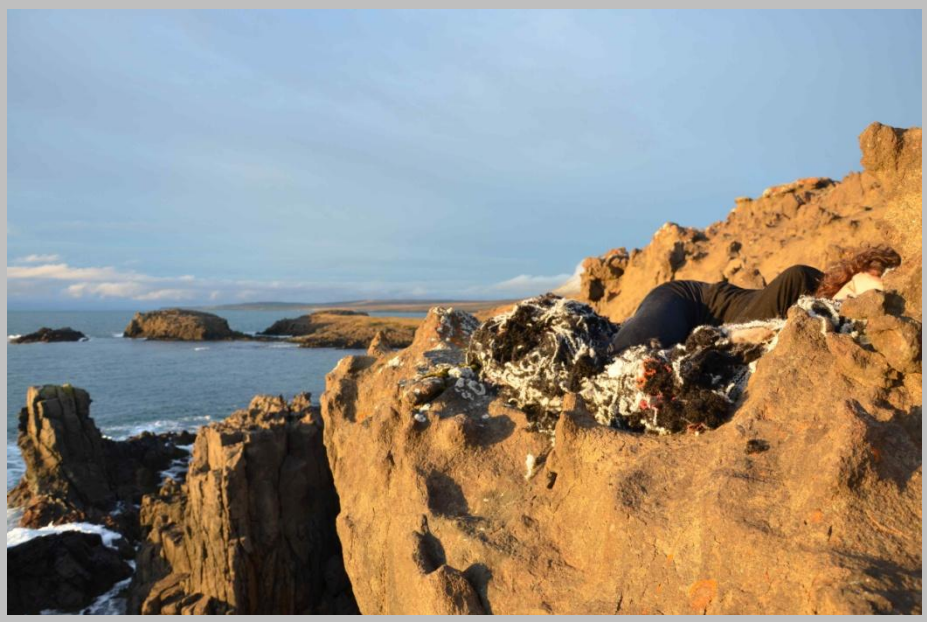

Figure 31. De Bonis, R. (2013) *Nest* (with kind permission Dee Gibson)

> *"I allow myself to follow a lot of intuition. I start off with a lot of play… I seem to be stimulated by the tactile and… be more of a "builder" than a "sketcher." What comes after initial play is research… to develop the idea from… the "play" process… this helps fine-tune the direction and process my end product will take… I do allow the concept to unfold during that time and remain flexible for it to organically do so."* (Artist S)

Play could indicate recreation or participation, which builds upon the looseness and liberty granted by freedom. This comes easily to a child but is often challenging for adults. Play is an immersive, transitional state where expression occurs (Paris, 2008).

Given permission by the artist, to nurture unrestricted playful enquiry leads to experimentation. This is shaped by and also creates experience. Dewey (1934) suggests "playful attitudes" are key for transforming concepts and materials, giving them meaning. Artist L mentioned the importance of this, suggesting that it is where new territory is encountered, or in the case of Artist V opening up new ideas; "it was just shake it up and maybe come out with something different".

Play indicates movement or a shift; no play indicates solidity, rigidity or a block. Playing implies fluidity, release or moments of potential, where movement represents a state of transformation or change. Bourriaud (2002, p.8) describes this as an opening up of "obstructed passages"; through this fluid state there is a flow "from something to something" (Dewey, 1934, p.38). Baker (2008) suggests this is something formless and full of potential. Linked to what Dewey refers to as "converting resistance" (1934, p.62) play causes experience to become integrated and complete.

Learning through enquiry and experience includes making mistakes, accidents, surprises and re-evaluation. "Accident or the unexpected during opportunities for being creative encourage flexibility, perception of new possibilities, and discovery beyond the fixed or disciplined" (Brice Heath and Wolf, 2004, p. 16). This demands a level of risk taking and the openness to accept failure.

5.6.1 Failure

"Improvisation is the exercise by which the human being knows himself" (Rancière, 1991, p.65). Artists are well-versed in situations of incoherence extending the familiarity with experimentation, exploring materials and pushing ideas. Artists who demonstrate openness embrace these developments to scaffold learning:

> *"Failure! Failure is not a bad thing at all. You know if that sculpture falls over, you've learnt…"* (Artist G)

> *"… the process of difficulty is the process of things not working but that is not a negative thing, that is part of how you get to the end piece. Or that you needn't carry on making a piece of work; you know that process of struggle is all part of it."* (Artist H)

> *"I certainly have my fair share of failures…but I am ok with that… especially with the work that I was doing last month, it was very much about embracing the errors… and there is beauty in that unexpected…"* (Artist S)

Individual moments spent looking, thinking and making are where daydreaming and “imagination augments the values of reality” (Bachelard, 1958, p.3). This is a place of freedom, where ideas can be assembled, acknowledged, destroyed, messed around and reconsidered. The researcher considers these as fundamental components of **META SPACE** and the basis of artistic practice creating conditions that rejuvenate the artist.

Uniqueness can be related to an embodied approach found within the construction of the artist that Pringle (2011, p.35) identifies as the “uniquely inspired individual”. This is where individual and creative enquiry is located. Using embedded knowledge to modify and create, continuous processes of transformation and meaning-making are embraced. In **META SPACE,** individual reflection is reflexive: “not pure contemplation but rather unconditional attention to one’s intellectual acts, to the route they follow and to the possibility of always moving forward by bringing to bear the same intelligence on the conquest of new territories” (Rancière, 1991, p.37).

Having the right space allows essential, emotional, connection and inner awareness, where feelings enable personal dialogue and expression (Dewey, 1934). Without this, the ability to engage is restricted.

Imagination is fluid; it is what enables the artist to experiment, dream, play and be alert to experiential processes. Combined with the restlessness or continual need of “wanting more” (Artist A), this enquiry allows the artist to constantly work with ideas. The researcher is not suggesting this can only be achieved as a solitary experience. As described in Chapter 3, collaborative processes expand experience, exploration, connections, insight and understanding. However, time and space apart is where the artist can truly reflect and make deep connections. The artist brings this sense of movement and dialogue to the art object through imagination and freedom. Lewis (2013, p.28) describes this as “plasticity of thought” or a “way of seeing in which the seer does not

distinguish between herself and the nature outside of her, an imaginative grasping of the whole of life".

Interactions that occur whilst taking photographs create conscious encounters. The photographer experiences an inner dialogue. This is an act of **META SPACE**. By sharing the work, another level is introduced, as others are invited into the space of dialogue. This is where the TSP moves into the transition of the third section of **SHARED SPACE**. Others join the conversation, creating other relations (Bourriaud, 2002, p.22), extending the dialogue, allowing the conversation to take on discussions of its own. Interaction, through the example of an exhibition, leads to personal critique and positioning.

The artists' uniqueness is investigated in Chapter 6 and is taken forward into the **SHARED SPACE,** shaping and distinguishing the artist facilitator role. This is where the artist facilitator uses the embedded processes generated within **META SPACE** to actively engage and inspire others with contemporary art practice.

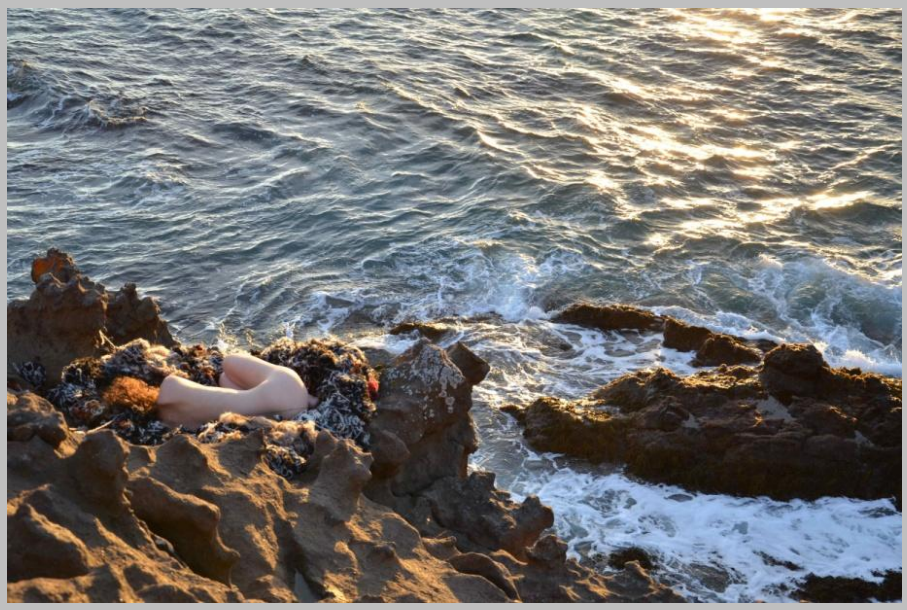

Figure 32. De Bonis, R. (2013) *Nest* (with kind permission Dee Gibson)

CHAPTER 6

SHARED SPACE: ARTIST FACILITATOR

6.0: Artist Facilitator

> *"The things I bring to the education programme… are a lot of the things I value about arts practice… thinking about process… thinking creatively, thinking laterally about solutions…"* (Artist B)

Previous chapters have investigated the activities of artists within artist-led environments (**SHARED SPACE**) and working in isolation (**META SPACE**). Advancing the TSP, how the artist applies these processes back to a **SHARED SPACE** is now evaluated, where the *artist facilitator* becomes the interface between participants and artefacts. Asking the main question, what makes this unique? the distinct attitudes and attributes the artist brings to the role are explored.

Reflecting on the BALTIC Observations (Appendix), the sense of space and context in which interactions between artist facilitator and participants occur are considered. The "posture of indwelling" (Maykut and Moorhouse, 1994, p.28) applies to the researcher's position, reflecting the approach taken in her central role in the research, where the purpose and reliability of the researcher's knowledge stems from indwelling in the situation, "the qualitative researcher experiencing the world in a similar way with the participant" (Maykut and Moorhouse, 1994, p.28). This reflects the "condition of being distinct and equal to other humans" (Maykut and Moorhouse, 1994, p.28), allowing the researcher to act as an instrument to gain understanding from immersion within the context of the specific space.

The analysis of the seven quality principles (Chapter 3) considers how these create measures to evaluate the artist facilitator role. Using personal insights

and observed scenarios this chapter looks at success, recognising the multiple skills and attitudes required to unlock the potential of participants. Learning is identified, a two-way process, acknowledging the impact of context. Engagement emerges as a signifier of the construction of experience.

Across the observations, the most striking reflection was how each individual brought a distinctive approach and creative pedagogy, drawing upon specialist skills and emphasising art language. More crucial was how each individual's approach was influenced by artistic practice and how this enabled successful, creative ways of looking at and engaging with art. Artist E suggested that all artists bring a "passion or a sphere of concern that they are invested in." Artist A believes that the knowledge generated by keeping up to date with contemporary work, visiting galleries and being "aware of other artists' practice" not only brings "fresh knowledge" but also feeds creative practice when working with groups, this may be through new concepts, references or contemporary thinking. Artist B suggests it is about engaging with others who approach things differently, offering an alternative perspective, "possibilities" and "ideas".

> *A small boy walks back, right into the middle of the room. The artist asks him if the work is straight. He is specific. He wants some black tape to run down from the middle of the image.* (Thomas, January 2013, field notes)

There are diverse understandings of excellence*;* "[p]artly, this properly reflects the practices that organisations undertake, and the subjective nature of judgment in the arts" (Lowe, 2011, p.6). Until recently, there has been an "absence of a common framework which articulates the shared nature of aspects of excellence" (Lowe, 2011, p.6). The present researcher therefore considers striving for excellence to be the hardest to measure. Commitment to and enthusiasm for a task or project by a group or artist facilitator can be observed but the understanding of excellence is subjective. Even if the endeavour in a situation is deemed excellent, this does not always ensure quality. Lord et al. (2012, p. 8) determine participants need to be at the heart of the experience, "[h]aving a clear vision and striving for excellence, through providing high-quality arts work and experiences, to achieve the best possible outcomes."

General professional collaboration is amongst the responsibilities of the artist facilitator; this includes maintaining a professional approach when working directly with groups, along with all interactions surrounding the project or activity. Throughout the BALTIC observations the researcher witnessed the artists applying principles and actions to support professionalism and quality. They ensured that support was offered equally, maintaining an inclusive approach so that participants felt involved and actively contributed; offered choice through a variety of materials, approaches and open discussion; employed a proficient and improvised approach; and were not afraid to modify sessions to maintain pace, engagement and quality.

In order to continually strive for excellence, reflection is required, Tiller (2011) recognises the importance of reflective practice, in order to learn, take risks and move forward within practice:

> “It is important to be able to reflect on our practice, so that we are aware of which of these skills, values and knowledge we already possess and are bringing to our work; and also where there are gaps […] this idea of reflective practice is key to working in education and other community settings, not only so that we can teach our technical skills, such as photography or performance; but also the underlying skills we draw on, such as working together in teams or trying different approaches until we find the one that works.” (Tiller, 2011, p.10)

Using reflective processes developed within **META SPACE**, the artist facilitator brings a natural reflective attitude to pedagogy. The artist facilitator models and encourages reflection. New understanding is generated through social interaction within the **SHARED SPACE** through the process of listening to the responses, or enquiry, of others.

Authenticity is also hard to measure, possibly relating to the approach the artist facilitator brings to pedagogy, or the proposed uniqueness that comes with practice. In the opinion of the present researcher, authenticity relates to how practice is channeled (this may be unconscious) and impacts upon the resulting approach in a collaborative scenario. Lord et al. (2012, p. 10) describe: "Being authentic in every aspect of the work, through offering as real and meaningful an artistic experience or product as possible, to help young people develop artistic and aesthetic awareness, understanding and skills."

It was noticeable that two BALTIC artists used sophisticated art vocabularies. The pitch was highly developed and although participants may not have grasped the full meaning, it was communicated in such a way that there was a level of understanding. Thus the status of participants was elevated and knowledge transferred quite subtly. The materials and processes these artists' employ in their artwork (sculptural and conceptual) also influenced their references, as illustrated in the following examples:

> *They finish off and the artist invites them along to the gallery to think about how to "curate" their work. He suggests different ways of hanging the work. He uses words like "suspend", "presence", "space showing…" they talk about showing the work at different levels.*
>
> *The artist points out to one child that they are "self-referencing" – "He is doing the same as you're doing!"*
>
> (Thomas, January 2013, field notes)

> *"Fight your desire to match things up. Explore the materials. Find their potential."*
>
> (Artist G)

Workshop 2 was quietly facilitated in a practical, focused way. Faced with a series of complex and frustrating technical challenges, the artist quietly and patiently proceeded with the task of mending a broken camera. He explained what he was doing and applied himself in a determined and practical manner. It can be assumed that this is the working method he applies in his creative practice. He modeled problem solving through a process of positive enquiry. He

was consistently considered and reflective. Creative problem solving is a hallmark of the practicing artist; the successful artist facilitator applies this across practice.

Workshops 3 and 4 focused on the exploration of materials through processes of tacit enquiry. Participants were encouraged to respond directly to a choice of materials. In Workshop 3 the artist, who uses performance within her art practice, modeled a very physical approach to her session. This was evidenced through the use of movement and language whilst engaging with materials. In Workshop 4 the artist, who employs sculptural and painting practices, commanded an engaged intelligence from participants towards the physical properties of the materials in a supportive yet challenging way, encouraging participants to push their processes as far as possible. Again one can imagine that the artist employs such approaches in his own art making.

6.2.1 Art at the heart

A genuine relationship to "self-expression" (Daichendt, 2010), art and art processes creates the artist facilitators' distinctiveness. The "practices and routines of artists" (Bosch, 2009, p.20) create an authenticity that informs thinking and therefore the approach applied to pedagogy. "[S]ubject knowledge" (Pringle, 2002), confidence in practical engagement and imagination brings openness, authority and validation to their investigation, quest and understanding. The successful artist facilitator models this overtly through conversation and also subtly through actions, when engaging participants. Artist D suggested that artist-facilitated interactions encourage people "to look at things from an artists' perspective". When successful it goes further and fosters an approach in which participants create their own artist perspective, their own "artistic thinking" (Daichendt, 2010).

One way of describing this process is praxis, which shapes the interaction and outcome of collaborative activity, Freire (1993, p.82) suggests that this is "…the reflection and action which truly transform reality," and these are "…the sources of knowledge and creation."

> "As we think about what we want to achieve, we alter the way we might achieve that. As we think about the way we might go about something, we change what we

> might aim at. There is a continual interplay between ends and means. In just the same way there is a continual interplay between thought and action. This process involves interpretation, understanding and application in 'one unified process' (Gadamer, 1979, p.275). It is something we engage in as human beings and it is directed at other human beings." (Smith, 2011)

The researcher's experiences gained whilst working at a creative learning organisation highlight the contrast between the genuine artist facilitator and impostors, the latter present themselves as experts, promoting creativity and presenting the benefits but their words are not qualified by personal art practice. They may use the same language and may explore similar concepts and draw upon solid academic research, but their position lacks credibility. In contrast practitioners whose approach is genuine display a depth and infusion of practice. Their activities and processes are brought to life with a particular energy and passion. Their insight is informed by something richer, more informed, intuitive and meaningful.

The infusion stemming from the artist's own creativity is the impact of time spent in personal art practice. This is manifest not only in the language used but also in the general demeanour and proximity of being. Heeswijk (2011) describes how she developed the ability, "to interject or intervene with… creative energy" through working collaboratively in community situations. Creative energy is difficult to quantify. The influence of being in a supportive environment with, or surrounding oneself with, other artists, creates an impact where creativity permeates. The influence of working alongside or being with other artists stimulates ideas, generates references and facilitates new connections (Chapter 4). This may occur through conversation or observation. It is usually passive and often unintentional. Artist A suggests that there is an "instant empathy". Here the artist acts as role model, usually unintentionally, through sensitivity and reflection, supported by a strong base of integrity and usually employs a generous and open approach. Sometimes (especially when there is a group of artists together) the influence can be subconsciously (and positively) competitive. In the workshop, gallery or participatory situation this infusion can filter through the particular questions asked (including the way they are asked), through listening and absorbing the language, through references made, watching a physical demonstration or simply through exploring ideas.

An example of this was when a teenage participant, interviewed at BALTIC,

spoke very confidently about the exhibition using language that had been used in an earlier gallery discussion including phrases the artist had used in the studio. It seems doubtful that she would have been as confident or articulate had she not participated in the facilitated sessions. The replication of language indicated a direct connection being made by the participant.

Another example was working with volunteers at Waygood. Not all were artists; however, they enjoyed talking informally to studio holders. This had an impact on the volunteers when invigilating; they not only had insight into artworks made by the studio holders but also had wider knowledge of contemporary practices, which they applied when talking to visitors.

The group start drawing. There is a buzz of talk as they draw and some laughing.

"Keep your pen on! On the page!" "Oh yes…look at this!"

"Come on…face it…head on…don't look at me! Look at XXX! Oh Lovely XXX, I like that! Pen on!" He is smiling.

"Lovely! Fantastic! I love that!"

"Ok that is fine…you have to draw the lips at some stage!"

There are lots of laughs. The group are enjoying themselves.
The artist raises his voice slightly and uses this to encourage them. "Right! One more minute to finish these off!"

"Keep flowing. Keep the lines flowing."

"Look at this!" "Keep the pen on the page." "Lovely XXX I like that." "Lovely XXX, Fantastic, I love that." "Fantastic, lovely, really nice…"

"One more minute before we finish these off…"

He moves up and down the room.

"Right stop there…"

(Thomas, January 2013, field notes)

Being exciting, inspiring and engaging is an easier principle to assess; it is where passion, enquiry and collaboration bear particular relevance to the research. These elements incorporate common values identified by the researcher as being central to success in the case studies; it is where engagement occurs. The artist facilitator uses pedagogical approaches that facilitate deeper connections and a greater sense of enquiry. This can be intuitive, through the implementation of holistic, reflective approaches.

"Engagement" is "the action of engaging or being engaged" (Oxford Dictionary, 2011) a term frequently used in the context of artist-led learning programmes. For the purpose of this research it is understood as involvement, interaction or taking part. Similar in definition to "participation", this is understood in relation to the success of a workshop or project. Engagement is fundamental, and more than just involvement. It means participants are actively, physically and mentally engaged. Facilitating a greater sense of enquiry in relation to experience, this more holistic approach provides routes to asking further questions, creating a

process in which participants more thoroughly experience medium and engage at a more profound level, achieved through making and active experimentation but primarily through discussion. In relation to artist-led pedagogy, Artists in Sites for Learning (AiSfL) identified artists drawing "on their own experience as creative practitioners to instigate a learning process" where their approaches "resembled their art practice" (Pringle, 2008, p.2) and significantly influenced the resulting engagement with participants. This involves participants as "active makers of meaning […] they encourage learners to actively question and embark on a process of enquiry" (Pringle, 2008, p.3). To achieve this "co-constructive" collaborative approach is employed through "discussion and exchanging ideas and experiences" (Pringle, 2008, p.3).

Preparation is important. It is arguably possible to improvise and still facilitate successfully, being organised makes a difference, even if planned elements are discarded. Good planning is essential and the thinking process required for preparation still informs any resulting spontaneity. Walter (2008) suggests that when things do not go to plan, this is where interesting questions are provoked.

> *"I try and make the rules…very explicit, so what we are going to be doing, why that is happening, what the different roles in that are…you know what is expected and then at the same time I am always interested to see if something starts to go outside of that limit, that can be interesting or to discuss…"* (Artist E)

Through questioning, experimentation and engagement with contemporary art, analytic skills can be encouraged. This process evolves iteratively, with meaning-making gaining momentum along the way. This can provide freer insights and approach to read, reinvent, connect, explore and construct meanings. It is not just self-expression but a process of knowledge creation, understood as transformation through experience resulting in personal growth and development. Creative engagement should be mindful, stimulating curiosity as an active process. An example of this could be creating a collage (using one of the BALTIC examples), a considered response that creates intelligence within itself. It is also an act that can prompt shared responses or discussion.

> *"How's it going?" He asks a boy who has opted out of the session and is enjoying the rocking chair. The artist asks if he is enjoying the view and then suggests the boy tries out the swivel chair. It feels very inclusive and it does not matter that the boy is doing his own thing.*
>
> (Thomas, January 2013, field notes)

Ensuring a positive and inclusive experience requires that each participant is treated with fairness and respect. This is not just the responsibility of the artist facilitator but must be established and nurtured by the group in which participants demonstrate that they are "[r]especting ground rules, trusting leadership, moderating their own behaviour and that of their peers" (Raw, 2010). This is evidenced when an effective community learning environment is created, involving "[r]especting each other's contributions, showing teamwork, collaboration, mutual support" (Raw, 2010). Success therefore, occurs when participants are "[e]qually included, feeling valued and recognised as individual" (Raw, 2010). The quality principle identifies "having the passion, commitment, knowledge and skills" (Lord et al., 2012, p.22) necessary to help participants to "develop as confident individuals and celebrate their achievements. This would include encouraging individual contributions and valuing diversity" (Lord et al., 2012, p.22).

In all of the observed BALTIC workshops, the artists demonstrated a hands-on approach, joining in alongside participants; creating an impression of equal involvement. The artist facilitator did not just stand back and observe but also explored materials, tested structures, cut out and tried alternatives. This performativity develops knowledge collaboratively. Constant movement around the room ensures that each participant feels confident with the task. The artists skillfully and naturally weave the participants and process together. Different tactics encourage working together, with a focus on teamwork. Evident within the questioning, the making and shared reflections at the end of the sessions, all of the BALTIC artists made conspicuous efforts to identify positive contributions from everyone.

Rancière's (1991) story of Jacotot, *The Ignorant Schoolmaster,* considers equality as a starting point rather than destination, supporting the view that

collaborative processes generate wider learning. The successful artist facilitator encourages this, not through a process of alienating but one that encourages intellectual growth. The schoolmaster (or in this case artist facilitators) may be positioned equally with the learners, however their background and insight influences the process and their experience and knowledge still guides the collective. Channelling this approach is an act of facilitation; self-knowledge and the development of self-knowledge through engagement with practice means the artist facilitator brings something else to that transformation.

The BALTIC workshops were not really equal, due to their short nature and artist authored constructs; however, they felt equal.

The artist facilitator's motivation is not to teach a particular viewpoint but to guide enquiry and encourage the exploration and sharing of ideas. A deliberate tactic of challenge may be introduced, as is a vehicle to offer alternative possibilities. This is used to deepen engagement and should be presented "in a way that is unthreatening and is as collaboratively as possible" (Baker, 2013). This entails risk. The artist facilitator is often faced by dilemmas relating to personal philosophies or understandings. The integrity of practice can become challenged; participants may be faced with different registers of contemporary representation that may cause anxiety or offence. It is all very well to suggest an equal partnership where respect must be shown. It is not uncommon that participants hold views that conflict or are considered sexist, racist or prejudiced. Heeswijk (2011) recognises that it is naive to think of "harmonious togetherness." When an outsider is placed in a new and unfamiliar context additional sensitivity and understanding towards "race, class and gender" (Kester, p.147) may be required.

There is not the scope here to explore these challenges. However, the feeling of equality should be supported by a strong sense of empathy. It is proposed that artists can be successfully empathetic because they draw upon the emotional aspects of art practice:

> "The term empathy encompasses the way in which people are able to imagine what it is to be another person living under difficult circumstances, to identify with that situation, and to feel for, and with that person; to imagine and feel other. As an emotional goal, it forms the basis for democratic education – it is not antithetical to

> analytical or critical approaches, which acknowledge just indignation and anger as well as the discomfort of self-knowledge, but it is antithetical to those regimes that attempt to contain emotions in the name of appeasement and / or the status quo." (Addison, p.60)

Empathy is required to help construct situations where participants teach themselves, echoing the situation created by Rancière's Jacotot (1991).

6.4.1 Neutrality

Many definitions share a description of the facilitator "as a trusted and neutral outside voice" (Kaner, 2012). Kaner (2012) suggests that the facilitator's aim is to "achieve synergy", and the role can "assist a group in thinking deeply about its assumptions, beliefs and values." It can be argued that no one is neutral; everyone brings opinion to his / her approach (consciously and subconsciously). Artists are therefore never value-free instead they are political (Helguera, 2011). Recognition of identity and voice informs and drives the approach used. The artist facilitator should have the confidence and awareness to stick by the reaffirmation of their values. The fact that neutrality cannot be part of the role is distinct. The very nature of being an artist implies being connected with oneself emotionally through attitudes or dispositions. This includes being expressive and allowing experience to shape opinions. Tiller describes this as "added value":

> "Part of the added value that, we can bring to the table, as artists educators is having an awareness of how our own cultural identity, and our role within the prevailing hegemony, impacts on our own creative practice." (Tiller, 2011, p.10)

The role of the facilitator may therefore be less about neutrality and more about being mindful. In order to achieve success in a collaborative scenario, the artist must draw upon their sensitivities to manage the situation appropriately and steer, guide and support participants. It might even be appropriate to challenge. Art has the power to explore and question, which may involve testing boundaries or challenging opinions. Creating a situation of trust, however, is essential. Diplomacy and good communication are therefore required as part of ensuring a democratic process.

> *He asks questions in a very positive way. He invites the group to impress him with their knowledge. He encourages a confidence with the young people.*
>
> *He uses lots of eye expressions, which are encouraging and give approval.*
>
> *Back in the studio the artist sits everyone down... He makes sure everyone has a pen. He tells them that he is very impressed with the discussions in the gallery. He says that curiosity is crucial and they need to swap ideas and keep asking questions.*
>
> *The artist buzzes round the tables. He is active, busy and constantly encouraging. He reasserts what is meant to be happening. He uses lots of hand movements…*
>
> (Thomas, January 2013, field notes)

The artist facilitator acts as an interface between subject knowledge and the participants' own knowledge. The artefact or art object becomes a catalyst to learning, "through interactive opportunities - hands-on participation, direct collaboration, creative responses, or other interaction" (Lord et al., 2012, p.14).

Success is evident when deeper levels of engagement occur. The artist facilitator asks the right questions and creates stimulating challenges. Fuller processes actively engage participants who develop "companionable relationships, involving crucially, speaking and listening" (Fussner, 2011, p.158). Meaningful tasks facilitate understanding and conceptual relevance concerning how ideas work. The rewards, benefits and outcomes of this principle are easier to recognise; evidenced by active participants, "practically involved and imaginatively engaged" (Raw, 2010). The artist facilitator must recognise when participants are not following, feeling included or when participants lack confidence. A continual, thoughtful awareness of how the session is unfolding and how to re-engage interest is required.

"Participation" is "the action of taking part in something'' (Oxford Dictionary, 2011). Participation is also more "widely associated with the creation of a context in which participants take part in something, that someone else has created but where there are, nevertheless, opportunities to have an impact" (PHF, 2012). However, engagement should mean more than just participation. The artist facilitator explores the value of process' and enquiry-based activity in order to construct meaning. This is important, because it is active and often

involves physical processes of making alongside processes of questioning and exploration. Participants will be “curious, questioning, solving problems creatively […] focused, engaged, motivated and lively” (Raw, 2010). Workshop 3 gives a good illustration of this: participants were offered a range and choice of interesting, tactile materials; they collectively created a shared artwork but had room to explore and question individually. This was constructed through the enquiry provoked, through the questions asked within the gallery and in the studio, with the freedom to interpret the use of materials. Participants were absorbed, but an hour into the session, the parents began to loose momentum. However, all of the young people continued, totally engrossed, obviously enjoying the process.

This reflects how art practice informs the methodology used. Through enquiry the artist facilitator also undertakes different stages of exploration and reflection that lead to shared and individual responses. These will then inform and help shape future explorations. This cycle is then repeated.

In the *Lines of Desire*, projects the artist facilitator acts as catalyst as well as interface; the artist’s role is intrinsic within the artwork. This is performative, and it can be argued that each case study involved performativity. In all of the case studies the artist facilitators employed dialogic processes, enabling encounters with artworks, requiring certain acts of performance. In order to achieve dialogic processes the artist facilitator encourages participants to follow similar enquiry cycles. The outcome is process-driven rather than product focussed. A product at the end is an added bonus.

The conditions of **META SPACE** identifies artists are generally good at experimentation, playfulness and risk taking. The artist facilitator is comfortable with conceptual approaches, trying things out, getting in a muddle, experimentation and incoherence. Solutions do not have to be immediate or obvious; the journey and process of getting there is important. This enquiry influences and shapes the pedagogical approach and is central to thinking and process. This promotes “thinking creatively, thinking laterally about solutions” (Baker, 2013) thus embedding approaches valued within arts practice. Through the process of understanding, connecting with or creating the artefact, artists

investigate, fail and explore. During the act of making the artist draws upon notions of desire or the soul, generating connections with emotion and experience. The communication within the self or the ‘art within’ ultimately leads to personal expression, which also informs and influences how the artist facilitator operates in the **SHARED SPACE** through expressing, modelling behaviour and active, creative enquiry.

Taylor (2008, p.87) describes the artist as independent, working in the “real world” using an approach that develops independent thinking for participants, whilst working in partnership. In CGE the artist facilitates and constructs an environment collaboratively, considering the context and identities of participants. The present research identifies success as when shared responsibility for the interests of the group is taken; the group becomes the driver rather than a gallery-based, end product. This returns to honesty. “It is unrealistic to demand a lot of participation from collaborators who are also not part of the decision making process, without creating other incentives to make them feel ownership of the project” (Helgera, 2011. p.55).

> *"I am not a teacher. I am not there to show them… it is more about facilitation… about holding the space and giving permission and then developing… a process of making and doing, and gaining the skills and confidence for them to believe in themselves, to be able to go… try… and do stuff… and the space… the space and the time to do it for adults."* (Artist H)

Enabling personal progression could imply the need to establish a baseline to measure development. This may not be realistic or possible, especially in one-off activities. However, the attitude and behaviour of participants can indicate progression. Building on Principles 3 and 5 where participants "are curious, questioning, solving problems creatively" (Raw, 2010), the artist facilitator needs to employ approaches that generate a sense of enquiry and through enquiry new learning (and thus development). Good practice embeds "reflective thinking" (Pringle, 2011) into the process to evaluate and reinforce the learning.

> *"…I am going to use the word open again… It is more like encouraging the individuals to take it their own way, whatever the activity is… It is allowing each person that growth, and going in their speed... That is a big thing for me… to let those individuals to shine through and kind of encourage them to think about their own decisions and to think about their own ideas. To look at what they have done and reflect on what they have…"* (Artist A)

Echoing the Time /Space paradigm, this is where **SHARED SPACE** and **META SPACE** generate wider learning. In this instance the participants themselves experience this process. The artist facilitator creates the right environment where critical reflection is fostered and participants are open to "making new connections" (Addison, 2010. p.57): they then explore together (**SHARED SPACE**), reflect individually (**META SPACE**) and bring this back to collaborative learning (**SHARED SPACE**).

6.6.1 Two-way process

Personal progression should apply to the artist facilitator and participants; the learning should be shared. Dewey (1934, p.253) suggests that communication itself creates participation, "making common what had been isolated and singular", creating a two-way process. Therefore it is proposed that developing this with a group has greater impact. Listening also requires reflection, and the shared focus of discussion creates a learning community brought together by dialogue. Burgess (2010, p.68) describes these as "sites of shared experience" enabling members "to develop as critical thinkers through mutual engagement in common activities." Here, "mutuality […] denotes a way of relating to people and organisations in which all participants can learn and benefit from that partnership" (Burgess, 2010, p.69). In informal situations subtle processes are often established where participants may be unconscious of the extent to which they are consequently learning or progressing. A key finding of enquire (Taylor, 2008) was that "the value of co-learning, of recognising and utilising the skills and ideas of others" extended to progression in "increased confidence, and understanding and respecting the views of others" (Taylor, 2008, p.17). When successful, participants will be "[c]onfident about offering their own ideas, challenging and stretching themselves, proud to demonstrate new skills and new thinking" (Raw, 2010).

> *"It is a time where there is a space where you can share ideas together both the artist and participants and be open minded to what you are confronted with… It is having an openness, in allowing a conversation to go its own way… or a workshop to take a life of its own. It is a flexibility and understanding that there is an exchange in the process, rather than being this authoritative structure."* (Artist A)

Artist A recognises that this requires the *artist facilitator* to also assume the role of learner, modelling attitudes of openness, flexibility, willingness to let go and empathy; returning to Beuys' idea that teaching-learning relationships are "constantly reversible" (Beuys,1972; cited in Durini, 1997, p.46).

> *"…opening up a temporary space for a dialogue to happen… I like the word 'dialogue' … because that suggests something that is in flow or flux..."* (Artist E)

This "mutual enquiry" can be "transformative" (Artist B) influencing the practice of the artist facilitator, creating "tangents", "flow" or "flux" (Artist A, Artist E) and

revealing “new possibilities” (Artist D). Artist B suggested that this requires rigour and reflection, and Hooks (1994, p.21) describes this as “engaged pedagogy” where learning is reciprocally shared and “teachers grow, and are empowered by the process.”

> *“I am also much more conscious of… what is going on in my own learning process and then being able to ask questions and probe others where they are in their own learning process and what they need at that moment… and making that a more articulated… that is probably one of the more significant things brought through my artistic work.”* (Artist M)

> *"You have to be acutely aware of comments and things that are going on, around the workshop. So, if you see something that you like the look of or hear something, then… (Clicks fingers) jump on it, or at least highlight that."* (Artist G)

> *"…it is a bit improvisation I suppose and it is also about being respectful, I think respectful of where, the people are at… I try to find out where they are at, in a very short period of time at the beginning, as well as giving those people and children the confidence that what they can do is fine."* (Artist H)

In successful programmes, shared ownership is vital, allowing participants to feel a sense of control over process and product. This helps them feel they belong, that what they bring to the process has value and is worth investing time, emotion and energy. Having or taking ownership over the process of learning leads to deeper engagement.

Creating a supportive environment, where no answer is wrong, encourages further risk-taking. The BALTIC artists acknowledged and valued all contributions, whilst ensuring that individuals did not dominate and all participants could offer something. Approachability was maintained through openness, flexibility, empathy and sensitivity, confirmed through positivity, encouragement and humour. In one example, the artist used a fun questionnaire, played as a game, to get the participants thinking. This generated a buzz of excitement, lots of laughter and genuine, shared interest amongst the group.

Ownership is an issue is familiar across the case studies. It is common for the artist facilitator to negotiate integration into an existing group or community. To avoid an awkward placement and power imbalance, dialogic practice is employed, with strategies deployed to create "a reciprocal openness" (Kester, 2004, p.173). This depends on effective communication, the ability to listen, recognising individuality, what values participants have, what inspires and motivates them. Each party may want something completely different and for different reasons; in a successful scenario the artist facilitator recognises and respects this. Tiller (Thomas, 2011, interview) suggests that, "the first thing that you have to do is be really interested in what other people are going to have to contribute."

The importance should be recognised of devoting time at the start of a programme to get to know one another; this can be achieved using games, informal planning meetings or, in longer-term projects, hosting meals. Intimate settings and activity generate more conversations and have a deep impact.

> *"… there may be assumptions about who will have what role and who will lead what part and what the outcomes will be."* (Artist E)

For commissioned projects the artist facilitator often works within a given scenario or constraints, which can be influenced by the funder or specific agendas. In the example *Next Stop Byker* (Appendix) the present researcher chose the groups but the participants' did not choose the researcher. The distribution of power and ownership was therefore unequal, undermining the "legitimacy" (Kester, 2004, p.147) of the researcher's position, and adding to the limitations of the project.

Artist facilitators need to consider their role as outsiders and how they can navigate the situation so that the project is beneficial to participants. The solution is partnership, creating a sense of equality and shared ownership to find mutual understanding, as described by Artist A:

> *"…you are equal partners in something and you both have your own attributes to bring. I suppose there is an approach of compromise and negotiation, not too much compromise… negotiation and finding a platform of understanding that does require a lot of open mindedness, on all sides. Everyone needs to go in with an open mind to make it the best learning environment."*

Not all participants will have an open mind. Those not desiring ownership can also present challenges. In this case, the artist facilitator needs to find common ground with which participants feel comfortable. This may require improvisation and compromise on the part of the artist facilitator.

Having an outside perspective is not always a bad thing. It can help stimulate new ideas, strangers often ask challenging questions, in a way that would normally be encountered.

Artist C described how new communities formed as a result of involvement in their projects, where similar interest groups came together as a consequence of being involved:

> *"What we do is put people in touch with each other. Although people are knocking around in the same place… Community isn't just for community centre or something but the way people interact with each other… we do actually get them to meet up and talk to people they would not have ordinarily have come across."*

In Chapter 4 the benefits of creating a community of practice are recognised. All of the BALTIC workshops were short experiences, creating learning communities or communities of enquiry. These dialogic approaches enable participants to feel a sense of control or democracy. The successful artist facilitator guides the process and allows time to give recognition and value to the context, alongside the shared voice of participants. In order to do this, trust is required:

> *"…it is an exchange and it is about developing 'trust' between individuals… establishing the boundaries of the dialogue…"* (Artist E)

Trust is defined as a **"**firm belief in the reliability, truth, or ability of someone or something" (Oxford Dictionary, 2013) in collaborative learning this also involves confidence and expectation. This research has identified that a shared conviction of mutual respect between parties is imperative in collaborative situations, creating a safe space for participants. Security allows participants to open up, work together and take part. Without trust, genuine engagement is less likely to happen.

In CGE, mistrust of contemporary art is often displayed, requiring extra effort by the artist facilitator to provide the reassurance that enables participants to be open to what otherwise may be perceived as threatening, confusing or pointless. Maintaining confidence in creative skills and art practice supports the credibility attributed to the artist facilitator by participants. This helps develop among participants because it gives assurance the artist facilitator has genuine authority and interest in "subject knowledge" (Pringle, 2006). If participants trust the artist facilitator they are less inclined to feel threatened by the art.

Trust can be fragile, and is best developed through sustained relationships (Kester, 2004, p.171). Artist facilitators must demonstrate that they are true to their word and worthy of trust, exploring relationships and the group dynamics by observation, listening, reflection and responding to the group. If artist

facilitators claim to be listening, they must listen and must never make promises unless they can be seen through. If trust is broken, disrespect occurs resulting in the breakdown of relationships.

Waygood had the aspiration to build its learning programme out from the centre of the organisation. This meant that relationships between artist facilitators with collaborating groups already existed. The politics and power balances were already understood and established; trust was already in place. The partnerships were genuine and not falsely drawn together for the purpose of conducting a project.

The underpinning hypothesis of this thesis is that the *artist facilitator* brings unique attributes to situations of collaborative learning when engaging with artworks. Reviewing the seven quality principles used to evaluate this role confirms that art practice is central. The key attitudes and attributes modelled are shown in the following table:

Key attitudes and attributes

Attitude	Attributes
Professionalism	Preparation / Partnerships / General conduct
Openness	Collaboration / Improvisation / Creative energy / Connection / Self expression / Communication / Sensitivity / Passion / Emotional investment
Equality	Inclusivity / Choice
Diplomacy	Mediation / Empathy
Enquiry	Curiosity / Reflection / Problem solving
Experimentation	Creativity / Engagement
Reflective	Intuition / Integrity / Authenticity / Self awareness
Flexibility	Trust / Risk taking / The ability to let go
Catalyst	
Learning	

Table 2. Thomas, J. (2012) *Key themes, artist facilitator*

Some aspects of the role are more general; for example, the artist facilitator must:

- ensure participants feel safe, to explore, test ideas, try things out and not be afraid to make mistakes or fail;

- ensure professionalism and project quality, use critical skills to deal with partnerships, challenge and issues;

- develop ownership, respect and trust to foster a sense of community that helps recognise individual ideas and contributions;

- value identity, resulting in a shared sense of ownership, responsibility and awareness of each individual's learning.

Tiller (2011) emphasises that knowing the context and trying to understand cultural identity, alongside understanding one's own identity is key. This "self knowledge" (Pringle, 2006, p.14) allows the artist's voice and authenticity to be central to their practice.

Success is recognised when the artist facilitator fosters and models attitudes of enquiry. This involves experimentation, risk taking, openness and flexibility. Through dialogic processes the successful artist facilitator acts as co-learner and co-enabler, demonstrating a willingness to share and learn alongside participants. This exploratory approach benefits all parties.

Uniqueness results from an infusion of artistic practice, nurtured during the artist's time apart. The embodied processes generated within **META SPACE** develop key attitudes and attributes that shape the artist's pedagogy, as highlighted in Table 2, page 169.

> *"I can remember one of our artists saying she had this eureka moment, where she realised it is all the same. She was engaging in these education processes in her own work, in the studio, and there were similar things that were coming up… there was a continuity to it… it was all enriching itself… It is all about process and creative thinking"* (Artist B)

CHAPTER 7
CONCLUSION

7.0: Returning to the question

This chapter addresses the research aims and evaluates the research conclusions concerning the question: *Why make a case for the artist facilitator?*

Whilst the artist cannot be seen as a theoretical construct, models of approach are identified, articulating themes of collaboration and the concept of artist-led practice. Key findings recognise social practice and creative pedagogy.

Practical applications of the Time / Space paradigm are proposed, conclusions drawn and areas for future research suggested.

7.1.1 Definition

The workshop situation requires a facilitator to act as a co-enabler. In such situations an artist is able to draw upon his/her own creative practice and processes. This moves beyond an academic or theoretical position, bringing a distinct approach to the facilitator role. The artist facilitator provides diverse and creative insights, resulting in a creative form of pedagogy, further defining the artist as facilitator, educator or enabler. Engagement and enquiry are central to this unique approach, allowing creative ways of looking at and engaging with art. Creative engagement builds value systems, through which the successful artist facilitator is able to inspire and encourage knowledge and understanding.

For individual artist facilitator definition, development, knowledge and understanding are nurtured through a combined support system of other like-minded individuals (**SHARED SPACE**), alongside individual space for reflection, dialogue, emotion, imagination and play (**META SPACE**).

What is artist-led? Groups of artists who come together, through informal structures (sharing studios, exhibition spaces, artist networks) are commonly described as artist-led. Affiliation to these structures or communities of practice, offer essential support, motivation and inspiration to the artist.

7.1.2 Approach

The artist facilitator models approaches used to develop personal artistic practice (**META SPACE**) within the collaborative (**SHARED SPACE**), creating value systems that draw together emotional and intellectual understanding. This is an individual position, informed by enquiry, exploration and opinion. Through engagement and by encouraging active interpreters within a community, shared learning is likely and a stronger sense of equality can result.

> "The artist's emancipatory lesson […] is this: each one of us is an artist to the extent that he carries out a double process; he […] wants to make a means of expression, and he is not content to feel something but tries to impart it to others." (Rancière, 1991, p.70)

Successful frameworks established by artists, give participants support and structure yet should allow room for flexibility and challenge. Ongoing, open-ended enquiry is grounded in active sessions, encouraging imaginative thinking, reflection and problem solving. Using a combination of the collective and activity, discussions stimulate new ideas and equality. Practical sessions provide active challenges; friendly and inclusive environments, supported by high levels of trust, respect and openness, promoting further reflection, experimentation and the opportunity to take risks. This combined approach generates transformative situations of learning.

In observed sessions participants were engaged, motivated and focused. The activities linked the act of making with work presented within the gallery spaces. These created positive, uplifting atmospheres and in each situation the artists encouraged a sense of enquiry, supported by a strong sense of respect and trust. Ultimately participants and artists seemed to derive considerable amounts of enjoyment.

Individual and collaborative experiences offer different levels of connection. The experience of discussing work and understanding with others is an approach advocated by the present researcher. The sharing of ideas transforms and deepens the experience of engagement and learning. Here, the interactions of personality within a social environment are used to inform values, process and impact. A collective body or social process can act as a support network with positive benefits. The art objects become catalysts for experience. Facilitators act as interfaces for the experience and learning of the participant. The Ignorant Schoolmaster (Rancière, 1991) asks educators to rethink transformation, involving the channelling of an equal approach. Like Rancière's Jacotot (1991), the artist facilitator does not encourage a process of alienating but facilitates intellectual growth. The social experience creates a discursive platform in which to test theories and share meaning among participants and artists.

Processes of making and engagement create personal experience and meaning making. Kolb (1984, p.134) suggests that “proactive adaption” is made possible “by the use of auxiliary cultural stimuli, social knowledge, to actively transform personal knowledge.” When the artist is involved, the present researcher believes, unique processes bring a fresh approach to this construction. Pringle (2008, p.45) suggests this gives “participants the opportunity to experiment, take risks and play within a supportive environment” is emphasised.

The process of reflection and thinking is an automatic product of engagement and experience. Dewey (1934) suggests that this is the foundation of the aesthetic. The present research identifies that shared experiences creates wider relevance helping to avoid experiences becoming lost to individual constructions, creating potential to build transferable skills and ideas that reflect constructivist and co-constructivist theories.

7.1.3 Main lessons learnt from the case studies:

- Facilitation needs to be in place to give direction/focus
- Creating space and building trust is crucial
- Assimilation to existing structures is not straightforward
- Relationship building takes time
- Everyone has something to contribute
- Adaptability and open-mindedness are essential
- Asking the right questions is key
- Some people are shy and need additional encouragement and support when in a group
- The pedagogy used by artists is unique

7.1.4 Attitudes and attributes

Critical analysis and comparison of the characteristics, attitudes and attributes required for facilitation identified through the case studies, connects themes of community and collaboration. For the purpose of this research the seven quality principles (NFER, 2012) have been used as a framework to examine success,

identifying environments of creative enquiry, safe spaces to engage, question and create. The successful artist facilitator models attitudes of openness, reflective enquiry and flexibility, supported by professionalism, diplomacy and inclusiveness. Table 2 in Chapter 6 highlights specific attitudes developed by the *artist facilitator* through artistic practice. These include curiosity, emotional connection, empathy, improvisation, intuition, problem-solving, reflection, self-awareness, self-expression and sensitivity.

Communication is a key factor, requiring effective exchange to encourage and channel participants' creativity, guiding responses in an open, equal and shared manner, reflecting the individual within the collective (or learning community).

Enquire's research findings (2008) identify that collaborative, CGE projects offer positive introductions to contemporary art and art practices, "opening the door to a richer cultural life" (Taylor, 2008, p.9). The case studies in this research show that effective artist facilitators share passions, interests and enthusiasm for contemporary art, positively and infectiously inspiring engaged and enthusiastic participants. This recognition, along with the researcher's direct experience, supports Taylor's view, recognising that such experiences create relevance, encourage individuality, diversity and accessibility. This has potential for building long-term relationships, developing audiences and connections that help inform and shape the gallery.

Although it was not possible to test and evaluate the proposed Waygood model, the emergent research demonstrates a *ripple effect*, with the artist at the centre, promoting their creative approach to a wider community, through informal structures based around enquiry and collaboration.

7.2.0 Uniqueness

Consideration of whether or not the artist facilitator offers additional value reveals the role as distinctive. Any good facilitator or teacher might have the skills to mediate, mentor and act as catalyst; they need not come from an artistic or creative background. However, this research shows that maintaining an individual art practice creates uniqueness, achieved through a developed sense of creative enquiry. Shaped within Shared and Meta Spaces this permits movement and transformation, articulated in the following equation:

reflection + dialogue + emotion + imagination = play

The role delivers added value by providing a genuine relationship to "self-expression" (Daichendt, 2010), explicitly modeled through approaches where the successful artist facilitator employs "subject knowledge" (Pringle, 2002) and "creative energy" (Heeswijk, 2012); where the artist's voice and authenticity are central to this practice.

The research identifies that impostors may use the same language but lack the unique embodied approach presented by the authentic artist facilitator. The integrity of practice creates distinctiveness that cannot be replicated.

> *"the thing that we have got that no-one else can lay claim to, is our ability to see, you know our visual sensibilities and how we recreate that and that the absolute nub of the artist! Of course even that is up for grabs really! …because there are contemporary artists who don't have a visual aspect to their practice. They might use words or whatever…"* (Artist Z)

> "It is rather a descriptor of what you do. Are you an artist? It does not matter how big your reputation is or if you sell it. It just matters that you make it, experience it, and engage it." (Daichendt, 2010, p. 65)

Pringle (2011, p.43) suggests that, "it is important to move beyond designating the artist as 'special' or uniquely creative and it is potentially damaging to the practice of artists and other professionals they work with (including teachers) to assume a specific 'artistic' expertise, without fuller understanding of what that might be." The researcher does not fully support this view. It is agreed that an

understanding of practice is required. However, the uniqueness brought by the artist is something to be acknowledged and celebrated. “Artists bring with them from their practice […] particular frames of reference and purposes” (Thompson, 2012, p.12). Conversely, “other professionals” also bring specific expertise and references. How the artist is introduced into a situation is key. The findings of this research show that artist facilitators create an open, inclusive, collaborative manner within the **SHARED SPACE**. The artist’s uniqueness is something that inspires, aspires, informs, excites and infuses practice, bringing authenticity to the experience.

7.2.1 Returning to the paradigm

The research has identified that maintaining an informed approach, nurtured through a community of practice, enables the artist facilitator to act as a genuine interface between subject knowledge and participants’ own knowledge and experience.

Using processes developed within artistic practice, reflection and evaluation become embedded, leading to a deeper and continual process of learning. Completing the TSP, exchange in the shared space enables the artist facilitator and participants to benefit from a more holistic process.

Building upon the knowledge acquired by the researcher at CCE, practical application of the paradigm could be integrated into a framework for professional development. Time / Space events could create interdisciplinary, collaborative opportunities, used within situations where artist facilitators come together to explore conditions of practice; for example in art school environments, museum/gallery contexts or artists’ networks.

The paradigm presents a structure relevant to artist teachers. For many of whom finding time to engage with creative practice is a challenge. Finding space for research is difficult since they are constantly moving from different spaces of facilitation, teaching, learning and research. This can become all-consuming and often the focus falls disproportionately on facilitation. The triangle model, introduced in Chapter 1, places facilitation at the apex, and

instead of receiving the flow back from learning or research, the artist teacher is constantly giving and unable to gain the space required to engage with his / her own reflective or imaginative self. The learning of pupils takes precedence over that of the teacher.

The parallels drawn between the artist facilitator and artist teacher does not mean attributing greater value to either role, but recognising that equivalent challenges apply. In both situations these arise when facilitation/teaching becomes dominant and the artist has less time to sustain individual practice or access artist-led communities/networks. Through working with artist teachers on the MA Fine Art and Education course, the present researcher acknowledges that those who work full-time in schools are highly likely to lack confidence in their individual artistic practice as a result of this imbalance.

7.3: Summary

> *"The promise of change that comes from imagination takes shape in the things we create, through what we make and experience, or from what we come to see and know through the experience of someone else."* (Sullivan, 2010, p.121)

The answer to the question: ***Why make a case for the artist facilitator?*** Is that artists' pedagogies include an embedded approach with artistic practice at its core. Thompson et al. (2012, p.6) suggest this draws upon "purposes from their life worlds", through which they create "more and less stable time/spaces where their frames and purposes produce new practices." Echoing the TSP, this is where the successful artist models approaches that replicate their artistic and learning practices. Enquiry, connection and uniqueness are at the centre, realised through the elements of reflection, dialogue, emotion, imagination and play.

META SPACE therefore exists not in isolation, but is shaped and nurtured by the collaborative **SHARED SPACE** where artists gain inspiration and knowledge. The combination, of the collective and the individual, is then brought back into a **SHARED SPACE**, creating a more holistic, embedded approach towards facilitation. Within this **SHARED SPACE,** the successful artist facilitator enables participants to engage through reflective, dialectic and experiential processes. This transformative process of meaning-making creates relevance, access, inspiration and knowledge.

To summarise, the artist's own learning, life-experience and self-expression informs and shapes an authentic approach, creating a unique pedagogy.

7.4: Next steps and recommendations

This thesis is written at a time when the cultural community is exploring how to support artists beyond the sector's traditional curatorial, exhibition and commissioning role. The impact for audiences and organisations is as yet unknown. More vigorous accountability for public spending may result in deeper, more meaningful, higher quality programmes of work. Tight budgets do not necessarily mean there is less. However the conditions required for facilitation may become more crucial.

Art seems dangerously undervalued within current UK Government priorities. This potentially places increased importance on accessible, out-of-school provision. Cultural activity has a wide impact on personal, individual development, equipping participants with transferable life skills. How this can be realised within a landscape of cuts is uncertain. What resources and training do institutions need to support and encourage the work of the artist facilitator?

The following questions are worth considering: What are the implications, and how should artists equip themselves to acclimatise to this new landscape? What skills are needed? The direction of gallery programmes may have to become more specific; with more emphasis on being accountable and self-sustaining. It is not yet clear how target-driven these programmes will be. The need for artists' training is paramount. Collaborative activity may become more necessary, and with the reduction of arts funding, a new cultural attitude will evolve that is not so reliant on public funding. A fresh approach of artist-led, do-it-yourself, independent culture may evolve. The reason to make links, connect, engage, become more innovative and collaborate has renewed relevance. Artists may have to emphasise particular skills and qualities within this arena, and to swap skills, support one another and work in collaboration. The present researcher therefore believes that artist-led networks offer resilient and important routes for the artist facilitator.

The PHF ArtWorks special initiative seeks to understand how "[p]articipation in the arts contributes to education and learning processes" and how this can "affect social change." (PHF, 2011) Building on good practice this aims to disseminate understanding, advancing practice and higher-quality artist-led experiences. The ideas in this thesis, present potential interest for other artist facilitators, relevant across disciplines. An output of this research has already included the researcher's involvement on the Sunderland University Participatory Arts Pilot course, on behalf of the North East ArtWorks Pathfinders group.

Facilitating on the *Developing Practice in Participatory Settings* pilot[27], led the researcher to question where artists gain support and how they learn after leaving formal education? Learning is achieved through doing, making mistakes or having a support group to share this with. How does the artist get support when they are in the field? From the proposed paradigm, shared space or artist-led spaces provide crucial support. Practical application of the paradigm could be used for further discussions around collaborative working and creative pedagogy.

The present research definitions of artist-led and artist facilitator have already been referenced in ArtWorks seminar sessions. This was an unanticipated outcome of the research. The terms were used for the purpose of widening vocabulary and understanding around the concepts. Whilst they were developed to give the research clarity, these specific definitions could be applied in a wider context, as seminar tools across disciplines for BA Arts programmes in professional practice for music, dance and visual arts. For example, a mini reader could be published with the Glossary and used to introduce CGE or stimulate discussion around participatory practice.

The Glossary also has potential use in a wider context; for example, by other researchers. A basic principle of research includes cross-referencing, building a

[27] The short courses funded through PHF ArtWorks Special Initiative: Developing Practice in Participatory Settings, supports the continuing professional development of artists working in participatory settings. ArtWorks North East, the pathfinder for North East England, is led by the University of Sunderland.

cohesive understanding of the language and terms applied within specific art forms, which is then applied to other research processes.

The TSP paradigm will be explored through further discussion with artist teachers undertaking the MA Fine Art and Education at Northumbria University, in April 2014. The TSP has the potential to inform artist teachers, especially those just starting their careers. Current national trends for Artist Teacher MA courses shows declining student numbers. The present researcher believes that it is imperative for teachers to prioritise the importance of connecting with other practitioners and to encourage networks (**SHARED SPACE**) that sustain individual practice (**META SPACE**).

Following a presentation at the annual InSEA conference in 2013, the researcher has been invited to contribute a chapter to a book published by Christ Church University, Canterbury, exploring themes surrounding teaching practice and art. This gives the opportunity to introduce the paradigm to a wider national and international educational readership.

The key themes that could be addressed in further work build upon the three areas identified in Chapter 1.

1. LEARNING

Invaluable learning, specific for this research, has been presented by the BALTIC observations. Whilst subjective, the observed sessions and interviews were rich and considered, creating a shared platform of reflection. However, the limitations of this aspect of the research are recognised. Further research could provide a more substantive, deeper investigation into the relationships between value, creative practice and participant well-being, raising further questions concerning the professional development of artists and their relationship within the contemporary art gallery and facilitation.

A longer, more detailed study with a larger number of artists would provide more substantive findings that could be used to inform BALTIC's ongoing approach and an understanding of the artist's role within the organisation. This could also be used to change the structure and relevance of engagement within the gallery.

Exploring longer-term activities of BALTIC artists could also build upon *Learning on the Frontline* BALTIC's (2012) publication concerning how BALTIC embeds "learning within the visitor experience as well as ways of assessing the quality of that experience." It could also contribute to BALTIC's current ArtWorks research.

Inviting contributions from BALTIC artists could extend the visual as well as written dialogue, presenting additional perspectives on how artists create conditions to successfully maintain practice. This could also help address gaps in national knowledge of how artists act as interfaces between equality and diversity within the contemporary UK art galleries. Such research could have

national and international significance and could be disseminated through organisations such as Arts Council England, engage and ICOM.

2. RESEARCH

The research has identified themes relevant to artist teachers. Given the falling numbers of the MA Fine Art and Education at Northumbria University, the current demand and barriers facing secondary school teachers in relation to their own professional development and personal art practice can be investigated. The researcher is scoping out the need for new research concerning the Artist Teacher Scheme in England. Developing links with Goldsmiths University, whose MA in Artist Teacher and Contemporary Practices is also experiencing a decline in numbers, and NSEAD, who manage the Artist Teacher scheme in England and Scotland, could potentially explore what professional development is relevant and accessible to support the new educational landscape, contributing to a wider international debate around teaching practice and support for the teaching profession.

3. FACILITATION

Lines of Desire research is ongoing. The collective is committed to devising and realising future projects. Applications for new commissions are made when opportunities arise. The group are also considering making a *Grant for the arts*[28] application in 2014. Expressions of interest have been made for recreating *Dive-in Movie* as a potential inclusion for a summer festival programme for June 2014.

The researcher has also received an invitation from the Director of Grynparkas 2015 to become a partner in a future EU Creative Europe project bid, in relation to the 2015 Grynparkas festival.

[28] A Lottery funded grant managed by ACE.

Research process

When this research started I was in a very different place…

Moving back to Newcastle to set up Waygood's Learning Programme was a journey began with great anticipation and optimism. The opportunities Waygood promised were exciting. Undertaking practice-led research whilst creating a framework to bring art, learning and people together combined three issues I feel passionately about. The reality proved difficult, disappointing and painful (more so for others). This took time to process; however, the Waygood experience provided invaluable lessons. Including a heightened awareness of the challenges presented by working with multiple stakeholders, local politics and demands placed on a small organisation with high aspirations and limited resources. From a research perspective, it taught me how action-based projects can be susceptible to instability. These changes that followed are indicative of how easily projects can disappear and how a flexible approach is required.

A responsive attitude was therefore taken and new direction sought. Further opportunities opened up, enabling the examination of a role I consider increasingly important. Shifting from an organisational to more individual perspective enabled me to identify the conditions required to develop the artist facilitator role and explore aspects of quality and success. The flow of the research process became a transformational process of redefinition; engagement was suddenly individual through the exploration of my own practice, yet collaborative in the same instance. This extended my practice introducing more collaborative approaches. I was also sharing the research with other practitioners, creating opportunities to make connections across different aspects of practice and apply them. This has allowed a redefinition of practice and insights, the research provided entry points to trends that occur within the wider field of arts pedagogy, combining understandings of primary knowledge, facilitation, and collaborative working in situations of participatory arts and gallery-based learning

Whilst creative practice has been a constant theme throughout the research, the emerging interpretive approach led me to recognise collaboration is an essential part of my artistic practice. Where collaboration was previously taken for granted, I now fully appreciate the crucial value and benefits of having support from others.

The importance of actively undertaking research has also been highlighted. The consequence of maintaining an artistic practice impacts across roles. It is not only about generating “stuff or facts” (Sullivan, 2010), but making connections and freedom. Freedom implies a lack of restriction, independence and self-determination. When allowing myself to be disproportionately engaged with my professional role as Learning Manager at CCE it felt as though there was a severe lack of freedom. As a result my reflective practice and creativity suffered. I needed the more solitary practice of reflective and introspective activity to create deeper connections and to help enable empathetic approaches across roles.

Method

I believe this research provides a genuine artist’s perspective on the artist facilitator role. Understanding the impact of artistic practice on facilitation has encouraged me to apply more collaborative approaches to the practice-led aspects of the research. At the start, although creative influences were present, they were identified as separate from my professional roles. I found it easy to become consumed by ‘work’ (paid work, for example, at CCE). Research and creativity became secondary activities. I frequently felt I was over-seeing the facilitation of others and having less opportunity to facilitate myself. The research has given me clarity and context with creative practice receiving more recognition and value, having an impact on confidence, personal development and satisfaction. More significantly, the impact of artistic practice across roles yields a more creative, open and connected approach, this can be applied to all those encountered in the case studies.

Lens-based research

By permitting detachment, from the everyday my artistic practice explores

spaces that are fragile, unreal but inexplicably real at the same time. Investigations of residues of memories and repetitions of imagery and symbols using lens-based and digital media are attempts to create connections between the present with past. This is a reflexive visual practice. Employing the camera to see, the images can process or trigger memory, leading to reflection, and to scaffold personal understanding and learning, this has been a critical element in the analysis and understanding of this research.

Case studies

The visits to artist-led organisations have given a holistic understanding. It was refreshing to encounter motivated individuals who hold great conviction, determination and passion for what they do in the environments they have created. It was inspiring to visit spaces that successfully run programmes with aspirations and intentions similar to those Waygood once embodied. The interviews gave me insights into a wealth of experience and learning.

Placing myself in the role of artist facilitator has been a privilege. Not only has it given me an opportunity to critically reflect on how I operate in collaborative situations, it has been a lot of fun. The *Lines of Desire* collective was an imagined concept for a long time; and making it a reality enabled connections with people I know well and enjoy being with, and connected me with new people. These experiences along with Next Stop Byker, Summer We Go Public and Heavens Above have been humbling, inspiring, uplifting and thought-provoking. Enquiry, collaboration, creativity and play have been central to each experience, allowing me to synchronise the different strands of my practice into a whole, creating authenticity on a very personal level.

Across the case studies, the construction of **META SPACE** is underpinned by groups of individuals who have shared interests or passions, creating **SHARED SPACE** or communities of practice. I make a case for the *artist facilitator* because I believe the combination of these two constructs enables a unique form of pedagogy. The artist models reflection, dialogue, emotion, imagination and play to engage, inspire and learn, bringing a collaborative approach back into a new **SHARED SPACE** or community of learning.

Literature

> "Consciousness is always in rapid change, for it marks the place where the formed disposition and the immediate situation touch and interact. It is the continuous readjustment of self and the world in experience." (Dewey, 1934, p.277)

The above citation bears relevance to my personal learning throughout the course of this research. As with the four points within Kolb's *Experiential Learning* cycle, each experience has been the foundation for the next, informing my ongoing progression. By taking time to reflect I have applied deeper, intuitive processes across practice, as Sullivan (2010, p.57) describes: "Reflexivity, as discussed within the context of critical theory, acknowledges the positive impact of experience as a necessary agency to help frame responses and to fashion actions." Interactions during the research have led to personal critique and repositioning. This process of research has opened up new avenues of enquiry and required me to reconsider a pedagogy that supports artistic practice and facilitation practice.

Key emerging themes

Travelling to Iceland was a strategic decision to pause, take stock and re-evaluate. Whilst there, I was inspired by an incredible landscape and the people encountered; this included insights into a broad range of art practice, which renewed my optimism and understanding in relation to learning, art and collaboration.

Realigning my values in relation to collaboration and artistic practice, the research findings have helped me conclude the cognitive activities of artistic practice are social and individual, recognising **SPACE** and **TIME** are required. Within the right **SPACE** and **TIME** the following three themes can become synchronised:

LEARNING
RESEARCH
FACILITATION

Each theme has equal value across my practice; I have learnt how crucial each theme is. My challenge is to maintain a balance and ensure each theme is integrated and consciously recognised. My approach has become stronger and more effective when I allow the flow between each area inform and influence my delivery, as shown in the diagram below:

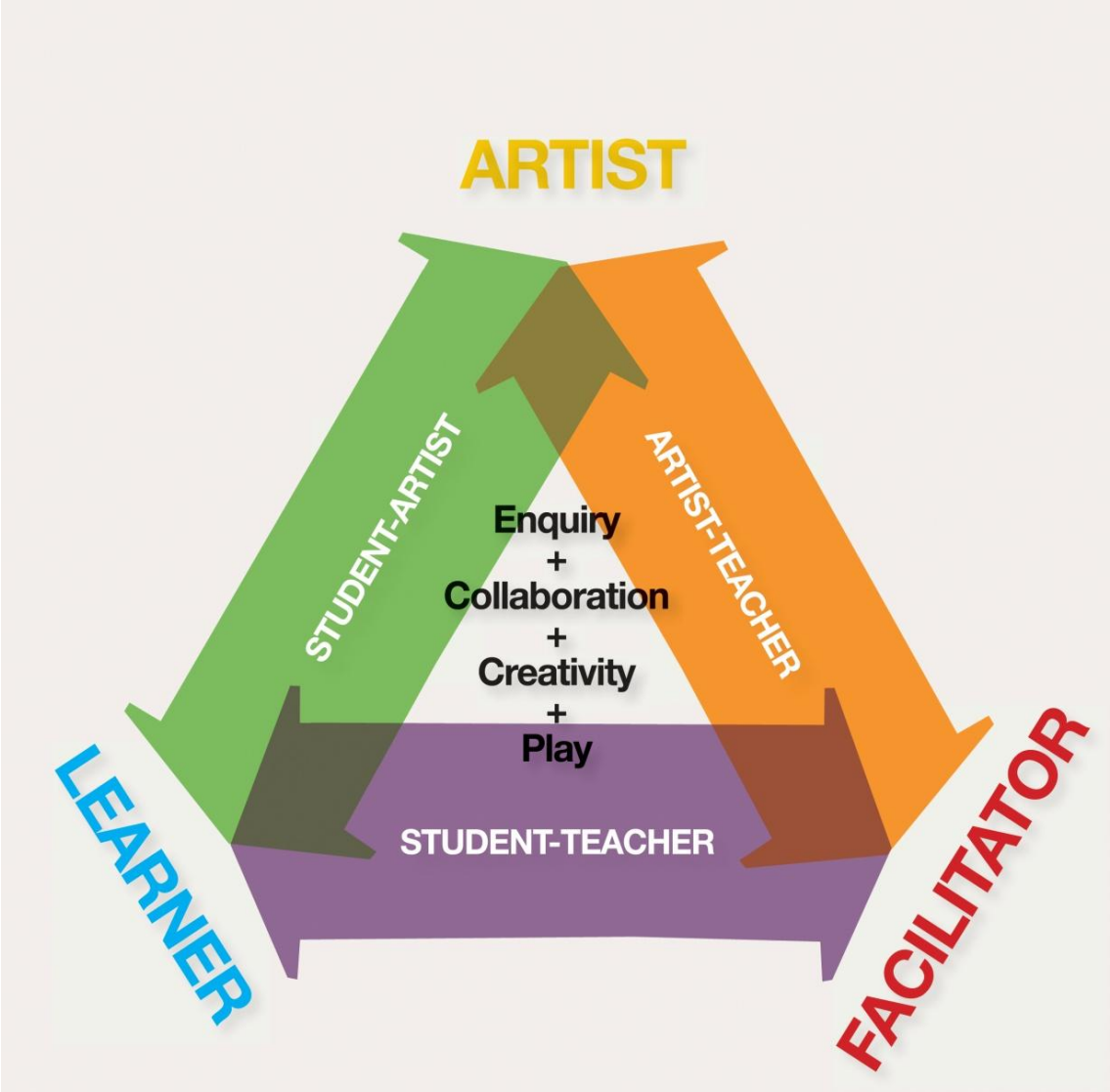

Diagram 4. Thomas, J. (2011) *Model of the researcher's practice*

So, where am I now? I have more confidence in thinking and feeling like an artist, something I began to doubt whilst working at CCE. I am clearer about what my practice is and should be; it is when all three strands of my practice are applied. This requires an appropriate environment and the support of like-minded practitioners. I realise that I need to seek these out when they are not obvious or immediately available. The resulting impact helps me become a more effective and reflective facilitator.

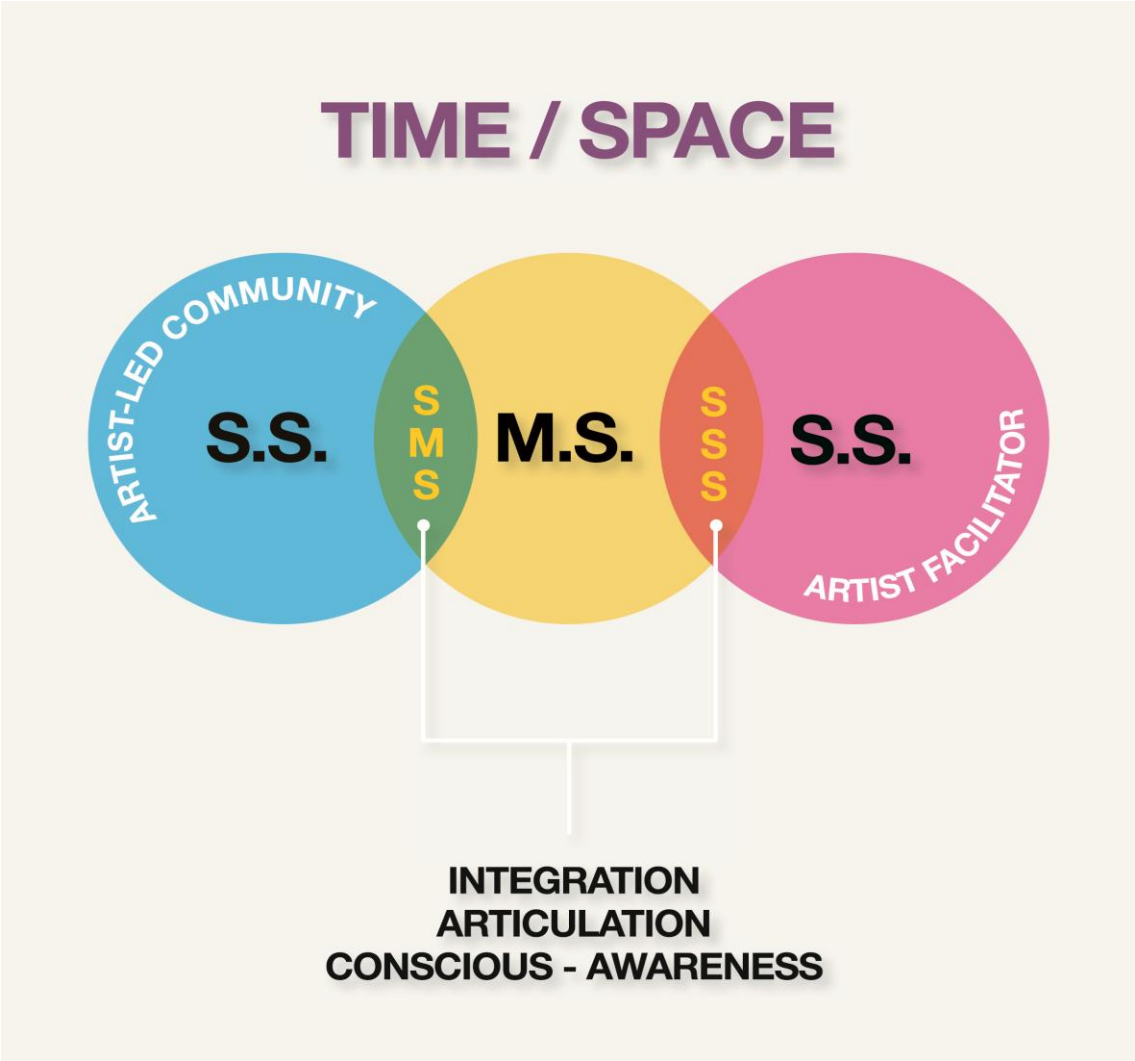

Diagram 5. Thomas, J. (2013) *Time / Space paradigm and disposition*

When considering the TSP, the areas of overlap can be identified as **SHARED META SPACE** (SMS) and **SHARED SHARED SPACE** (SSS). These create spaces of conscious-awareness between communities and the individual, where learning can be both integrated and articulated. Artistic practice is central, establishing a core within practice.

Framing artistic practice within collaborative practice requires sensitivity, consideration, flexibility and openness. This thesis is written with a commitment to sharing skills and information, and ultimately to contribute to the development of artistic practice.

Knowledge is an active and continual process; learning is continually connecting, and for me this is experiential, shared and reflective.

Abandon Normal Devices Festival (2011) *Pigs Bladder Football: Jon O'Shea.* Available at: http://www.archive-2011.andfestival.org.uk/event/pigs-bladder (Accessed: 12 October 2013).

Addison, N. (2010) 'Developing Creative Potential: Learning through Embodied practices' (Chapter 3), in N. Addison, L. Burgess, J. Steers and J. Trowell, (eds) *Understanding Art Education: Engaging Reflexively with Practice*. London: Routledge. pp.19-66.

Arts Council England (2013) *Arts Council England: Bridge Organisations.* Available at: http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/bridge-organisations/#sthash.dOYuxZ1p.dpuf (Accessed 20 October 2013).

Atkinson, D. (2008) 'Pedagogy against the state', in iJADE journal, International Journal of Art and Design Education, 28(2). pp.226–240. London: Wiley.

Bachelard, G. (1969) *The Poetics of Space*. (trans. by Jolas, M.) (original publication, 1958). Boston, MA: Beacon Press. p.3 and 9.

Baker, H. (2007) 'Waygood report', *Pink and Formless*. Waygood: Newcastle upon Tyne.

Baker-Alder, H and Thomas, J. (2013) *Fine Art and Education MA: Course information* (2013 entry). Available at: http://www.northumbria.ac.uk/?view=CourseDetail&code=DTPFNE6 (Accessed: 12 October 2013).

BALTIC (2013) *BALTIC Learning.* Available at: https://www.balticmill.com/learning (Accessed: 12 October 2013).

Barthes, R. (1980) *Camera Lucida: Reflections on Photography.* Vintage edn. London: Vintage. p.5.

Baudrillard, J. (2012) *The Ecstasy of Communication.* (trans. by Schutze, B. and Schutze, C.) (original publication, 1987). Los Angeles, CA: Semiotext, 2012. pp.28-82.

Beuys, J. (1972) *The Word*, in Durini, L. (ed) (1997) *The Felt Hat: Joseph Beuys: A Life Told*. Milan: Charta. p.42, 45 and 68.

Billing, J., Lind, M. and Nilsson, L. (eds) (2007) *Taking the Matter into Common Hands: On*
Contemporary Art and Collaborative Practices. London: Black Dog Publishing, p.21.

Bishop, C. (2006) 'The social turn: Collaboration and its discontents', in *Artforum*. London: Artforum. February, 2006. pp.179-185.

Bloor, M. (2011) 'Addressing social problems through qualitative research', in Silverman, D (ed) *Qualitative Research*. 3rd edn. London: Sage Publications. p.413 and 406.

Böhm, K. and Slater, N. (2009) *Group Process.* Available at: http://www.a-n.co.uk/publications/users/subscriberOnly/L3B1YmxpY2F0aW9ucy9hcnRpY2xlLzU0MjEyNi8xMjQyNDAy/ (Accessed 24 November 2013).

Bosh, J.T. (2009) *The Strategic Studio: How to Access and Assess Decision-Making in Visual Art Practice.* Unpublished PhD thesis. University of Northumbria. p.20.

Bourriaud, N. (2002) *Relational Aesthetics*. (trans. by Pleasance, S. and Woods, F.) (original publication, 1998). France: Les Presses du Reel. p.22, 30 and 82.

Brice Heath, S and Wolf, S. (2004) *Hoping for Accidents: Media and Techniques.* London: Creative Partnerships. p.16.

Brown, C. (2008) *Rulebook to Guide Through the Whys and Wherefores of Artist-led Activity.* A-N Knowledge Bank. Available at: http://www.a-n.co.uk/knowledge_bank/shortcut/article/417679 (Accessed 22 June 2011).

Bruner, J. (1977) *The Process of Education*. Harvard: Harvard University Press.

Burgess, L. (2010) 'Learning as a social practice in art and design' (Chapter 4), in N. Addison, L. Burgess, J. Steers and J. Trowell, (eds) *Understanding Art Education: Engaging Reflexively with Practice*. London: Routledge. pp.19-66.

Burns, S. (2012) 'PHF definitions work' (email from Susanne Burns to ArtWorks Steering Group, PHF. 14 March 2012).

Cairns, S. (2013) *Future of Museum Learning: Research Summary.* London: Arts Council England.

Cambridge Dictionary (2012) 'Facilitator', in *Online Advanced Learner's Dictionary & Thesaurus.* Available at: http://www.dictionary.cambridge.org/dictionary/british/facilitate?q=facilitate (Accessed 28 March 2012).

Cappock, M. (2005) *Francis Bacon's Studio.* London: Merrell.

Cartwright, J. (2012) 'Photography = Looking'. Source unknown (found newspaper clipping).

Christopher, P. (2013) *Phyllis Christopher.* Available at: http://www.phyllischristopher.com/(Accessed: 12 October 2013).

Clark, A. (2007) *Understanding Community: A Review of Networks, Ties and Contacts.* Manchester: University of Manchester Press. p.2.

Cochrane, P., Craft, A. and Jeffrey, G. (2008) ‘Mixed messages or permissions and opportunities? Reflections on current policy perspectives on Creativity in Education’ in Sefton-Green, J. (2008) *Creative Learning.* London: Arts Council England. p.29.

Coles, S. (2013) ‘What is going on in education?’ [seminar presentation, The Sage Gateshead]. 14 October.

Costi, R. (1998) ‘São Paulo (10)’ in Demos, T (2006) *Vitamin Ph.* London: Phaidon Press. p.68.

Creativity, Culture and Education (2011) *Creativity, Culture and Education (CCE)* Homepage. Available at: http://www.creativitycultureeducation.org (Accessed 25 May 2011).

Creative Partnerships (2011) *Creative Partnerships.* Homepage. Available at: http://www.creative-partnerships.com (Accessed 25 May 2011).

Cre8us (2013) *What is a Creative Agent?* Available at: http://www.cre8us.org.uk/creative-agents/ (Accessed: 12 October 2013).

Cropley, A. (2003) *Creativity in Education & Learning.* Abingdon: Routledge. p.67.

Crow, G. and, Allan, G. (1994) *Community Life an Introduction to Local Social Relations.* London: Harvester Wheatsheaf. p.1.

Cubitt Education (2013) *Cubitt Education.* Available at: http:// www.cubittartists.org.uk/education/ (Accessed: 12 October 2013).

Daichendt, G, (2010) *Artist Teacher: A Philosophy for Creating and Teaching.* Bristol: Intellect. p.65 and 68.

Daniels, H. (2001) *An Introduction to Vygotsky.* 2nd edn. Hove: Routledge. p.27 and p.30.

Department for Education (2013) *National curriculum in England: Art and Design Programmes of Study.* Available at: https://www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programmes-of-study/national-curriculum-in-england-art-and-design-programmes-of-study. (Accessed 20 October 2013).

Department for Education (2013) *Department for Education.* Available at: https://www.gov.uk/government/organisations/department-for-education (Accessed 18 October 2013).

Dewey, J. (1934) *Art as Experience.* New York: Perigree. pp.14-293.

Duchamp, M. (1957) *The Creative Act.* Available at: http://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&ved=0CGEQFjAE&url=http%3A%2F%2Fcourses.ischool.utexas.edu%2FSmith_Kim%2F2008%2FINF385H%2FDuchamp_CreativeAct.pdf&ei=i7RvUv2eIs2ShQfKz4CwDQ&usg=AFQjCNHxY_ph1SS8wjwx8C-EsaBdU1ThGw&bvm=bv.55123115,d.ZG4 (Accessed 29 October 2013).

Dunne, N. and Haynes, A. (2007) *The Art of Looking Sideways.* Wolverhampton: BCCSIP.

Emmison, M. (2011) 'Conceptualising visual data', in Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications. pp.235-243.

Engage (2009) *engage the National Association for Gallery Education.* Available at: <http://www.engage.org/home/index.aspx/ (Accessed: 5 May 2009).

Erlandson, D., Harris, E.,Skipper, B. and Allen, S. (1993) *Doing Naturalistic Inquiry: A Guide to Methods.* London: Sage Publications.

Fox, C (2006) *Impact of networking: The artist without the studio.* Available at: http://www.a-n.co.uk/publications/shortcut/article/304287 (Accessed 20 October 2013).

Fox, J. (1983) 'Commissions and Audiences' in Coult, T. and Kershaw, B. (1983) *Engineers of the Imagination: the Welfare State Handbook.* London: Meuthen. p.23.

Freire, P. (1972). *Pedagogy of the Oppressed.* Harmondsworth: Penguin. p.81.

Fussner, H. (2011) 'Languages of Collaboration: Artists, Schools and Galleries,' in Raney, K., (ed) *Exchange: Artists, Young People and Galleries.* Engage journal, 27. London: Engage. p.158-160.

g39 (2013) *g39: About Us.* Available at: http://www.g39.org/cgi-bin/website.cgi?place=aboutus (Accessed: 12 October 2013).

Garston Cultural Village (2013) *Garston Pavilion.* Available at: http://www.liverpoolbiennial.co.uk/whatson/past/all/97/garston-pavilion (Accessed: 12 December 2013).

Gobo, G. (2011) 'Ethnography', in Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications. p.15-34.

Griffiths, A. (2009) *An ARI Defined: Terminology, Appleation, and Nomenclature Explored.* Available at: http://www.arina.org.au/a/criticalwriting/post/an-ari-defined-terminology-appellation-and-nomenclature-explored/ (Accessed 1 November 2013). p.4.

Hall, J. (2012) 'Maintaining the ground: artist teacher's practices as intellectual, emotional and identity work.' [Conference presentation], Creativity and Democracy Conference, Liverpool]. 19 October.

Heeswijk, J. (2011) *Jeanne van Heeswijk: Learning Collectively to Take Responsibility.* Available at:

http://www.livestream.com/creativetime/video?clipId=pla_16e22eee-df2d-4e8d-be07-31a0c5d65c39&utm_source=lslibrary&utm_medium=ui-thumb (Accessed 1 November 2013).

Hein, G. E. (1998) *Learning in the Museum.* London: Routledge. p.35.

Helix Arts (2013) *Helix Arts Overview*. Available at: http://www.helixarts.com/pages/home.html (Accessed 18 October 2013).

Helguera, P. (2011) *Education for Socially Engaged Art: A Materials and Techniques Handbook.* New York: Jorge Pinto Books. pp.13-55.

Henley, D. (2011) Cultural Education in England. Available at: *https://www.gov.uk/government/.../Cultural_Education_report.pdf.* (Accessed 20 October 2013).

Hiett, S. and Riding, D. (2011) 'The artist as educator,' in Raney, K., (ed) *Exchange: Artists, Young People and Galleries.* Engage journal, 27. London: pp.76-81.

Hoffman, J. (2012) *The Studio.* London: Whitechapel Gallery. p.105

Hollands, H. (2013) 'Praise of failure,' in *AD Magazine*, Summer 2013. p.12.

Holstein, J and Gubrium, J. (2011) 'Animating interview narratives', in Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications. pp.151-152.

Hooks, B. (1994) *Teaching to transgress: education as the practice of freedom.* New York; London: Routledge.

Horn, S. (2008) 'The contemporary art of collaboration,' in iJADE journal, International Journal of Art and Design Education, 28(2). p.27, 144-157.

Houghton, N. and Taylor. B. (2008) *02 Inspiring learning in galleries*. London:

engage. p.87.

Kaner, S. (2012) *What is facilitation?* Available at: http://www.ica-uk.org.uk/what-is-facilitation/ (Accessed: 3 December 2013).

Kavanagh, G. (1994) *Museum Provision and Professionalism* London:Routledge. p.48.

Kester, G. (2004) *Conversation Pieces: Community and Communication in Modern Art*. California, CA: California University Press. pp.69-171.

Kavanagh, G. (1994) *Museum Provision and Professionalism*. London: Routledge. p.48.

Kolb, D.A. (1984) *Experiential Learning.* Englewood Cliffs, NJ: Prentice-Hall. p.134.

Kuspit, D. (1995) 'Joseph Beuys: the Body of the Artist', in Thistlewood, D. (1995) *Joseph Beuys: Diverging Critiques.* Liverpool: Liverpool University Press. p.37.

LARC (2011) 'Biennial Big Table', in *Liverpool Thrive programme North Liverpool consultation research report*. Available at: *www.larc.uk.com/wp.../05/ThriveNorthLiverpoolmappingreport1.pdf* (Accessed: 3 June 2011).

LCACE and Birbeck University (2007) *The Manifesto of Possibilities.* London: London Centre for Arts and Cultural Enterprise (LCACE) [leaflet] p.2.

Learning Theories (2014) *Social Development Theory (Vygotsky).* Available at: http://www.learning-theories.com/vygotskys-social-learning-theory.html (Accessed: 10 May 2014).

Lewis, R. (2013) 'A wilderness of thought: Childhood and the poetic imagination.' *Orion: Nature / Culture / Place,* July/August 2013. pp.26-31.

LGA (2008) *A Passion for Excellence*. Available at: http://www.lga.gov.uk/lga/aio/565471 (Accessed 13 June 2011).

Lincoln, Y. S., and Guba, E. G. (1985) *Naturalistic inquiry*. Beverly Hills, CA: Sage Publications, Inc. (1985) cited in Bloor, M. (2011) 'Addressing Social Problems through Qualitative Research', in Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications. p.406.

Lines of Desire (2013) *Lines of Desire.* Available at: http://www.linesofdesire.co.uk/ (Accessed: 12 October 2013).

Liverpool Biennial (2011) *Liverpool Biennial: Year Round Projects: Overview.* Available at: http://www.biennial.com/content/LiverpoolBiennial2008/Overview.aspx (Accessed: 3 June 2011).

Liverpool Biennial (2011) *Liverpool Biennial: Big Table.* Available at: http://www.biennial.com/content/LiverpoolBiennial2008/BigTable/Overview.aspx (Accessed 3 June 2011).

Lord, P., Sharp, C., Lee, B., Cooper, L. and Grayson, H. (2012). *Raising the Standard of Work By, With and For Children and Young People: Research and Consultation to Understand the Principles of Quality.* Slough: NFER. p.8, 10 and 22

Lowe, T. (2012) *A Quality Framework for Helix Arts' Participatory Practice.* Available at: http://www.helixarts.com/pages/research.html (Accessed 22 September 2013). p.3, 6 and 8.

Lowe, T. (2013) *Kolb Learning Cycle Tutorial - Static Version* Available at: http://www.ldu.leeds.ac.uk/ldu/sddu_multimedia/kolb/static_version.php (Accessed 22 September 2013).

Maykut, P. and Morehouse, R. (1994) *Beginning Qualitative Research: A Philosophic and Practical Guide.* London: Falmer Press. p.18, 28.

McMaster, B. (2008) *McMaster Review: Supporting Excellence in the Arts - From Measurement to Judgement.* London: Arts Council England.

Merriam, S. (2009) *Qualitative Research: A Guide to Design and Implementation.* San Francisco CA: John Wiley & Sons.

Metal (2013) *About Metal.* Available at: http://www.metalculture.com/about-metal/ (Accessed: 12 December 2013).

Mossop, S. (2011) 'Creative Collaborations: A Gallery Educator's Perspective', in Raney, K., (ed) *Exchange: Artists, Young People and Galleries.* Engage journal, 27. London: p.106.

NFER (2013) *Raising the Standard of Work By, With and For Children and Young People: Research and Consultation to Understand the Principles of Quality.* Available at: http://www.nfer.ac.uk/publications/ACYP01/ (Accessed: 12 October 2013).

Nes (2013) 'Summer we go public', *Nes newsblog,* 12 October. Available at: http://www.summeratnes.wordpress.com/ (Accessed: 12 October 2013).

Newton, J. (2012) 'Quality principle number 3: "Being exciting, inspiring and engaging'", in *CYP Quality Conversation.* Available at: http://www.blog.artscouncil.org.uk/category/cyp-quality-conversation (Accessed 22 November 2013).

Nexus (2013) *Next Stop Byker.* Available at: http://www.nexus.org.uk/news/2013/pinhole-images-create-new-artwork-byker-metro-station (Accessed: 12 October 2013).

NSEAD (2013) *Artist Teacher Scheme: Benefits of the scheme.* Available at: http://www.nsead.org/cpd/ats_about.aspx (Accessed 22 July2013).

NSEAD (2013) *AS level results 2013 – the number of students taking A level art and design continues to fall.* Available at: http://www.nsead.org/news/news.aspx?id=551 (Accessed 15 May 2014).

NSEAD (2013) *Final Version of Art and Design Curriculum Published.* NSEAD Homepage. Available at: http://www.nsead.org/home/index.aspx (Accessed 20 October 2013).

NSEAD (2013) *Secondary Programme and Structures: Content and structure of courses.* Available at: http://www.nsead.org/itt/itt012a.aspx (Accessed 15 May 2014).

Oxforddictionaries (2013) *Collaboration*. Available at: http://www.oxforddictionaries.com/definition/english/collaboration?q=collaboration (Accessed 10 February 2013).

Oxford Advanced Learner's Dictionary (2013) *Educator*. Available at: http://www.oxforddictionaries.com/definition/english/educator (Accessed 21 October 2013).

Oxforddictionaries (2011) *Engagement*. Available at: http://www.oxforddictionaries.com/definition/engagement (Accessed 4 June 2011).

Oxforddictionaries (2013) *Imagination*. Available at: http://www.oxforddictionaries.com/definition/english/imagination (Accessed 6 July 2013).

Oxforddictionaries (2011) *Participation*. Available at: http://www.oxforddictionaries.com/definition/participation (Accessed 4 June 2011).

Oxford Dictionary (2013) *Performative.* Available at: http://www.oxforddictionaries.com/definition/english/performative (Accessed 4 August 2013).

Oxforddictionaries (2013) *Success*. Available at: http://www.oxforddictionaries.com/definition/english/success?q=success (Accessed 23 October 2013).

Oxford Dictionary (2013) *Quality.* Available at: http://www.oxforddictionaries.com/definition/english/quality (Accessed 23 October 2013).

Palmer, R. (1999) *The Relevance of Gadamer's Philosophical Hermeneutics to Thirty-six Topics or Fields of Human Activity.* Available at: http://www.mac.edu/faculty/richardpalmer/relevance.html (Accessed 19 October 2013).

Paris, A. (2008) *Standing at Waters Edge: Moving Past Fear, Blocks, and Pitfalls to Discover the Power of Creative Immersion.* California CA: New World Library.

Paul Hamlyn Foundation (2012) *ArtWorks: Developing Practice in Participatory Settings.* Available at: http://www.phf.org.uk/page.asp?id=746 (Accessed 1 June 2012).

Pringle, E. (2002) *We Did Stir Things Up: Artists in Sites for Learning.* London: Arts Council England. p.13.

Pringle, E. (2006) *Learning in the Gallery*. London: enquire. p.14, 16 and 17.

Pringle, E. (2008) 'Artists' perspectives on art practice and pedagogy', in Sefton-Green, J. (ed) *Creative Learning.* Abingdon and New York: Routledge. pp.41-51.

Pringle, E. (2009) 'The Artist-Led Pedagogic Process', in the *Contemporary Art*

Gallery: Developing a Meaning Making Framework. iJADE journal - International Journal of Art and Design Education, 28(2). London: Wiley. pp.50-60.

Pringle, E. (2011) **'**What's with the artist? Researching practice with visual arts practitioners', in Sefton-Green, J. & Thompson, P. (eds) *Researching Creative Learning: Methods and Issues.* Abingdon and New York: Routledge. p.35 and 43.

Pringle, E. and Reiss, V. (2003) *Artists in Sites for Learning.* London: Arts Council England.

Rancière, J. (1991) *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation.* (trans. by Ross, K.) California: Stanford. p.37 65 and 70.

Rancière, J. (2011) *The Emancipated Spectator.* (trans. by Elliott, G.) (original publication, 2008). London: Verso.

Raw, A. (2010) *Creative Connections: A Guide to Creative Collaboration for Artists Working with Young People.* Available at: <http://www.a-n.co.uk/knowledge_bank/article/628994/77173> (Accessed 10 February 2013).

Robson, C. (2011) *Real World Research.* 3rd edn. Chichester: John Wiley & Sons Ltd.

Rotunda (2013) *The Rotunda / About us.* Available at: http://www.therotunda.org.uk/about-us/ (Accessed: 12 October 2013).

Ruane, J. (2005) *Essentials of Research: A Guide to Social Science Research.* Oxford: Blackwell. p.150 and 165.

Sefton-Green, J. (2011) *Creative Agents: A review and research project.* Newcastle upon Tyne: CCE.

Silverman, D. (2011) (ed) *Qualitative Research*. 3rd edn. London: Sage Publications.

Site Gallery (2012) *Site Gallery Archive: A Time and a Place* (Archive reference 4087). Available at: http://www.sitegallery.org/archives/4087 (Accessed: 13 October 2013).

Smith, M. K. (2011) *What is Praxis?* Available at: http://www.infed.org/biblio/b-praxis.htm (Accessed: 19 November 2013).

Smithson, R. nd. *Non-Sites*. Available at: http://www.robertsmithson.com/essays/provisional.htm (Accessed: 6 July 2013).

Sontag, S. (1977) *On Photography.* London: Penguin Classics. p.5, 122 and 156.

Spike Island (2013) *Spike Island.* Available at: http://www.spikeisland.org.uk/(Accessed: 12 October 2013).

Steiner Waldorf Schools Fellowship (2013) *About the Steiner Waldorf Schools Fellowship.* Available at: http://www.steinerwaldorf.org.uk/ (Accessed: 20 October 2013).

Sullivan, G. (2010) *Art Practice as Research: Inquiry in Visual Arts.* London: Sage Publications. p. 50, 57, 96, 110 and 121.

Taylor, B. (2006) *en-quire: Learning Through Action Research. Engage Journal, Volume 18.* p.12.

Taylor, B. (2008) *02 Inspiring Learning in Galleries. en-quire: about learning in galleries.* London: engage. p.9.

Thomas, E. (2012) *Learning on the frontline.* Gateshead: BALTIC Centre for Contemporary Art.

Thomas, J. (2009) *Waygood Learning Strategy*. Newcastle upon Tyne: Waygood.

Thomas, J. (2011) Interview with Chrissie Tiller (14 December).

Thomas, J. (2011) Conversation with Andrea Toth (14 October).

Thompson, P. (2012) *The Signature Pedagogies Project: Final Report.* Nottingham: University of Nottingham. p.10 and p.12.

Tiller, C. (2011) *Artists in Creative and Cultural Education: An Introduction to Creative Learning and a Practical Guide for Artists.* London: CCE. p.10.

Wasps Studios (2009) *Wasps studios home page.* Available at: http://www.waspsstudios.org.uk/news/latest-news/the-briggait-reborn/ (Accessed: 28 February 2010).

Watt, J. (2007) *Artist-led Activity: a Learning Resource Guide for Tutors.* Available at: http://www.a-n.co.uk/knowledge_bank/article/837300/77173. (Accessed: 22 June 2011).

Watkins, C. (2009) 'Easier said than done: Collaborative Learning', in *Teaching Times.1.1*: Institute of Education, University of London. Available at: http://www.ioe.ac.uk/about/documents/Watkins_09_collaborative.pdf (Accessed: 10 February 2013).

Waygood Gallery (2009) *Waygood.* Available at: http://www.waygood.org/index.html (Accessed: 22 April 2010).

Williams, R. (1976) *Keywords: A Vocabulary of Culture and Society.* Revised edn.1983. London: Fontana Press. p.76.

Wood, J. (2009) 'Where is the studio? Jan De Cock', in Davidts, W. and Paice, K. (eds) *The Fall of the Studio: Artists at Work.* Amsterdam: Valiz. p.207.

Woodnutt, M. (2013) *About Nes.* Available at: http://www.neslist.is/about-nes/nes/ (Accessed: 12 October 2013).

Zarrilli, P. (2002) 'The Metaphysical Studio', in Hoffman, J. (ed) (2012) *The Studio*. London: MIT Press. p.105.

APPENDIX

Appendix introduction

The Appendix includes six case studies that illustrate the **Artist facilitator in action.** The case studies include installation, intervention, exhibition and workshop observations.

Each case study begins with an introductory cover sheet to give context and relevance to the research.

Case Study 1: ***An interview with the researcher***

Case Study 2: ***Heavens Above…***

Case Study 3: ***The Lines of Desire Collective***

Case Study 4: ***Next Stop Byker***

Case Study 5: ***Summer we go public***

Case Study 6: ***BALTIC observations***

Case Study 1

An interview with the researcher

According to Pringle (2009; 2011), there is little written about the artist facilitator from the perspective of the artist. To gain critical insight, the researcher, as artist, examines herself as a case study.

Pringle's study AiSfL (2002) has been a key reference throughout the research. The questions used by Pringle have therefore been used as a tool for personal reflection, framing the primary influences and philosophy of the researcher. This serves as an overall introduction to the Appendix and gives further context the research as a whole.

Emily Pringle questions are in purple. The researcher's answers are in blue.

1. *"How would you describe your own artistic/creative practice?" (Pringle, 2002, p.13)*

   It's fluid. I use photography but don't describe myself as a photographer. This reflects a private aspect of my personality. It's about being aware, intuitive, more thoughtful and responsive. In the past year I have made lots of pinhole images, alongside exploration of digital processes, exploring notions of beauty, chance, transience, memory and narrative.

   I also create spaces with others. This is my social practice. In many respects the themes still explore transience. The Lines of Desire work creates spaces through outdoor performance, part art, part play; temporary spaces to escape the everyday. I like the notion of "Dream Time" (Fox, 1983, p.23), linking imagination with play; this can be personal, private, or collaborative, a "Collective Unconscious" (Fox, 1983). It's dressing up, messing about, creating imaginary environments and inviting people in…

2. *"What does the term 'education practice' mean to you?" (Pringle, 2002, p.13)*

   In the gallery context I see this as a relationship between learning, art and pedagogy. My preference is to use the term 'learning'. Education feels formal and more fixed. Learning is ongoing, like life-long learning… It's about questioning, understanding, re-evaluating knowledge, behaviour, skills, values or preferences… Finding things out, enjoying getting in a muddle, through a creative, exploratory process.

   Creative practice informs pedagogy, it is about encouraging, stimulating, inspiring… this is two way. It's about your own learning and the people you are working with…

3. *"In what ways does your own creative practice inform your education / community-based work?" (Pringle, 2002, p.13)*

It keeps it alive! Giving it authenticity, making it real and valid. I like to use the word 'infusion'; it infuses and enthuses! Again it's very fluid, it is keeping things connected creatively. You link things in surprising ways, you think about one thing and find yourself drawing upon things you are exploring elsewhere, often unconsciously; things you have tried, seen or thought about in your artistic practice. This informs your approach with others…

…It is an active process of enquiry… you are enabling participants to make their own connections, opening doors to think wider…

4. *"How did you become involved in this type of education / community-based work?" (Pringle, 2002, p.13)*

Ultimately I'm a 'people' person… that is at the heart of it, something I have always been.

I was a teacher before working at BALTIC; this gave me the chance to test collaborative approaches within a school environment. Devising projects that encouraged young people to work together acknowledged the benefits of enquiry-based learning. It seemed natural to encourage students to work, as co-constructors of learning, this created an understanding that motivation is crucial and contemporary art provides relevant, challenging and inspiring frameworks for learning.

The opportunity at Waygood was really unique… combining all the things I wanted to do, establish a learning programme, working in an environment full of artists. Overtly it was about learning, creativity, facilitation, constructing spaces… allowing things to happen, bringing people together. Connecting people and ideas. Inspiring dialogue…

Working at CCE was a stark contrast, putting sharp focus on how I operated; I became disconnected from my own creativity. It was a struggle to feel like an artist (let alone be an artist)! Starving that aspect of my practice… was not a bad thing, it was on hold for a while! As a result it really enabled me to

focus on how important it is to surround yourself with creative energy and ideas and how that wakes you up, connects, inspires and motivates you.

It has since become a personal aspiration to synthesise practice, following that separation there's now a conscious and deliberate decision to link things up… a reconciliation of the different roles I undertake.

5. *"What would you say were the major influences on you undertaking this type of work, for example, art school training, other education / training, political / social commitments, financial considerations?" (Pringle, 2002, p.13)*

The Creative Arts BA course, at Northumbria University had a big impact on me. There was one module 'Art, Society and Culture', which ultimately was about socially engaged practice. It was exactly what I wanted to do, combing people with what I felt passionately about: creativity, self-expression, and exploration… That combined with voluntary experiences, including at The Blackie, a cultural community centre, in Liverpool and going to Romania in the 1990s. I was fortunate enough to be part of a Romanian relief project that involved teams of volunteers working in the orphanages of Halaucesti, Moldavia. We made mistakes; it was a big shake up! A gang of us went, with big hearts, wanting to help but the approach taken was culturally insensitive. The early stages of the project had not fully taken into account cultural differences, needs or expectations of those we were working with. Repeat visits followed to try and make good a series of misinformed actions and these experiences left a marked impression me. The project had been delivered 'to' a community, without appropriate consultation or appreciation of what the impact would be. This was a role that was outside and therefore without, rather than within the community, that it was seeking to support. Presenting me with a chance to rethink how you work with people… Recognising that others have a lot of skills, insights and experience and giving value to that. Connecting with other people is crucial.

Those are big, formative influences that have really stayed with me.

6. *"Do you draw upon any particular theories when doing this work, for example, learning theory, art history, critical theory, other artists' practice?" (Pringle, 2002, p.13)*

   Doing an MA opened my eyes to pedagogy at that time Howard Gardner's Multiple Learning Intelligence Theory influenced me. I was interested in how questions scaffold learning in the gallery… since then enquiry based learning and experiential learning have become very relevant. That is how I work and see people working.

   I also draw upon other artists' practices, in a very subconscious way. I have been really lucky and worked with very inspiring people and excellent practice through the various jobs I have done. Working at BALTIC and Liverpool Biennial taught me a huge amount, especially the Biennial, when there were so many projects going on with diverse artists, who all approached things differently. The mistakes were really useful and successes inspirational. A combination of all of those things!

   All of those things, practice plus theory… I always seem to go back to Dewey's Art of Experience…

7. *"How would you describe your relationship with the participants in a project of this kind? In what ways can it be a collaborative process?" (Pringle, 2002, p.13)*

   Obviously it depends on the project: with Lines of Desire it's more about performance. The relationship with participants ***is*** *collaborative, people engage with the work, leading the improvisation… but it isn't collaborative in the sense that participants do not devise the work, although our aspiration is to work more directly with groups.*

   The Next Stop Byker project I did this summer wasn't collaborative, although it was promoted as collaborative. It was more about fulfilling a brief, which included working with groups. This presented limitations in respect of time, ownership and legacy, revealing the importance of communication,

openness and empathy to maintain the balance of addressing funding criteria whilst accommodating the needs of different groups.

The projects I see as best practice are those where the group and artist work together towards a common goal. That requires a lot of time and that's something quite rare, especially at the moment.

There was potential to be collaborative at Nes but only by the time I left. I worked closely with a teacher; things were really coming together as I finished the residency; that was the point when we could have done something genuinely collaborative… time is the crucial factor. In workshops, you can create a collaborative and shared environment but it comes with limitations…

In all of those examples my relationship is always artist facilitator.

8. *"What educational roles do you think you play during projects, for example, teachers / instructor, mentor / role model, social activist, catalyst for inspiration and change, co-learner?" (Pringle, 2002, p.13)*

   Definitely multiple roles… Artist Facilitator is the term I use first and foremost because you are many things as artist and facilitator. You create spaces in which things happen.

   I like the idea of catalyst for inspiration and change because you are enabling transformation…

   You are definitely a co-learner… you need to be open to learn through that process, and be aware. You bring this back, again it might be subconscious, but it shapes how you progress. This is the dialogue that takes place…

9. *"What broadly, are your aims and objectives for projects of this kind, for example to inform the participants about art and art history; to develop the participants' own creativity and creative skills; to enable the participants to better articulate their concerns about issues relevant to them; to empower*

participants; to have fun; to deliver the curriculum; to create dialogue and develop your own creativity?" (Pringle, 2002, p.13)

I think it is a mixture of those things. As I said previously, it is opening doors, allowing or challenging people to think about things differently. It is about dialogue, your own, others and the dialogue in between. It is empowering, allowing people to feel more confident… It doesn't have to be fun but that certainly helps and we should enjoy what we are doing.

Delivering the curriculum is less relevant for some of the work but considering what I do with the MA Fine Art and Education students, curriculum is important. The sessions are shared, echoing the Time Space paradigm; they bring people together, allow room for individual reflection, then bringing people together to unpack that. There is a structure and clear purpose but ultimately it's about creativity…

10. *"How do you see yourself operating in relation to the 'art world' and how important is it for you to protect your artistic profile during these projects?" (Pringle, 2002, p.13)*

'Protecting profile' sits uncomfortably with me; that implies they are separate. They shouldn't be exclusive. At Liverpool Biennial synthesising learning with curatorial practice was sometimes challenging. Participatory projects were often separate from the work exhibited by artists as part of the festival. For me, that implies a gap between what is considered worthy and relevant enough to be shared on an international platform with what is created locally. In my opinion, they should have the same value and recognition.

The Daichendt quote used earlier sums it up for me… obviously quality needs to be considered but it doesn't matter whether you exhibit regularly or have a high profile, ultimately it is whether you practice that is important. I'm not good at publicising what I do. I should work harder at that because profile helps secure further work but it is less about ego for me. It is more about the act, the process; the doing is important… it's less about prestige.

The art world is a weird, hierarchical place. If anything the 'art world' needs more challenge to take participatory arts more seriously. The work taking place in galleries needs to be recognised… these activities create access, understanding, and ultimately wider relevance. This helps gives culture value. Without that, what's the point?

Case Study 2

Heavens Above…

In June 2013 the researcher and artist Andrea Toth held a joint exhibition of work at the Sanctuary Artspace, Gateshead, Tyne and Wear. Following the model of the paradigm, this outcome resulted from a collaboration of walking, making work apart and coming back together again to exhibit.

The processes of walking, enquiry and exhibition bear relevance to the research presenting a platform to investigate the impact of the environment (both natural and gallery) as a reflective and creative space. This offered scope to evaluate the different roles undertaken by the artist facilitator and an exploration of how this can be shared between two individuals (in this example between the researcher and Toth). This required aspects of production, curation, project management and direction. It also included more literal, aspects of facilitation such as explaining artworks to members of the public and leading public art walks (as a separate programme of activity to compliment the exhibition). The collaborative aspect to the work relied on communication, flexibility, openness and connection.

Heavens Above…
June 2013

Context
In June 2013 Andrea Toth and I held a joint exhibition of work at the Sanctuary Artspace, Gateshead, Tyne and Wear. This outcome resulted from a process of collaboration of walking, making work separately and coming back together again to exhibit.

The exhibited work focused on the sky, comprising of 4 large-scale paintings by Toth and 12 of my photographic pieces. I also showed a film, a collage of sky footage captured on our walks, accompanied by a sound piece, a montage of ambient sounds recorded whilst walking.

Walking
The series of walks created a platform to share ideas, providing not only motivation but also a safe place to explore themes of memory, space and spirituality, at the same time being inspired by weather, light and the landscape. Whilst the notion of a safe place or safe space is subjective, for Andrea and I it provided safety in creativity. We were able to discuss our ideas and ways to respond; we could talk about things that mattered on a personal and artistic level in a supportive and constructive way.

Starting at a time when the demands of full time employment were all consuming, I was feeling uncreative, stale and unconnected. Fieldwork activity, walking, provided alternative, carved out slots of time, like gasping for air (fresh air)… and really was a quest for breathing space and escape.

Displacement is an important and central theme that runs throughout my art practice and research: In agreement with sociologists Cohen and Taylor, in *The Theory and Practice of Resistance to Everyday Life* (1976, p.52), this suggests "self-consciousness", a self-awareness, formation of identity and making alternative connections. Dissatisfied with the daily routine I was in, deskbound, writing reports on reports; this wasn't where I wanted to be or who I wanted to be, walking was an escape, a "self-distancing" (Cohen and Taylor 1976, p.61) that allowed me to challenge these activities. It offered another option, location, company and purpose.

Andrea (2013) described the walks, as follows:

> *"Our walks became a wonderful opportunity to be outside and be inspired physically and emotionally again for my painting. I was feeling stuck in a routine of home, work and the studio and not spending enough time outside. I am from Canada originally and am accustomed to huge amounts of space, have done great hiking and exploring, and the joy of the opportunity of scheduled adventures to be outside being and breathing in our vast landscape at our doorstep lifted my soul and my energy."* (Toth, 2013)

Walking provides time to reflect, a sense of freedom, space to think and question. This type of freedom "is a conscious act, which enables us to deal with the mundane" (Cohen and Taylor 1976, p.116). The landscape provides release from the complex, never ending, high-speed world of screens and digital overload. Too much time is spent indoors. Taking ourselves outside

(literally) connects us to mental, physical and spatial landscapes. Solnit (2001, p. 26) describes this as “grounding” oneself and being in the moment. Each walk brings about discovery, looking at the world with a new perspective, the opportunity to reshuffle thoughts, air ideas, absorb and encounter. Engagement with the landscape allows a heightened sense of oneself. This is not only reflection of thoughts, moments, memories but also more immediately a sense of the here and now. It creates an opportunity to be mindful. Solnit captures this effectively below:

> “The rhythm of walking generates a kind of rhythm of thinking, and the passage through a landscape echoes or stimulates the passage through a series of thoughts. This creates an odd consonance between internal and external passage, one that suggests that the mind is also a landscape of sorts and walking is one way to traverse it.” (Solnit, 2001, p.5)

Openness is required to access that passage or landscape. Lambert highlights the importance of this:

> “I react to what is there, noticing the ephemeral… trusting my understanding from primary experience. The art is to elicit meaning by creating the space of ambiguity that allows the imagination to play” (Lambert, 2010, p.15).

Lambert’s ambiguous spaces allow us room to fill them. These spaces are not empty. They act as stimuli; there is an act of erasing and blanking out. Traces may be left behind but room for new thinking is created. ‘Play’ is essential to the creative process and here space permits this. In the walks, the act of play became both an individual act and a shared process. This took place in the conversations we held, in our drawings, observations and free writing. These spaces allowed us to make connections or interrelations.

Bellamy (2013) suggests that space is “produced through interrelations”. For the situation of the walks, this works on different levels, through personal connection with the physical environment, as well as with each other and emotional responses to a sense of place. Solnit (2001, p.21) suggests the “solitary walker is in the world, but apart from it”, “however short, his or her route, is unsettled, between places, drawn forth into action by desire and lack,” (Solnit, 2001, p.26). There was a significant, social aspect of the walks that Andrea and I undertook; each conversation and shared observation made us feel part of the world. Each journey was accompanied by feelings of sociability and belonging. As we shared recollections, jam and peanut butter sandwiches, noticed wildlife, helped one another over walls, made jokes or remarked on the colour of the trees, there was an interrelation that isn’t possible when walking alone. This is a comforting and generous place. Whilst this does not dispute that there can be peace and pleasure to be found on a solitary walk, our walks were connected and unified.

Walking provides a sensual connection: hearing, smelling, touching, observing, tasting, a process of reconnection and appreciation. The slowing down of pace, allows one to be alert and pay attention, both internally and externally. This is the embodied aspect of walking. Through this a series of chance discoveries are made. We find ourselves faced with paths that open up, an exciting promise of “diversion” (Solnit, 2001, p.24).

Diversion links with displacement. With new vistas and unsteady terrain, flashes of past thoughts and encounters return. Our thoughts trace the route of the "absent" (Solnit, 2001, p.72). We dwell on forgotten moments or current concerns. There is comfort in the sense of being 'there' and feeling removed. We bring this to conversation.

Andrea and I were engaging with the environment by collecting, observing, writing, capturing sound and taking photos. This relates to the themes already discussed:

- Play – through freedom, creative exploration and giving permission to respond
- Displacement – by removal, relocation and submersion
- Memory – through the sharing and creation of memories
- Connection – through openness, awareness, sensitivity and by making association

This responsive body of work is a series of creative acts, which serve as records, reminders, a reflection and appreciation, of realising presence in the world. These are like souvenirs of our encounters and connection to reality: memories of the present. Romantic treasures where we are no longer present. This becomes the past, connecting the environment and the self. The work becomes documentation of movement, of a journey, change and observation. It responds directly to the physical world, bridging to an inner spiritual world, through visual representation.

The work

Figure 33. Thomas, J. (2013) *Contemplation*

Clouds are like scattered thinking. They morph, mass, assemble and reassemble. Both can create grand gestures of physical and mental landscapes. Ever changing, they pass through everyday reality into realms of the imagination.

There is a sense of awe of what is beyond us, what controls us and shapes the world we live in. This is a space of weather, of climate, of light. The skies of Northumberland are immense in experience and possibility. Instead of skimming across and through the world like clouds, we need somewhere to contain the chaos, time to observe and be responsive.

I am interested in the layers of space presented by the sky, weather, light, land and thoughts. Through quiet contemplation of the physical object (the natural environment), nature offers us a sense of release yet also confronts us with challenge, friction and a sense of the unknown.

When challenged about having an 'overly romantic' sentiment to the environment[29] it could be understood how this may be perceived as 'romantic' but I would argue against this being 'overly romantic'.

The definition of romantic (Oxford Dictionaries, 2013) states this is "an idealised view of reality". Andrea's paintings are romantic they embrace her love of landscape. However this is political, the landscape in many ways is manmade; controlled, extensively farmed and managed. The strength of these

[29] This occurred at the *On Walking* conference, Sunderland University, June 2013.

environments could be considered false. The making of the work avoided this politic yet this was something we discussed and explored during our walks. For me the romance is the idea that the landscape is none of these things. It is out of control, beyond man; there is a force and that is the force of nature, linking with ideals proposed by Romanticism and the Romantic Tradition's preoccupation with sublime landscape. If this was something the viewer decided was overly romantic that could be understood. Our social experiences of the countryside may have shared similar thoughts that Constable, Palmer, Turner and Martin may have entertained in the 19th century. However, my images were more about metaphor and in my view less about romance.

Figure 34. Toth, A. (2013) *Walking along Cawfields*

Light is life-giving. It makes things grow. In this example there is personal growth but also a physical growth. Following illness, although not described above, Andrea's motivation for walking also included wellness, growing fit and well. For Andrea, the physical act of walking was deliberately a positive act, as well as a diversion. The walks were intentionally uplifting (as previously described). This is reflected in her paintings. Whilst walking, there is a sense of embracing life: The roar of the wind, the drenching of the rain and chill of the air makes one present. For a moment all is forgotten. You are there, in that moment, blissfully wind blasted, exhilarated and free.

Andrea's paintings capture this embracement, through colour, movement and lightness. There is an energetic and gentle softness. They set out to less to challenge the viewer instead they are seductive and calm. Any sense of heaviness gives an impression that it will be soon blown away. There is a romance in this. I do not find this problematic. There is a genuine pleasure of being connected in the moment and the paintings also make that connection for me.

The space also emphasises the politics and implications of time. Unbeknown to either of us, Andrea's time was more precious than we could have ever predicted.

Figure 35. Thomas, J. (2013) *Interrelation*

My images sat well, alongside Andrea's. In contrast, they were darker, heavier and more foreboding; the texture and colours complimented Andrea's brush strokes and tones.

Returning to notions of romanticism, my responses link to a Kantian (1790) notion of the sublime, something that has an overwhelming sense of what is outside our control. This darker side was something I intentionally wanted to evoke.

During some of the walks, in the Coquet Valley, Northumberland, the Military of Defence (MOD) were weapon testing in nearby Otterburn. We felt the shock waves of these sounds and energy as incredible sonic booms. The composition of atmosphere and environment affect how these booms are perceived on the ground. We experienced these pressure waves in a way that was primeval. It was the experience and sound of fear, power, chaos and horror. Like a sensation induced by the deep rumble of thunderstorms, there was an abstracted sense of insecurity that sat uncomfortably in the beautiful, tranquil valley. This could be articulated more as a gothic notion of sublime, as described by Mishra (1994, p.155), because this "threatens the notion of the beautiful, which is predicated on an aesthetic conception of the harmony of understanding and imagination." To reflect this, my intention for the photographs was to create disquiet, a haunting storminess, to contrast against the reassurance of Andrea's paintings. Using a process of inversion, I transformed blue skies into black unease. This is in keeping with Lyotard's (1988, p.34) suggestion that Kant's idea of absoluteness is "a negative presentation" allowing for a further "contemplation of infinity".

There is a terror implicit in Burke's understanding of the sublime (1756). Mishra (1994, p.156) suggests that this is about "uncertainty". Knowing the MOD were practicing killing on the other side of the hills, an ambiguity and undercurrent of mortality was introduced to the walks. There was an unspoken theme of death and fragility (made poignant by Andrea's health). Lyotard describes "an agitated zone" (1988, p.35) which is what I wanted to quietly capture within my imagery.

Figure 36. and Figure 37. Thomas, J. (2013) *Pauses I and II*

When we first started the walks, Andrea and I described our activity as *creative pauses*. As the research began to focus on the sky I began to think of my

photographs as *pauses.* The pauses required for looking, reflecting and taking photographs.

Figure 38. Thomas, J. (2013) *Pauses III*

“The two principle layers of which our atmosphere is composed are known as the stratosphere and troposphere”(Lester, 1955, p.2). Searches (Troposphere, 2013) revealed that a boundary region exists in between the layers of stratosphere and troposphere, where the temperature decreases with altitude. This is called a ‘tropopause’. “The tropopause acts as a barrier between the troposphere and stratosphere because mixing and heat transport by convection can only occur when temperature decreases with height.” (http://www.atoptics.co.uk/highsky/htrop.htm, 2013). This creates an inversion layer that changes the atmospheric conditions. This leads to changes in pressure and can result in fog, smog and thunderstorms. This tied in well with our sonic boom encounters. What interested me further was not just the association with a *pause* but the fact this is ‘an inversion layer’ which echoed the inversion experiments that I was trying with my imagery. Using Photoshop I was adjusting positive images into negative by inverting them, trying to construct in-between spaces, a sense of change and restlessness. See *Recognition* (image below), in this example, zooming in on an original image and inverting it has produced a stormy ambiguity. The primary image showed blue skies, with white clouds. In the final result the white cloudy areas have actually originated from small dark areas that have taken on a new presence and reading.

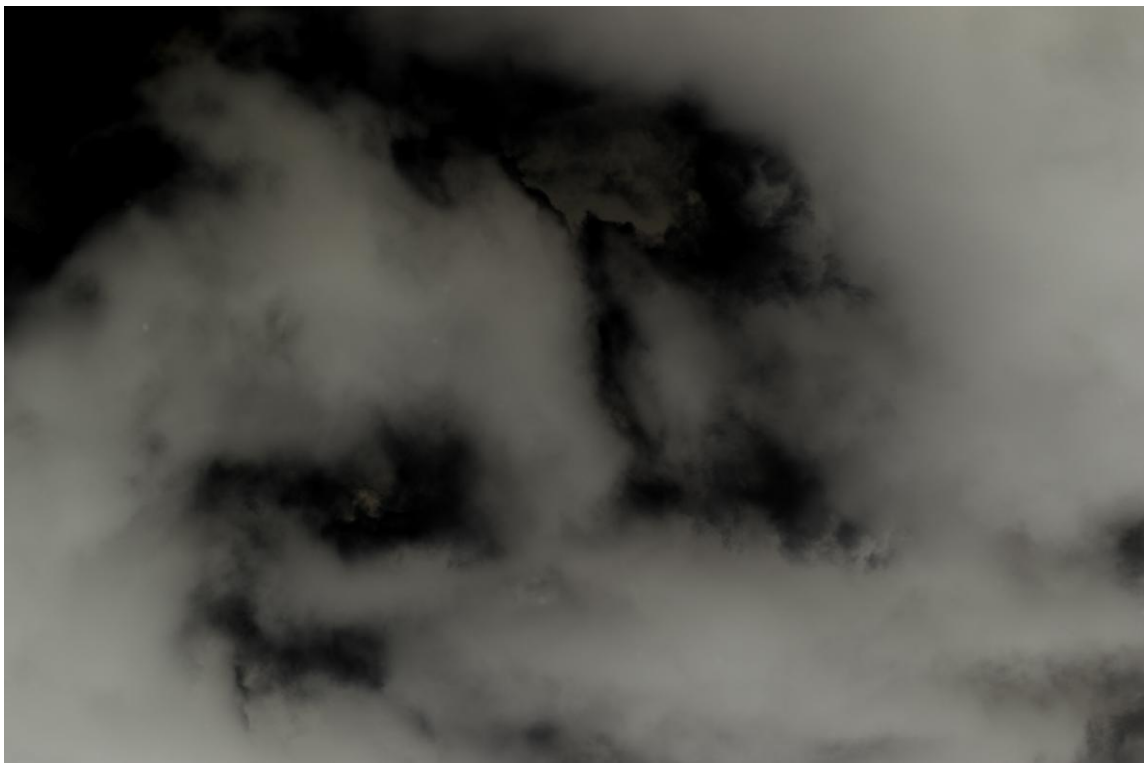

Figure 39. Thomas, J. (2013) *Recognition*

The titles of my pieces are deliberately abstract: *Pauses, Worthy, Interrelation, Recognition, Devotion and Contemplation.* Like Mishra (1994, p.155), I believe “the sublime cannot be bordered, defined or delimited”. They are therefore left open to interpretation, in order to create a “dislocation” or “tension” (Lyotard, 1988, p. 34).

In contrast Andrea’s titles are explicit: *Barrowburn Northumberland National Park*, *Heading home at Dusk near Tarset Northumberland National Park*, *The Silvery Light of an Afternoon, near Highgreen, Northumberland National Park* and *Walking along Cawfields, Hadrian's Wall,* creating a further juxtaposition between the representational and indistinct. Andrea’s paintings are given a placement that brings a sense of security and further reassurance; conversely the more open and ambiguous titles of my photographs create discomfort and insecurity.

Figure 40. Toth, A. (2013) *The Silvery Light of an Afternoon, near Highgreen*

Figure 41. Thomas, J. (2013) *Devotion*

Relevance

There are two reasons why the experience of walking and exhibiting with Andrea has importance to my overall PhD research:

1. Space
2. Collaboration

Space

The space created by walking is explored above. We were creating productive thinking spaces, moments of encounter, "[t]he creative moment of the encounter […] obliges us to think otherwise." (O'Sullivan, 2006. p.1) These spaces or pauses gave permission to recognise creativity. In relation to the act of making, these walks were the key that opened up the passage of time and the right dialogue that enabled a focused, immersive and, ultimately, creative response.

Time for submersion is so often a challenge. It is possible to snatch momentary opportunities to reflect or be responsive, but not always easy to allow the "immersion or absorption: the time and space, environment and resources to enable concentrated, sustained and extended work" (Addison, 2010, p.65).

Through the displacement of going out for a walk I was giving myself permission to connect, with myself, emotionally. This emotional investment is essential for the creative process, finding that autonomous, creative, critical and protected space is essential. When one is too busy, it is easy for this to be under valued and overlooked. Without the ability to draw on one's emotions, the ability to truly connect with one's imagination is limited.

By doing this collaboratively there was a further incentive and motivation.

Collaboration

"Our footsteps walk along a well-worn path. This is a path of shared recognitions, interconnections, walking and talking. There are long stretches of silence." (Thomas, 2013)

The value of this activity and relationship is huge, summed up by Andrea:

> *"To be an artist is a predominantly solitary activity; to be able to have support and be supported gives great strength…our combined experiences, thoughts and connections enhance greatly what might have been done individually. The collaboration is pushing us both to be more courageous and move out of our comfort zones"* (Toth, 2012).

This activity provides a safe, constructivist approach to make art work. *Collaborative Walking* is an increasingly recognised practice, evidenced at the WALK ON conference (June 2013), and by other artists who use walking with others in their practice, examples include: Alec Finlay, Hamish Fulton and Marina Abramovic.

The act of walking and getting into the landscape gave us the opportunity to pause and reflect on both our individual and collaborative work. An important and integral step in the creative process; our on-going questioning dialogue, along with walking, opens up thoughts and possibilities at a greater and deeper level than if done individually. This challenges separate ideas, the artwork we were making. It also gave us an incentive to show work. In addition we had to consider the dialogue that took place between the artworks when shown next to each other. The dialogue of presentation included deliberate and incidental relations. There was deliberation in the placement of work: how it visually hung alongside each other and within the physical spaces of the church (gallery).

Other less controlled and unexpected relationships included the titling of the work, which worked in contrast with one another (explicit and ambiguous).[30]

The role of Artist Facilitator was shared within this project. The facilitation required aspects of production, curation, project management, direction, application and interaction. This was shared equally and harmoniously. Other, more literal, aspects of facilitation included explaining the work and process to members of the public, invigilators and leading public art walks (a separate programme of activity run to compliment the exhibition, not considered in this paper).

Learning

In this situation the learner is the artist. The process initially is two-way; there are two artists (Andrea and I). In this case of artist-led learning, each artist learns through the experience and from each other: Learner, Artist, Curator and Facilitator.

The learning that unfolds here comes about through social development, through dialogue. This started whilst walking, then transferred to the artworks we were making individually, evolving as we came back together to critique the work. The strategy or structure of learning in this instance is informal and one of stealth. It did not feel like a process of learning. Through an unconscious, co-constructive methodology we were 'scaffolding' (Vygotsky, 1926), (Lave and Wenger, 1991. p.59) and 'bridging' (Stewart, 2012. p.3). This allowed us to form new connections, test ideas, analyse and encourage reflection, through a dialectical process. This then shifted from constructivist, to co-constructivist to social constructivist.

There is further significance that the work was displayed in an exhibition format. This raised the status of the work, beyond an informal sharing and allowed for a deeper criticality because the objects were placed in a social situation. Thus opening up a wider dialogue and the learning process therefore extended to, through and with the audience. This shifted from Andrea and I to a public (audience). Alongside the exhibition ran an extended programme of public art walks.

Catalyst

In this example it is a combination of walking and art that act as catalyst for learning. The need to be creative was the driver and through the desire to make there resulted a series of experiences and encounters: O'Sullivan (2006) suggests: "[t]he encounter […] operates as a rupture in our habitual modes of being and thus in our habitual subjectivities" (p.1). As discussed above, walking was a deliberate act to break the 'habitual', opening up the possibility for encounters, which in turn inspired creative activity and became an act of *'situated learning'* (Lave and Wagner, 1991). The motivation to articulate experience and create artworks in response to these encounters then took over and became the driving force. The walks initially served as platforms to share ideas, they then became the route to making. Once we had set ourselves a goal of making work, with an exhibition as a destination, we then had the permission, focus and intention to create.

[30] Another observation, shared by several visitors, was how much my photographs looked like paintings and Andrea's paintings looked more like photographs.

My original intention was less to do with the artefact and more to do with the process of creative engagement. I believe that this is also how the ‘art’ serves in the situation of the art walks. I would argue that through the act of making and responding different types of encounter result. Again this is summed up by O’Sullivan (2006. p.1), “our typical ways of being in the world are challenged, our systems of knowledge disrupted. We are forced to thought”.

By forging new encounters new possibilities emerge. We start making new connections and as a result new meaning. Brené Brown (2010) suggests, “making connections is why we’re here. It’s what gives purpose and meaning to our lives […] the ability to feel connected”.

Aesthetic understanding of the work reveals an emotional understanding that is influenced by the space and relationship of the work sited next to each other. This then extends through a wider community. The dialogue between the works offered alternatives, balance and harmony, that echoed our conversations undertaken along the way.[31]

Figure 42. Toth, A. (2013) *Barrowburn*

> “The landscape never looks the same coming and going, so turn around periodically and look at the view you will see coming back.” (Solnit, 2001, p.44)

[31] **Regrettable footnote**
It was my intention for this Case Study to be written in collaboration with Andrea.
Sadly she passed away on Sunday 14 July 2013.

References:

Answers (2013) *Tropopause inversion* Available at: http://www.answers.com/topic/tropopause-inversion (Accessed: 26 April 2013).

Bellamy, D. (2013) *Cultural Ecology.* Available at: http://www.culturalecology.info/page5.html (Accessed: 9 April 2013).

Birner, T. (nd) *Tropopause noisrevnl Layer* Available at: http://www.birner.atmos.colostate.edu/talks/birner-sparc08.pdf (Accessed: 26 April 2013).

Brown, B. (2010) *The power of vulnerability.* TED Talks filmed June 2010. Available at: http://www.ted.com/talks/brene_brown_on_vulnerability.html (Accessed: 6 July 2013).

Cohen, S. and Taylor, L. (1976) *Escape Attempts.* Second Edition. London: Routledge. p.116.

Lambert, J. (2010) *Experiencing Place: Mapping connectivity in the North Pennines.* Unpublished PhD thesis. University of Newcastle upon Tyne. p.15.

Lave, J. and Wenger, E. (1991) cited in Daniels, H. *Vygotsky and Pedagogy*. Oxon: Routledge. p.59.

Lave, J. and Wenger, E. (1991) cited in Infed.org *Jean Lave, Etienne Wenger and communities of practice* Available at: http://www.infed.org/mobi/jean-lave-etienne-wenger-and-communities-of-practice/ (Accessed: 5 April 2013).

Lyotard, F. (1988) 'The Sublime and the Avant-Garde', in Morley, S. (ed.) *The Sublime.* London: MIT Press. p.34 and 35.

Mishra, V. (1994) 'The Gothic Sublime', in Morley, S. (ed.) *The Sublime*. London: MIT Press. p.155.

ngca (2013) *WALK ON* Available at: http://www.ngca.co.uk/home/default.asp?id=186&prnt=20 (Accessed: 12 July 2013).

Oxford Dictionaries (2013) *Romantic*. Available at: http://www.oxforddictionaries.com/definition/english/romantic (Accessed: 15 July 2013)

O'Sullivan, S. (2006) *Art Encounters: Deleuze and Guattari. Thought beyond Representation.* Basingstoke: Palgrave MacMillan. p.1.

Solnit, R. (2001) *Wanderlust: A history of walking.* London: Verso. p.5, 6, 24 and 72.

Stewart, M. (2012) 'Understanding Learning: Theories and Critique', in Hunt, L. and Chalmers, D. (eds) *University Teaching in Focus: A Learning-Centred Approach*. London: ACER Press. p.3.

Toth, A. (2013) Conversation with Andrea Toth, 11 January 2013.

Toth, A. (2013) Email from Andrea Toth, 25 June 2013.

Thomas, J. (2013) *'Heavens Above… ': On walking research conference.* Sunderland University, Sunderland 28 – 29 June. Unpublished conference paper: Northumbria University.

Tropopause (2013) Available at: http://www.atoptics.co.uk/highsky/htrop.htm (Accessed: 26 April 2013).

University of Sunderland's Walking, Art, Landskip and Knowledge research group (2013) *W.A.L.K* Available at: http://www.walk.uk.net/ (Accessed: 12 July 2013).

Walking Artists Network (2013) Walking *Artists Network About* Available at: http://www.walkingartistsnetwork.org/about/ (Accessed: 12 July 2013).

Case Study 3

Lines of Desire

> *"Lines of desire or desire lines are social pathways developed by erosion caused by footfall. The path represents the shortest route between origin and destination." (Lines of Desire, 2013)*

Lines of Desire is an informal art collective (established 2012) Core members include Russ Coleman[32], Zoë Lambert[33] along with the researcher, with other artists being co-opted for specific projects. Named after *"desire lines"* or *"*social pathways*"* (*Lines of Desire,* 2013) the group came together with an aspiration to work collaboratively across art forms, integrating performance, writing and visual arts, linking place and people through creative engagement. This process has the intention of keeping community involvement central to the approach and is influenced by community arts practice. The work is celebratory, usually ephemeral and works towards an interactive experience of "picture making" (Fox et al, 1983).

The work is partly street and outdoor performance, part art, part play. Inspired by the processes of Welfare State International (1968-2006), the group are motivated by the creation of playful spaces that invite audience interaction. John Fox (1983, p.23) describes absorbing the audience, creating a space or "Dream Time" which is a linking of imagination, something to play with; this is personal and private. A "Collective Unconscious" described as "like a glass bottomed boat, and the artist is floating around letting people see down into the images" (Fox, 1983, p.23).

[32] Russell Coleman: Based in the North East of England, Coleman is a sculptor and stonemason who has worked in the UK and internationally, collaborating with a wide range of other artists. He has extensive experience producing work that celebrates social and popular history. This includes Head of Neptune (1994), Blackpool Comedy Carpet (2011) and New Hartley Memorial path (2012).

[33] Zoë Lambert: Also based in the North East of England, Zoe has been working professionally as a performer and musician for over 20 years. Her portfolio includes stage, performance, television and film work. She regularly works with Live Theatre, Northern Stage, Open Clasp, New writing North, and the November Club.

> "The job of the artist is to have antennae to pick it up and reveal it, articulate it for other people to read. It is to objectify his subjective experience in a form that's accessible to the majority. Our job, or the job of any artist, I would submit, who works publicly, is to find the images that are the pegs a lot of other people can connect with." (Fox, 1983, p.23)

Through play a subtle approach to learning can be introduced. The work is mainly about entertainment, dressing up, messing about; however, there is potential to push this work further and introduce stronger themes or concepts that challenge the audience.

The main relevance of this case study is not only the goals of the group but the position of the researcher when placed within a community of practice where collaborative processes have led to projects being devised and realised. Two *Lines of Desire* projects have informed the course of this research specifically: *Parky Tales* [34] (2013) and *Dive-in Movie* [35] (2012).

With *Parky Tales* and *Dive-in Movie* the challenge was more about expectations of behaviour. Inviting the audience to lose the self-consciousness of adulthood and entering into an imaginary space. The children who experienced the work understood this space easily and entered without inhibition.

Figure 43. and Figure 44. Thomas, J. (2013) *Grynparkas: Bowerbird nest*

[34] http://www.linesofdesire.co.uk/gallery/grynparkas/ and Grynparkas Facebook page: https://www.facebook.com/FestivalisGrynparkas/photos

[35] http://www.linesofdesire.co.uk/gallery/divein/

Dive-in movie was commissioned for Enchanted Parks 2012. The piece was a twist on a 1950s outdoor cinema drive in, consisting of movie screen, projection booth, concession stand and a theatre area where visitors could view the movie from the privacy and comfort of, not parked cars but swan pedalos (woken from their Saltwell Park winter nest).

Dive-in movie received very positive feedback and an estimated 15000 visitors over the 5 days. The swans are now back on their lake – probably missing the love and attention they became accustomed to.

Figure 45. Thomas, J. (2012) *Retrieving the swans*

Figure 46. Thomas, J. (2012) *Retrieving the swans*

Figure 47. Thomas, J. (2012) *Retrieving the swans*

Figure 48. Thomas, J. (2012) *Installing the projector*

Figure 49. Thomas, J. (2012) *Popcorn booth and swan*

Figure 50. Thomas, J. (2012) *Ready for the public*

Figure 51. Thomas, J. (2012) *Dive-in Movie audience*

Figure 52. Thomas, J. (2012) *Dive-in Movie audience*

Figure 53. Thomas, J. (2012) *Susie Cygnet*

Figure 54. Thomas, J. (2012) *Sad Cyril*

Figure 55. Thomas, J. (2012) *Dive-in Movie cinema*

Figure 56. Thomas, J. (2012) *Sad Cyril and Sidney Plumage*

Figure 57. Tansley, G. (2012) *Dive-in Movie poster*

***Parky Tales*, Grynparkas, Kaunas, Lithuania. May 2013.**

Parky Tales was originally commissioned by NewcastleGateshead Initiative and Magnetic Events for the Enchanted Parks event in Saltwell Park, Gateshead, December 2011. This was adapted for the international festival for culture and ecology, *Grynparkas 2013*. The festival explored the relationship of culture and nature in an urbanised location. EMBEDDED IN NATURE was an itinerary of live installations, performances, interactive situations on the island of the river Nemunas, in the centre of Kaunas city.

In honour of the occasion, Lines of Desire built themselves a Nemunas nest, in which Russ and Nicky Rushton took on the characters of Maurice and Maureen - part Park Keeper, part Bowerbird. They spent the duration of the festival preening, curating their nest and singing to themselves (much to the delight of the audience and passers by).

Figure 58. Thomas, J. (2013) *Grynparkas: Maurice and Maureen Parkinson*

Figure 59. Thomas, J. (2013) *Grynparkas: The nest*

Figure 60. Thomas, J. (2013) *Grynparkas*

Figure 61. Thomas, J. (2013) *Grynparkas*

Figure 62. Thomas, J. (2013) *Grynparkas*

Figure 63. Thomas, J. (2013) *Grynparkas*

Figure 64. Thomas, J. (2013) *Grynparkas*

Figure 65. Thomas, J. (2013) *Grynparkas*

Figure 66. Thomas, J. (2013) *Grynparkas*

Figure 67. Thomas, J. (2013) *Grynparkas*

Figure 68. Thomas, J. (2013) *Grynparkas*

Case Study 4

Next Stop Byker

Next Stop Byker is a rolling programme of artworks commissioned by Nexus[36] for the concourse at Byker Metro station, in the East end of Newcastle upon Tyne. In 2013 the researcher was commissioned to undertake the second phase of a new series of works. Using pinhole photography processes, the project built upon a body of previous work made by the researcher in Byker[37]. It involved a programme of workshops that aimed to encourage participants to think about community, history and the people who live, work and shop in the area. The resulting finished work, *Shields Road: Seen and Unseen* was launched in August 2013.

Relevant for the purpose of the research, this placed the researcher in a situation where she was responsible for identifying existing community groups and inviting them to participate.

[36] Nexus is the Tyne and Wear Passenger Transport Executive and administers funds on behalf of the Tyne and Wear Integrated Transport Authority. (Nexus, 2013)

[37] For Architecture Week 2005 the researcher created a series of pinhole images of Byker and exhibited them in a block of flats in Byker and on Level 2 BALTIC, Centre for Contemporary Art, Gateshead. This was supported by a series of workshops with members of the community. In 2007 the researcher facilitated a Byker pinhole photography project with GCSE students from a Tyne and Wear Secondary School.

Next Stop Byker
August 2013

W: "*I don't like this… a stranger coming in and telling us what to do… "*

There is a moment of silence.

JT: "*You have a very valid point there… thank you… I don't really like coming in doing one off workshops and disappearing again. It isn't really how I like to do things… "*[38]

The project

Next Stop Byker is a rolling programme of artworks commissioned by Nexus[39] for the concourse at Byker Metro station, in the East end of Newcastle upon Tyne. With the support of Arts Council funding, the programme has an overall aim of working with local community groups to generate themes and ideas to create a series of temporary public artworks. Each project results in a final design (2.5m high x 9m wide), installed in the station for a period of 3 months.

In February 2013 I was commissioned to undertake the second phase of a new series of works. This involved a programme of workshops in June, resulting in a finished work and launch in August 2013.

Aims

- The creation of a high quality piece of temporary public art;
- To enhance the public space in Byker Metro Station;
- To engage with local people in creative opportunities;
- To utilise empty shop units in Shields Road, as both venues for the workshops and, potentially, exhibition spaces for work in progress;
- To increase the number of people who come into contact with art on a daily basis;
- To increase the creative skills of participants.

Shields Road: Seen and Unseen

My proposal for the project was to use pinhole photography, building upon a body of previous work made in Byker[40]. The focus was Shields Road, the area of Byker next to the station, aiming to encourage the participants to think about community, the history of the area and the people who live, work and shop there.

[38] This is an extract from a conversation that took place between a participant and I, in the early stages of the *Next Stop Byker* project.
[39] Nexus is the Tyne and Wear Passenger Transport Executive and administers funds on behalf of the Tyne and Wear Integrated Transport Authority. Nexus. (2013) *What is nexus* Available at: http://www.nexus.org.uk/what-is-nexus (accessed 29 July 2013)
[40] For Architecture Week 2005 I created a series of pinhole images of Byker and exhibited them in Rabygate, Byker and on Level 2 BALTIC. This was supported by a series of workshops with members of the community. In 2007 I facilitated a Byker pinhole photography project with GCSE students from Biddick School. In February 2011 I led a weeklong programme of pinhole workshops with young people at BALTIC.

Planning

There was an intensive period of contacting groups and arrangements in the run up to the project. Several community organisations were visited and the opportunity was discussed with different group leaders. Although more than two groups were contacted, it was eventually agreed that Arcadea, a group of adults with learning difficulties, and the St Martins One O'clock Club, a social group of participants aged over 55, would be involved. Visits were made to introduce myself and present the project.

Planning also included site visits to an empty shop on Shields Road, an anticipated base for project activity, for hosting workshops and an exhibition. By using the shop windows to exhibit work it would reach a wider audience. Unfortunately this fell through just before the workshops were due to start. A compromise was made and the basement of the Byker Enterprise Support Centre was made available as a workshop environment. Due to restrictions of public access this meant the exhibition aspect of the project was no longer possible.

Workshops

Drawing upon previous pinhole workshop experiences I knew that a one-day workshop format could offer a meaningful experience. The workshops were structured slightly differently to accommodate the needs and abilities of each group. The Arcadea group needed to work to a timetable that was part of their usual routine, as many of the group have autism and needed a consistent structure for the day. Participants needed more support and a slower pace. The One O'clock Club were more independent and worked within a tighter time frame.

Figure 69. Thomas, J. (2013) *Fixing images in the darkroom*

Success

The majority of the project aims were met: The end result was a creation of a high quality piece of temporary public art, which enhanced the public space of the station. It is assumed that through this the number of people who come into contact with art on a daily basis would increase. The station is well used and therefore hundreds of people go past the wall where the artwork was sited on a daily basis.

The workshops engaged local people in creative opportunities[41]. Introducing new skills (none of the participants had used pinhole photography before), the participants gave positive, verbal feedback; each workshop had a good atmosphere and strong photographic images were created.

Although the shop unit had fallen through, the Enterprise Support Centre provided an ideal workshop location. The centre staff were also encouraged to join in. One of their images was prominent in the final design.

The launch was a great celebration. The Arcadea group came to the unveiling and were really proud to see their images so large and in such a prominent location. For me, this was the highlight of the project. The participants were very happy and enthusiastic to tell passers by what they had done. Positive feedback was sent from their Director by email following the event.

Evaluation

As artist facilitator I was sensitive that I had to navigate the learning process, coming from an outsider's perspective. It helped that the workshops were carefully planned and tailored to accommodate each group's specific needs. However, the depth of the project was missing, there was not long enough to explore the content's potential or really challenge and share participants' understanding in relation to the main concepts (identity, place, history and community).

The extract at the start of this case study captures one of the limitations of this type of project. My role was that of an outsider coming into a social environment with a specific agenda. For the participants it must have felt like a project being thrust upon them. I could empathise with the comment made by participant W. As a stranger, what right did I have to tell the group what to do? The participants did not choose me to come in and work with them. I chose the groups. Whilst there was the novelty of working with someone new which can be a very positive thing, (it brings a different perspective and the experience of working elsewhere) it still felt artificial.

Much to my surprise the woman from this conversation turned out to be very excited about the workshops. She was also one of the proudest participants at the unveiling event. Maybe enough trust was quickly established as a consequence of her initial and vocal reservations. It is possible this discussion established an honest dialogue in which she felt she could take an element of

[41] Although not articulated, it is assumed that an additional motivation (of Nexus) of working with community groups is that the artwork is less likely to get vandalised; in the hope that the wider members of public will have more respect for the work if they know a community group has created it.

ownership. The time given for meeting the group in advance of the workshop was crucial. It was a brief opportunity to build trust and to try and get a sense of who the individuals were in the group. The badge of being an artist can create an added sense of validity to the activity. Possibly this also helped to recruit the participant's interest.

For personal reasons, it was not too devastating that the empty shop premises fell through. Although I believe I have a well-grounded relationship with the area[42], using the shop as a drop in exhibition space and workshop base may have led to an additional layer of negotiations and encounters. The demographic of Byker is a lively mix, which makes it an interesting part of Newcastle. However, the close proximity of busy pubs may have invited a high volume of less welcome visitors to the shop. I was sensitive that this intervention was very short term. I was mainly working on my own, with the support of an international student from Northumbria University. I felt very conscious that the perceptions from others of a middle class, educated woman, with a South of England accent had the potential to be misunderstood and possibly challenged. Whilst I am generally very confident when dealing with members of the public, the lone working aspect of the project was less desirable and felt potentially vulnerable. The participants also needed a safe space to work in and the Enterprise Support Centre offered a secure and controlled environment.

As an artist facilitator communication, openness, empathy, intuition and connection were essential to bridge the project's limitations. The project felt too short and the development, learning and understanding generated by the experience was restricted.

The final artwork was displayed for over three months. It is hoped the participants will have positive memories of their workshop experiences and the launch event. For the Arcadea group participants it was a major event. These are beneficial aspects of the project. However, the initiative did not come from the participants. Having a social outsider that comes into a space is a very different approach from the group devising their own project and having ownership over it. The ownership belonged to the artist facilitator and collaboration within the project was not equal. To try and counter this I carefully worded the interpretive text panel, supporting the final artwork, to focus on the groups, rather than myself. It felt uncomfortable that the press wanted photographs of me for the reporting of the project so I asked for the focus to switch to the groups. Fortunately this was honoured in an article in the Newcastle Chronicle.

[42] I first moved to Byker in 1990 and lived there as a student, returning in 2002 to live in Rabygate, in the Byker Wall. Although I am not currently living in Rabygate, I still have a flat there and feel a great sense of connection and understanding of the area.

Figure 70 and Figure 71. Tansley, G. (2013) *Shields Road: Seen and Unseen launch event*

If done again, more time should be built in to work with the groups. There should be more emphasis on other imagery and artists who work with similar themes and concepts. There should be more focus on creative experimentation (double exposures, different times of day, different angles etc). Although an informal follow up session took place with the Arcadea group, the project would benefit from more follow on sessions to extend the process and potential of the work. This could include working collaboratively to develop a shared vision of where the work could go next (pushing individual images using different medium, film, collage, animation etc).

Fortunately, the groups were open to the experience; keen to get involved, they embraced each opportunity and were proud of their achievement. Maybe it did not matter that the workshops were one off. The brief was met and participants enjoyed themselves. The celebration, joy and overall enjoyment generated at the launch in many respects compensated for the project's shortcomings. It is anticipated that further work with the group will follow.

Figure 72. Tansley, G. (2013) *Shields Road: Seen and Unseen launch event*

Figure 73. Howell, J. (2013) *Shields Road: Seen and Unseen launch event*
(with kind permission Jo Howell)

Press Release

MEDIA CALL: The Media are invited to Byker Metro station, Conyers Road, NE6 2FB, for the launch of Byker: Seen and Unseen at 11.00am on Thursday 1 August. There will be an opportunity to photo/film the artwork, meet people involved in its creation and speak to artist Judy Thomas

Pinhole images blown up to giant size make a new artwork for Byker

A new giant artwork at Byker Metro station unveiled today, Thursday 1 August, lets passengers view the Newcastle suburb in a whole new light.

The work by local artist Judy Thomas, *Byker: Seen and Unseen*, is made up of pinhole camera images captured by local people during a community project.

The finished 11-metre long work blows the images up to a huge scale across one wall of the busy suburban station.

Judy explained: “So much of what we see these days is manipulated and manufactured digitally. With these images this is not the case.

“The first pinhole photo was made in 1850. It is still is an exciting technique, it captures the world in an authentic way. The final work shows familiar locations in a dreamlike way.”

“Hopefully this engages the viewer to speculate on what they see, questioning what is real and what is imagined.”

The artwork is the latest commission in the Next Stop Byker programme supported by Newcastle City Council, Arts Council England and Nexus. This will see six new works appear at the station over two years, created by artists working with different community groups.

Judy worked alongside members of Arcadea and St Martin’s One O’Clock Club to make simple pinhole cameras and then put them to use in and around Shields Road, the main shopping street just a few yards from the station.

Cllr. David Stockdale, Deputy Cabinet Member for Public Health, Culture, Leisure & Libraries at Newcastle City Council said: “Next Stop Byker is rich in possibility. It provides the opportunity for local people to engage with artists from the Ouseburn Valley and further afield to create temporary artworks which enhance public space and reveal the distinctiveness and creativity of the local community.”

Byker Metro has paid host to a wide range of work since 2005 including internationally-famous urban artists, community projects and photo exhibits by Metro passengers.

The history of the station and its artworks can be found on a Facebook page ‘next stop Byker’ which will also track the progress of the new projects unfolding in the months ahead.

<ENDS>

Case Study 5

Summer We Go Public

In August 2013, the researcher joined the *Summer We Go Public* project, at Nes, an international residency, located in a remote area of North Iceland. For seven weeks, the researcher facilitated the ***Skagaströnd Pinhole Photography Booth,*** offering workshops, making and exhibiting work and collaborating with members of the community.

The opportunity of being a Nes artist presented valuable insight towards the complexities created between an international arts programme within the space of a small Icelandic community. Being placed within this context enabled the researcher to evaluate the role of artist facilitator to bridge the communities of the town and residency.

Summer we go public
Nes Artist Residency
Summer 2013

The project

Nes[43] (Nes, 2013) describes itself as an international "multi disciplinary residency" with the main goals of providing opportunities for "international exchange, artistic cross-pollination, and to create an open possibility for collaborations". At the end of 2012, the organisation sent out a call for artists for its proposed *Summer We Go Public* programme, wishing to include a "collection of artists working in public, live art, engaged, or ephemeral practice" (Nes, 2013).

Written in January 2013, my application for the residency proposed the *Skagaströnd Pinhole Photography Booth.* This included the following:

Aims

- Engagement
- Exhibition
- Learning

> "Under the guise of *Pinhole Penny*, I would like to run a series of workshops, using public spaces (empty shops, bars, public toilets etc) to create the travelling ***Skagaströnd Pinhole Photography Booth***. Here I will facilitate sessions, working with members of the public to make cameras. Enjoying the summer light, we will take images, return to the darkroom and develop them. There will be a strong element of performance within my Facilitator's role, as *Pinhole Penny.*
>
> By hosting an exhibition in the temporary space, as well as making use of the local environment, the project will reach a wider audience, enabling participants to share their work with friends and family, along with passers by. Text will be displayed to explain the project to members of the public." (Thomas, 2013)

The proposal was accepted. In August, along with 16 other artists, I joined the programme, in Skagaströnd. For seven weeks, I offered workshops, made and exhibited work, collaborated with other artists and worked with a class and teacher, at the local school.

The opportunity of being a Nes artist presented valuable insight towards the complexities created between international an arts programme within the space of a small Icelandic community. By placing myself within this context I was able to evaluate the role of the artist within that space and recognise the potential and challenges of the artist facilitator to bridge the communities of the town and the residency. The experience highlighted the layered interrelations within this space and provided details of community ownership and understanding (as well as the lack of) towards the role, function and possibilities of Nes.

[43] Nes Artist Residency, founded in 2008, is located in the rural and remote town of Skagaströnd. Nes provides artists with a workspace and living quarters within Skagaströnd. The studios are separate from the artist houses that are scattered among the town.

Success

In this short residency, I fulfilled the aims of my brief in the following ways:

- **Engagement**: Workshop opportunities with Nes artists, members of the public, Class 7, Open Studio sessions, ad hoc work made specifically for and with individuals (The electrician, the librarian, the Berndsen family and the Post Office), the N1 mini residency day (in collaboration with Charlotte Keniston) and interventions in *Rauði Klefinn*, the Red Chamber;

- **Exhibition**: Open Studio sessions, *Experiencing Place* (with Ebba ***Unnsteins*** and Charlotte Keniston), participation in the *Rauði Klefinn* and Hvað getur gerst? // What can happen? Class 7 exhibitions, in Skagaströnd. There is also further work to be developed and shown in the UK and a submission for a show in New York;

- **Learning**: Informal learning opportunities (offered through the workshops and Open Studios), Class 7 Science lessons (a 3 week programme of activities, including the building of the classroom camera obscura), skill sharing (offered through working with other artists), my own reflection on participation, engagement and interaction within a community setting, my own reflection on artistic practice, reflection on Meta Space.

Figure 74. Thomas, J. (2013) *Class 7 science lesson*

Shared space

The weekend workshops were mixed in terms of success. The first public workshop was poorly attended, despite every house in town receiving a flyer advertising it. This was slightly disappointing but not a surprise. The word of mouth approach seemed to work more effectively, building on the strengths of relationships established; extra workshops took place at the request of individuals who consequently became interested.

Collaboration with Ebba Unnsteins, resident from the nearby town, Blönduós, and Charlotte Keniston, fellow Nes artist, was an unanticipated outcome. Charlotte and I teamed up in the studios as we both shared similar interests, when it came to art practice. Ebba came to Nes as a workshop participant, it was immediately apparent that her existing knowledge and experience could enable us to work together. We collectively created a short film and sound-scape in response to the location immediately around the studios, Experiencing Place. We exhibited this as part of the Nes Open Studios programme. We have subsequently kept in touch. The experience helped kick-start Ebba back into making her own photographic projects. She has also followed up by contacting a residency in Blönduós and hopes to become actively involved in their offer.

The workshops with Nes artists were fun and well attended. These were successful because they facilitated further cohesion within the group, bringing the group together for a specific purpose. The icebreakers helped connect us in a playful yet revealing way, giving insight to where people came from and where their interests lay. Attendance was purely voluntarily and there was a genuine willingness to take part. Most of the artists had previous experience of pinhole photography but had not tried it for many years. Several artists came back and did further pinhole experiments in the following weeks. It made interesting observation to watch some push the medium and possibilities offered by their cameras.

The school workshops provided a much deeper experience for all involved. Taking place within the same science class over several weeks, this extended the learning process and possibilities. Behind this success was the collaboration with the teacher, Maria. Together, we planned the lessons. In advance of the project, she integrated initial light based experiments as an introduction. We then worked as a team during the sessions; we also planned the exhibition together. Her enthusiasm gave me confidence to build the camera obscura in the class. This was a surprise for the pupils, extending the project further than initially expected (fortunately it worked). The students quickly grasped an understanding of how eyes work and the principles behind analogue photography. Their English vocabulary improved as an added outcome. I introduced them to artists who use pinhole processes, which stimulated curiosity. The hands on application required for making cameras offered a tactile alternative to some of their more theory-based classes. Some pupils came along to the Open Studios, to have another go. One girl wanted her family to join in.

This led me to reflect upon how I collaborate, negotiate and adapt. Whilst this wasn’t without challenges, the format felt very secure and well supported. This was a good starting point and it felt like there was potential to develop it further (had time permitted). This short project served the purpose of building trust and

familiarity. The children had learnt new skills; the teacher and I established a good way of working together, this was an ideal platform to lead to other, more collaborative, processes. Unfortunately my time at Nes had come to an end. However, the Class 7 exhibition, Hvað getur gerst? // What can happen? served a good conclusion to the science lesson project and enabled the pupils to share their work with their friends and family. The enthusiasm for the exhibition was surprising. This supported the reflections made by Melody Woodnutt, Nes Director, the children were the heart of the community and if there was a way to reach out, it was through involvement of the children.

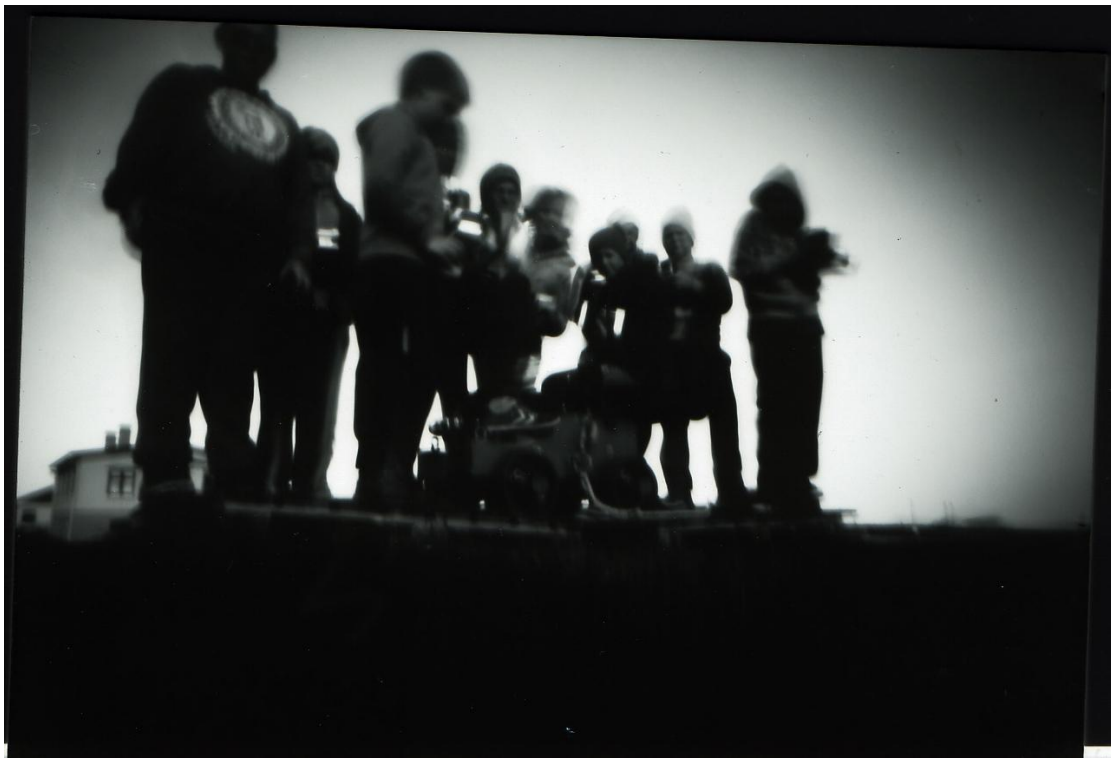

Figure 75. Thomas, J. (2013) *Class 7*

Time apart

My own art practice did not develop as I hoped it would. By undertaking a residency of this length, I anticipated having plenty of time to play with ideas, learn new skills, create finished works and ultimately push myself. The reality was surprisingly very little time. Workshops and projects aside; I spent a lot of time writing, collecting data and taking photographs. The *Walk to the Studio* series captures my route through Skagaströnd; these are everyday scenes in a small Icelandic town where seemingly nothing happens. They create a space to see what the eyes see but do not see. There are no people; the images feel very empty, giving insight to a wider sense of space and context in which I was working and reflecting.

Figure 76. Thomas, J. (2013) *Walk to the studio series: House 4*

Figure 77. Thomas, J. (2013) *Walk to the studio series: House 13*

Figure 78. Thomas, J. (2013) *Walk to the studio series: House 19*

The pinhole series reflect the transience of my Icelandic experiences. In his essay *Games of chance*, Bataille (1944) speaks of dark interlinking with light. These joining of opposites, light and dark, reflect my experiences of familiar and unfamiliar. I have created a pinhole sequence that is intentionally ambiguous. The process successfully suited the randomness and temporality of my dislocation; chance was central to this. These are positive and negative impressions that are real and yet unreal. Barthes (1980, p.4) asserted that "[w]hat the photograph reproduces to infinity has only occurred once: the photograph mechanically repeats what could never be repeated existentially." These experiences were haphazard, one off and fleeting. The resulting images feel magical not mechanical. There was an enchanted, preciousness to this makeshift, not belonging and trying to establish a location within that space.

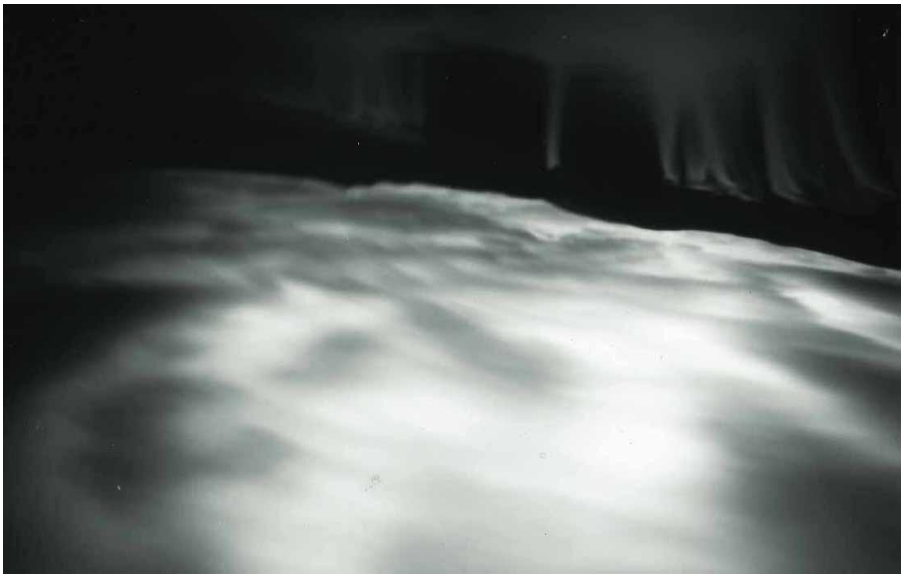

Figure 79. Thomas, J. (2013) *Pinhole image: Waterfall*

The individual people I connected with through my daily Skagaströnd activities provided additional, valuable insight and learning. This also attributed to chance; encounters made, some by accident, coincidence and luck. These encounters were also very precious; they became reference points that enabled me to create my own location within a temporary space. There are some very special people in the town, who make a real effort towards their community; in relation to Nes, they offer good support and take a genuine interest: Óli, Hallbjörn, Áslaug, Adolf, Dagný, Magnus, Magnus, the *Ministry of Truth* coffee club (!) and Steindór all took their time to tell me about their lives and about Skagaströnd. It is these encounters that have had the most impact on my own learning. Without these connections my understanding of the community was very restricted. This has resulted in a series of sound recordings, transcripts and photographs. Further consideration of how this sits within my practice is required. These are treasures that deserve careful handling and I am not finished with them yet. They require further time apart and reflection.

Evaluation

Where was the public? Skagaströnd has a population of 530, yet in early August the town seemed devoid of people. Few cars were on the roads. The only people seen walking were Nes artists. Occasionally there would be someone else at the shop or at the gas station, apart from that, everywhere felt deserted.

My expectations were unrealistically high. The public programme wasn't as cohesive as I anticipated. I envisaged a programme that curated more obvious connections between artists, projects and the town. The Nes Director was not really there for the first eighteen days of my arrival. The timing of this absence was unfortunate. The normal *Nes Artist Residency* programme encourages artists to come and focus on individual art practice. *Summer We Go Public,* however was a unique programme, devised (by the Director) with the intention of creating better links between Nes and the town. Whilst the artists independently made projects happen, these developed in a very reactive manner; this aspect would have benefitted from more facilitation, from an established member of that community. The public programme did not feel very public. The challenge was good for developing personal motivation, "self-sufficiency, improvisation, and initiative" (Nes 2013), however, it was (for the majority) reactionary, as a result relationships felt awkward, imposed and misunderstood. This was very evident once the Director was available; making links became more straightforward and it was easier to integrate into existing partnerships and structures.

This also led to my heightened awareness of the importance of ownership within the success of community projects, alongside the relationships a town creates when hosting such residencies. Nes brings a flow of newcomers into the town. These artists spend money in the shop, the bar and the café. They also attract other visitors. Nes has a surprisingly high volume of visitors who are curious to visit artists' studios and find out what happens.[44] However, the

[44] This was surprisingly frequent. Nes is well publicised in guides to Iceland. The unstructured nature of the visits meant whoever has a studio space near the door is very unlucky because it usually falls to them to meet, greet and explain what Nes is all about. The visitors are usually very friendly but it is quite disruptive for those working (it was easy to feel like an exhibit). In August there was a higher volume, arriving unannounced. My feedback to Nes is that some sort

majority of these visits are tourists and outsiders. The real integration of the town and the artists is complicated. There is a core group of loyal supporters, who come to all of Nes events, many of these are Board members. Other than that the community from the town seemed very removed. There seemed little or no connection with Nes and certainly not a sense of ownership. The Nes website recommends, “Skagaströnd is more rewarding when you come with open eyes and participate in town events.” (Nes 2013) My eyes were open but seeing the people of the town, was initially a mystery.

My conversation with Áslaug, who owns the café, gave insight to a genuine Skagaströnd perspective: Hearing her accounts made me think of the artists like lovers who arrive full of love, excitement and eagerness but they leave quickly, leaving the town folk dejected and often more removed. Here there is both sadness and joy. The connections, when made, can be rewarding. However, this is temporal and I could understand that locals must become fatigued by a constant wave of newcomers all asking similar questions, making similar discoveries and all mining for the same information. Why should they invest their time in individuals who disappear within a matter of weeks? Like my pinhole images, they were blurred and disorientating.

Most of the artists in the *Summer We Go Public* programme made work that was exhibited *to* the public or *handed back to* the public. Examples from my time at Nes included: an artist making a newspaper to present her photographs, another made a book, one held a demonstration in support of *Pussy Riot*, one artist played piano in the church every evening for an hour, there was a one-off musical performance night, a performance on the cliffs, a hidden treasure hunt and a projected installation on and in the BioPol[45] building. There was also the *Rock Party* workshop that resulted in an edible rock inspired installation.

Overall there was a spirit of openness and giving offered by the majority of artists. This was probably evident in their initial proposals and the reason for their selection. There were exceptions; the artists who were primarily focused on their own art practice did not engage with the community and were more insular. As a result the only audience present at their performances or exhibitions were the other artists.

The programme was ambitious in its thinking. *Summer We Go Public* was a small step towards further Nes engagement. There is potential and scope for future community projects to be developed in partnership, *with* and not *to* the community. With the exception of the *Rock Party*, pinhole workshops and book project (which involved members of the community more directly), most projects were performance or exhibition *to* the community. Even the book was as much about the author as it was the community. This is something that should be taken on board for future Nes programmes. It would be impractical to expect the town to integrate the same volume of artists, with greater depth all the time. However, participatory programmes have potential to create legacy and sustainability, alongside further community involvement with the evolution of

---

of interpretation outside of the building could introduce the aims and purpose of the organisation. Predetermined visiting hours would also ensure visitors always meet someone and this responsibility could be shared by the residency artists. This would make it less disruptive, fairer and friendlier.

[45] BioPol is a marine biotechnology residency centre in Skagaströnd.

projects themselves, and development of Nes, as an organisation. The way this is facilitated has the potential to enable members of the town community to have more involvement from the onset. This could be through involvement in the selection of the artists and with direct development of projects once the artists have arrived.

There were aspects of my proposal that were flawed. To run a series of workshops, using public spaces was possible but incredibly limited. Working with the school was an obvious option. There was only one functioning shop and certainly no empty shops. There was a bar but the politics, surrounding the Kántrýbær[46], at the time of my residency meant it was inappropriate to hold a travelling pinhole booth there (although the toilets would have made ideal darkrooms). Other public spaces were virtually non-existent. I was delighted that the café agreed to host the Class 7 exhibition but was sensitive that Áslaug, the owner, receives demands by many Nes artists and I did not want to abuse her good will. With more time I would have liked to devise a more meaningful project with the class, an alternative group or possibly with Óli, the town archivist.

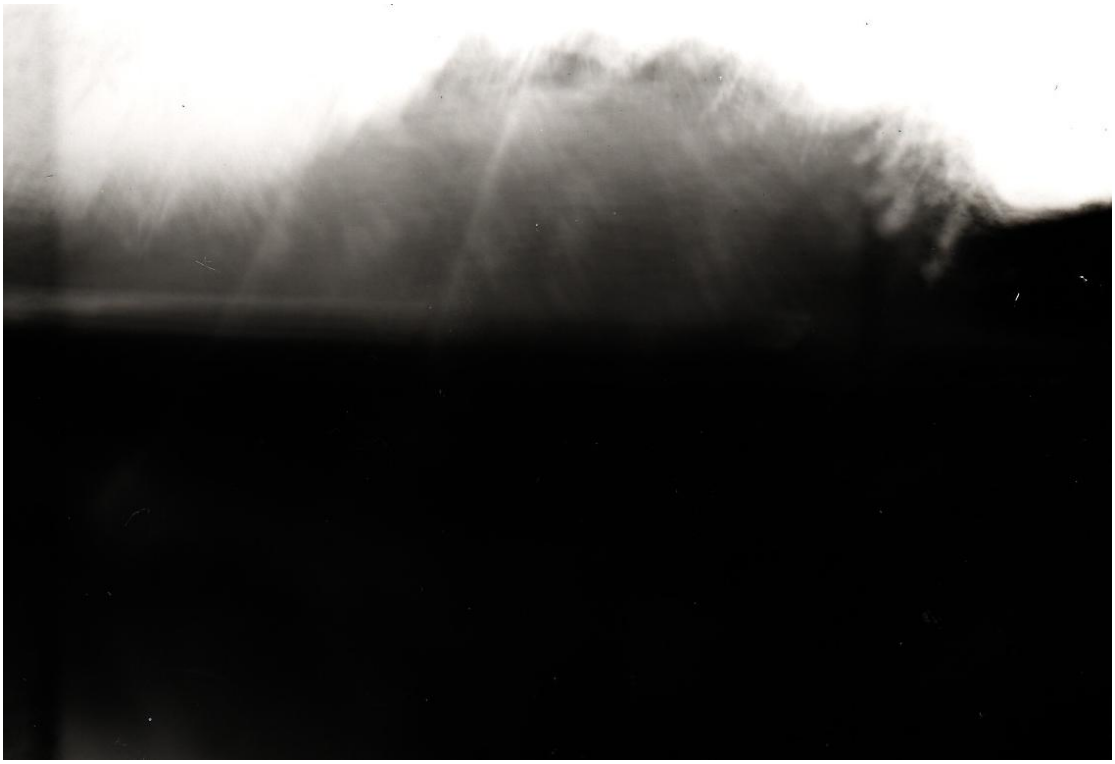

Figure 80. Thomas, J. (2013) *Spákonufell (Soothsayer's Mountain)*

[46] Kántrýbær is the name of Skagaströnd's only bar.

Pinhole Penny only made a few appearances. With the original application I imagined devising a strong character; this was written whilst the *Dive-in Movie* activities, from Enchanted Parks 2012 project (by Lines of Desire), was fresh in my thinking. I anticipated the introduction of a geeky character would add a level of animation, however the idea of performance seemed less appropriate when I realised how quiet Skagaströnd is. The Pinhole Penny character did exist but more for the benefit and amusement of sending photographs to an audience of friends in the UK: Pinhole Penny at the café, Pinhole Penny on the mountain, in a nature pool, at the gas station etc.

Figure 81. Keniston, C. (2013)

Pinhole Penny at the gas station

One of the other Nes artists borrowed Penny's wig and invented a persona for her workshop: the *Rock Party*. This made interesting observation; She begun the session as Nes artist, Zoe, and then disappeared to the toilets; when she came back her face was blue and she was wearing the wig. The reaction of workshop participants was mixed; the local participants looked bewildered but the rest (who were Nes artists) expected this and did not question it. Having support enabled the concept to work. The persona was accepted and the whole group consequently invited to make and wear tinfoil rock structure hats, which they did. Pinhole Penny could not pull off a similar stunt on her own, nor did it seem relevant.

Figure 82. Thomas, J. (2013) *Rock Party*

Renegotiating my ideas was a useful experience; it made me reflect more intensely on how being somewhere, living it and experiencing was the most important aspect of the residency. This was a slow burn process, the longer time the better; this allows everything to unfold more naturally. This concurs with the comment on the Nes website, “it is appreciated when artists understand the process of liveness, or immersion into a space or place to undertake their work in a foreign and remote context” (Nes, 2013). By the end, of almost two months, it actually felt more realistic and appropriate to engage with the town. It was at this point I felt equipped and ready to engage with my artistic processes, in an informed and genuine way. I had begun to connect with individuals, the community and place. I felt secure in that space. Once more, I was able to appreciate how as an artist facilitator communication, openness, empathy, intuition and connection were essential to the success of engaging with community and also the sense of place. If I could have extended my experience I would work more collaboratively to develop a shared vision of what the work could be, where it could go next, pushing ideas, imagery and medium.

As artists, we became an audience. This demanded a lot of time, which I hadn’t anticipated. This was both a positive and a negative outcome of the programme; it has given me additional insight into the artist facilitator role and given me cause to reflect upon my own approaches and practice, alongside the approaches of others. During the first month at Nes, there were 17 artists all offering some form of interaction with the community. As there was a lack of public we supported each other. This involved participating in workshops, happenings and attending events. This provided a rich insight into practice but was mentally exhausting and ate into precious time. Consequently, the time I had anticipated spending on my own practice was significantly less than I imagined. This was less of a problem in the second month. In comparison the second month was a startlingly quiet, with 14 artists working in much more insular ways. The *Summer We Go Public* programme had definitely come to an end. The artists were working individually on their own projects. The studios suddenly fell silent and there wasn’t the heightened sense of excitement or buzz that had been present in the studios throughout the whole of August. There was less chatting on the sofas and no supper invitations.

The community of practice was particularly strong during August. I worked alongside an inspirational group of people, from which I learnt a lot. Again this resulted from the great spirit of generosity and warmth, with a lot of support demonstrated towards each other and each other’s practice. I appreciated how this gave insight into how other artists work, both individually and collectively. The shifts within the studio, as ideas and time developed, proved fascinating. Visually this was very stimulating; I witnessed sculptures evolving, materials being taken apart, found objects being assembled, drawings appear, disappear, notes being written, screwed up, works being exhibited, some artists were sat at computers and (by one artist in particular) a prolific amount of painting. Mentally it made me ask questions and think deeply about the work I was making, how I used my space and how the others used theirs. It made me question what my own practice is. I interviewed eleven artists, who all practice the artist facilitator

role, which allowed rich insights and much contemplation.[47] The conversations at dinner reflected upon what we were making, the predicaments encountered and how to solve problems. We discussed films, books and other artists. We invented stories about the town, each other and explored the challenges presented by the programme. This was all part of the learning. It was collaborative, reciprocal and ultimately a privilege.

At the end of August the studio group decided to host the *Rauði Klefinn* (The Red Chamber) exhibition. We had negotiated the use of an empty fish warehouse, at the dock end of Skagaströnd. This was not only a pulling together of ideas but also the group. Curating the space encouraged us to share thoughts and talk about the work we were making. We begun a conversation that extended beyond our concepts to the artefacts we were making and the way they interacted with each other. Thus extending relationships built in the studios into a shared community, among us, as well as to a wider (small) audience.

It was a genuine privilege to be part of the residency. The main drawback was it finished too quickly. I could understand why many artists extend their time at Nes and end up staying for many months. For me, this was a tempting but unrealistic prospect. If possible I would like to repeat the experience, if not at Nes, at another residency to build upon the lessons learned at Skagaströnd: More time, more connections, more resources and (most importantly) more effective collaboration.

I was leaving with less finished work than I hoped but with more ideas, plenty of new material and a satisfying sense of having located a space in which I could reflect, share and develop.

Figure 83. Thomas, J. (2013) *Inside Karlsskàli*

[47] Artists interviewed included Renata De Bonis, Elizabeth Dunn, Dee Gibson, Mitch Karunaratne, Charlotte Keniston, Sarah Nance, Jonathan Ricci, Heather Sincaveage, Agnes So, Paul Soulellis and Melody Woodnutt. These transcripts are collated in a separate document.

Figure 84. Thomas, J. (2013) *Mia's desk, Nes Open Studios*

Figure 85. Thomas, J. (2013) *Paul Soulellis book reading, September 2013*

References and links

Barthes, R. (1980) *Camera Lucida.* London: Vintage. p.4.

Bataille, G. cited in Iversen, M. (2010) *Chance: Documents of Contemporary Art.* London: Whitechapel Gallery. pp. 31-33.

BioPol (2013) *BioPol: Homepage*. Available at: http://www.biopol.is/ (Accessed: 16 September 2013).

Kenniston, C. Thomas, J. and *Unnsteins,* E. (2013) *Experiencing Place*. Available at: http://www.youtube.com/watch?v=WCvqNNx7lac (Accessed 17 September 2013).

Nes (2013) *Nes Homepage*. Available at: http://www.neslist.is/ (Accessed: 16 September 2013).

Nes (2013) *About Nes*. Available at: http://www.neslist.is/about-nes/ (Accessed: 16 September 2013).

Nes (2013) *Nes Projects*. Available at: http://www.neslist.is/nes-projects/ (Accessed: 16 September 2013).

Nes (2013) *Summer We Go Public: What Can Happen.* Available at: http://www.summeratnes.wordpress.com/2013/09/13/hvad-getur-gerst-what-can-happen/ (Accessed: 16 September 2013).

Nes (2013) *Summer We Go Public: Pinhole Workshop.* Available at: http://www.summeratnes.wordpress.com/2013/08/12/pinhole-photography-workshop/ (Accessed: 16 September 2013).

Nes (2013) *Summer We Go Public: Red Freezer.* Available at: http://www.summeratnes.wordpress.com/2013/08/22/raudi-klefinn-red-freezer/ (Accessed: 16 September 2013).

Nes (2013) *Summer We Go Public: Open Studios*. Available at: http://www.summeratnes.wordpress.com/2013/08/22/open-studios-opid-hus/ (Accessed: 16 September 2013).

Woodnutt, M (2013) *Summer We Go Public: Curator's Statement.* Available at: http://www.summeratnes.wordpress.com/program/ (Accessed: 16 September 2013).

Woodnutt, M (2013) *Discussion on Summer We Go Public* [interview] (Personal communication: 20 September 2013).

SUMMER WE GO PUBLIC
June – September 2013

A 4 months ongoing live and public art event. A fluid structure of presentations in Skagaströnd, Iceland made by pre-selected artists from around the globe.

Artists are working in public, alternative spaces, live art, engaged and/or ephemeral practice and will come together to contribute to a dynamic community within the small fishing village of Skagaströnd. The works made by artists will be posted here, and events ready to be shown will be listed on our PROGRAM page. The Summer We Go Public program is a fluid and spontaneous form of presentation over the 4 months, with many artists roaming and some creating specific events with dates and times.

Summer We Go Public is curated by Melody Woodnutt and hosted by Nes Artist Residency.

CURATORS' STATEMENT

"Everything ended in silence. The beasts and spirits heaved a deep breath, broke up their encirclement, and returned to the depths of the forest that had lost it's heart".

Haruki Murakami.

Artists are peculiar beasts and spirits, they are transient, encircling, they are memories of life and reminders of presence. They may make us die a death and evolve anew; seeing the world through reimagined realities. What they do can sculpt us and our society. They are conduits of circling activity, conductors of social imprints, tracing a creative energy and a connection we find in unexpected, lost, or distracted places. Public spaces, remote spaces, alternative nooks and landscapes. Artists feed our lost hearts and imprint our found ones with memory and experience, joy and humanity. They are now ceasing their circling of the metropolis or cityscapes and descending upon the periphery, creating new perspectives in a new context, instigating a new orchestration of the heart of a village.

Social Sculpture. Life as form. Ephemeral visibility. Process and engagement.

Summer We Go Public wants to create a visible and vibrant artistic community to act locally within Skagaströnd, enabling art in public or alternative spaces. We will see creativity that connects or that is contributing to the dialogue of art in peripheries and publics. It is a way of living, a way of experimenting, and a way to be present outside of the studio. Engaged practice and inclusive community works are encouraged to develop new memories and experiences within the town and its' people. Things may grow from here.

Summer We Go Public is presenting life as form. Understanding the context of the program within the small fishing village, we are at liberty to connect upon the streets of a close knit and concentrated centre. Live art, public, and engaged practice is tested here, to understand the ability for arts to reach outside of it's contextual metropolitan comfort zone. The peripheral existence; or art creating new centres.

There‘s ability for unexpected occurrences or collaborations via dislocation and repositioning of a single part in a whole. A global art orchestra‘s rearrangement as they recreate a new symphony in real time over 4 months, with the artist residency as host.

Remoteness in context and location, enabling new discoveries in rural areas and a presence of new art in remoteness. *The Summer We Go Public* program challenges the artist to tackle their obstacles of dislocation, cultural shift, limitations, and improvisation. There are discoveries waiting to happen here.

Artists will face challenges, and we hope to push our own artistic boundaries and expand what it means to create art. Site-specifics or location will challenge us with unpredictable weather, or unknown spaces, limited resources, and a strong reliance on self-sufficiency, improvisation, and initiative. The program does not include an artist assistant and artists are encouraged to collaborate or draw on the unexpected to develop a strong practice that can survive life outside of its comfort zone. There are no silver platters here, but plenty of inspiration and opportunity.

Extracted from the urban metropolis our artists are presented a new periphery in which to work, and locals in Skagaströnd are invited to rediscover their ideas, and perceptions of their homes, the village, and public spaces. Visiblility of the creative spirit within the streets of a village will bring together over 50 artists over 4 months to connect and present public or live works of an ephemeral nature. *Summer We Go Public* asks for our fleeting artistic impressions to create permanent memories through momentary activation of new or public spaces.

Summer We Go Public is creating an active space for interdisciplinary pollination of ideas and a feast of untapped possibility, single parts connect and move forward together, or individually, for a common goal of vibrancy within our streets.

Here we explore site-specifics, the ephemeral, the permanent and impermanent, the engaged, the visible, and the public. We are multi-disciplinary, we are living through art, and finding form in real time experience, out there, in new peripheries, in a small remote fishing village in northern Iceland.

We are here. We are present. We are cultivating.

Besta Kveðja,
Melody Woodnutt.

PDF art-mag INVISIBLE CITY.

The theme for Issue 07 is REMOTE

I am hoping you can share with NES Alumni - and with managers/COORDINATORS of any remote residency or art collective programs you may know.

I am particularly interested in a proposal between two/three artists who were on residency together, interviewing each other about making work in a remote location, and how it has influenced their practice going forward. It would be so interesting to have people talk through the work they made on residency and projects they have pursued since, revisiting challenges, ideas, friendships, community and their own preconceptions about going to a remote place and the actuality of what happened. What is remote, what does it mean to different people, how does ideas of remoteness influence practice and output?

Please share among your networks!

xxx
Marlaina

GENERAL CALL

We want your work. The theme for issue 07 is REMOTE. Islands, desert, mountains, isolation, loneliness, resourcefulness, space, lack of communication, new community, being lost, finding things, independence, scarce resources, light and weather, trust.

Particular interest in experimental work, work created in remote places / remote residencies. Collaborative works welcome.

We accept: sound art, moving image, drawing, illustration, photography, film stills, mixed media, sculpture/installation, painting, printmaking, performance documentation, experimental text, interviews. Please see previous issues.

Please send up to FIVE images of a specific work / body of work, on theme. Please include a (more or less) 100 word bio and 100 word overview of how your work fits to the theme.

Send to invisiblecitymagazine@gmail.com by **10 September 2013**.

--
Marlaina Read
Artist
http://www.rushofsun.wordpress.com
http://www.marlainaread.com
http://www.invisiblecity.org

Figure 86. Thomas, J. (2013) *Inside and outside Rauði Klefinn*

Art at the heart: How practice permeates in the context of a North Icelandic residency…

> "Self-expression defines the artist, thus content is supplied by ideas and experiences of the artist. Imagination is productive and recombines these experiences in new, fresh or unfamiliar ways. Whether harmonious or chaotic, the artist constantly recreates perspectives not seen before" (Daichendt, 2010, p.68).

A genuine relationship to "self-expression" (Daichendt, 2010), along with art processes, creates distinctiveness for the artist facilitator. Through imagination, confidence in practical engagement and 'subject knowledge' (Pringle, 2006), they bring an openness, authority and validation to their methodology, understanding and application. The successful artist facilitator models this overtly through conversation and also subtly, through actions; their practice permeates. This is certainly the case with Melody Woodnutt, Director of Nes Artist Residency.

This infusion stems from the artist's own creativity; this is the impact of time spent in a personal art practice. This does not just manifest itself in the language used but is present in the general demeanour and proximity of being. Woodnutt (2013) describes her artistic practice as installation based; creating spaces in which both artist and audience perform, "a space for interpretations, for other

people to do what they will with it and see what comes organically from it" (Woodnutt, 2013). This approach is exactly what she does in her role of Nes Director. In the small fishing town of Skagaströnd, [48]she creates spaces for artists to come and respond intuitively and independently to the placement of being somewhere remote, "by setting a scene, people can come into that and take what they want from it and relate to it how they feel best, rather than my didactic take"(Woodnutt, 2013).

The challenge of finding yourself in a new place with limited resources can be daunting. Woodnutt (2013) understands this, "I am fairly relaxed with the outcomes of what people have done and what people have proposed and the relationship between the two things because often people have proposed things and the when they have arrived and of course the site specific-ness around here and the nature of a residency is that you are influenced by the environment and I think that is going to change whatever you propose."

In August 2013 I found myself at Nes; a transient space with only seven weeks to respond and make connections, an exciting prospect to explore, discover and respond. Using pinhole processes, self-expression was like my time, ephemeral, transient and fleeting. It was up to me to reconfigure and make sense of this unfamiliarity. The opportunity was simultaneously "harmonious" and "chaotic" (Daichendt, 2010), with a flow of new people and a hectic programme of activity; my perspective was constantly reshaping. Just at the moment when I began to feel an ease of familiarity, time ran out. Over too quickly, I was only just beginning to make sense of this remote experience. Having only scratched the surface I wanted more, it was time to leave and I was just beginning to really find space for reflection.

The following transcript captures the conversation between Melody Woodnutt and Judy Thomas on 18 September 2013. Transcription by Judy Thomas.

References:
Daichendt, G. (2010) *ARTIST TEACHER: A Philosophy for creating and teaching* Bristol: Intellect. p.68.

Pringle, E. (2006) *Learning in the gallery: context, process, outcomes,* p.3.

Nes Artist Residencies (2013) *Nes Artist Residencies Homepage*. Available at: http://neslist.is/ (Accessed 1 September 2013).

Woodnutt, M. (2013), cited in Thomas, J. (2013) *Transcription Melody Woodnutt and Judy Thomas* [interview] (Personal communication, 18 September 2013).

[48] Skagaströnd "Peninsula-Beach" is the hometown of Nes artist residency.
It is a small village of 508 inhabitants in rural Iceland. The town is located in the Northwest of Iceland, about a four hours drive from Reykjavík. (Nes, 2013).

Transcript: Interview with Melody Woodnutt and Judy Thomas. September 2013.

At the Kántrýbær[49], it is lunchtime and busy. *Islands in the stream* is playing loudly from the speakers. Maria, the teacher is sat at one of the tables. She is texting; she is waiting for a class to arrive.

(We sit in the corner booth)

Jude: Do you mind if I record this Melody?

Melody: No. That is ok.

Jude: I always sit at this table.

Maria: I don't mind the corner one, I prefer booths as well.

Jude: So, I hope you didn't mind me sending lots of questions?

Melody: No! I just had a quick scroll through them and didn't think much about them. So, it will be candid!

Jude: That is alright! Maybe… I don't expect we will go through all of them but I will start with the first, how do you describe your practice? Because, I don't really know about your practice?

Melody: Yeah… it is, usually I just say that I create spaces, that is the one thing I like to do best is to create spaces, in artistic format that is usually through installation and often performance installations because I find the space really important, so I do large scale installations and usually reconfigure rooms and gallery spaces, get new walls in and change lighting and really create a moody space, really moody…with darkness and light and often around themes and ideas and it is often idea or project based with one thing to the next, so it has been easily transformed because of the performative aspect of them as performance installations, they sometimes become spaces for other people to perform in and that is the next work I want to do. Curate performances.

Jude: Do you perform in them? Or do you let the audience perform in them?

Melody: In the last one…it is a bit of both because I have done performances in them and I like to do that, I feel like, you know you sometimes have to make things happen yourself, you can't rely on others to perform this…plus I enjoy it and then I think I really like to create a space for interpretations for other people to do what they will with it and see what comes organically from it, rather than scripted or something that is too contrived or tempted to instill something in someone but they don't really relate so I feel like just by setting a scene, people can come into that and take what they want from it and relate to it how they feel best rather than my didactic take…

(The door opens and the children arrive. They stampede in, they are excited. It

[49] Kántrýbær is the name of Skagaströnd's only bar.

suddenly gets very noisy in the bar).

So, with the installations I like to create spaces you can either feel in someway, like touch the environment, whether it is putting your head on the grass or walking through into dirt or finding something you can touch or connect with physically because they are physical spaces. And then also the use of sound and lighting create more of an atmospherical mood to the space, so usually it is all different elements and different media to just create a space that is based around an idea or project based theme and then just providing. It is kind of a provision for people to interpret or discover for themselves in response to a space.

Jude: Do you think that is the same way you have operated in Nes?

Melody: I feel like I have had to and because I haven't had time to do my work, as in, as an installation or performance artist, then I have had to transfer that across and it is through making programmes or like providing, maybe something for artists to bounce off…like the *Summer* programme or to create a space or environment for people to come together and take what they will from that, whether it feels like the residency is a new kind of form, and I am very interested in the idea of a residency or venue acting as a form through, mainly through curation or social sculpture or something like this. So I do feel like, I haven't been able to put my hands into the ground with my other work that I have transferred it across to the residency in that way.

Jude: Did you expect that you would do that?

Melody: Not as much as I discovered…because I kind of expected that I would still do things but Nes has been such a big job that I haven't had the energy, my…art takes a lot of energy for me…and so does Nes because it feels so, I guess the boundaries are not so much in place in a small town like this.

Jude: Do you think that is because you are very much on your own as well?

Melody: Yeah, I think, yeah, when I have my friends visit…(it's like) social separation from my social need being drawn from artists, people that I work with…when I have people from outside of that circle then I can feel like I am more free and that socialising isn't work, and I don't often feel that it is work, when I am with people that I get along with but sometimes, if I have a bunch of artists and I don't connect with anyone necessarily then it can feel like work. So the boundary is more blurry, social life and work life and sometimes when I try and blend them so much a lot of energy goes…I tend to retreat.

Jude: That is really poignant, the things that I am currently thinking about and I am advocating the artist facilitator role but what I have decided is space is absolutely essential, that is the main central aspect that is required and I think it is funny that you talk about freedom because I think freedom is needed to permit you to do stuff, it is when you have got that space, you create space successfully, you then have the freedom to be playful or reflective and creative.

Melody: So I think for me, I guess the freedom around it, I think, maybe the sense of how I was expressing the freedom I have found was more in my own

social boundaries, I guess when I saw someone outside of my work to be around, that felt free…

Jude: Do you think that is an emotional thing?

Melody: Definitely. Yeah that is my own emotions. I don't think it has a lot to do with the job or the work; it has a lot to do with my own, my own thing…

Jude: I guess you need that emotional drive in order to make…

Melody: in order to make work and feel comfortable. Yeah. I guess… so it is, I guess, often it is also a seasonal thing. Often I have noticed that summer is difficult for me, it is very hectic and it is only now with the autumn months that we are coming into I am starting to relax and feel really comfortable and I am starting to feel sad that I am going away for October and part of November because of other desires to travel and other things because it is this time of year that I start to build really great connections with people because I think with the sun going down now and snow on the mountain, there is a really different energy and I feel much happier to be here than in the summer because the energy in the summer is so high I can't sustain it and I resonate more with the winter and with the more relaxed months, I think because I am a more relaxed person and I cannot sustain that high energy that people have over summer…

Jude: It has been pretty high!

Melody: Yeah! I drift away.

Jude: I was going to ask you a bit about that, thinking about the *Summer We Go Public*, what kinds of visions did you have for it?

Melody: I had a vision that…I think I had more of a street art, rather than a workshop, feel to it but it has been both because you know I had a vision of people coming…of people who worked in similar mediums, sorry in similar ideas, in this idea of liveness, public, engagement and performance and connecting to people in a different or unique way each time. And I think the artists who have come and really responded to the town in a way that they knew best…because it is not like a city where you can go out and put up a graffiti work or this or that, it is a different kind of environment so I guess connecting to the people, means getting involved, like you have, in their day to day routine, like through the school or whatever, so that is more specific to the people than perhaps in a city where I have been commissioned to work similar to this, in Melbourne, in Australia, where we were given the task of making Melbourne visible through arts in public, so we were all live artists, working in live arts and public work and it was unnoticed because it was in such a dynamic and big creative city and anything we did was kind of maybe noticed by a lot of people because of the performative elements from the street that we did, but it wasn't really out of place but here it is still a phenomenon to have art around but it is mainly more able to have an impact or maybe more noticed so whenever people have done things here I think, even if the participation wasn't present I think people have always said to me, oh there is so much going on…there is so much happening and people in the town and outside of the town, in the next towns, they are letting me know that they know about it and

there is things that you hear that is exciting…so even if the participation levels in the workshops haven't been more than five or ten people I think there has still been a lot of recognition from people in the town, or outside the town that they understand that things are starting to happen and become more visible and this approach for me, that we can start to make things more visible, that people are here and that Nes artists are here and that if we are working in ways that can make that visible through live arts, public arts, it kind of brings awareness to the town that it is a positive influence because I think in the past when artists have come and been quite secluded and, in the past we have not had so many people as well, people in the past have thought there is more of a drain on the town because the financial situation Nes used to be in, because it has a different history before I started as well so it was more about restoring the image as well as what arts can do for a small town because in the past it had been in a dire situation, where they had to fight to keep it open so it was more, a lot about making it visible in these positive ways.

Jude: Do you think you have successfully turned that around?

Melody: Yeah. I think when I…when I was here as an artist, there were not many people here and to cover our costs the town had to chip in and hand money to the residency and sponsor things and they bailed us out a few times financially before I came here and the people in the town saw this as a waste and they would rather have, or so I have been told, they would rather have a sports facility or something like a fishing business instead or money going elsewhere so arts had not been appreciated and I think for Nes to be financially stable is really important for the town to start accepting what it is as well. It has been a balance of management and arts becoming more visible and positive.

Jude: that is useful to now, thinking about context, when there were seventeen people… I assume it has been like that all the time…

Melody: Right… when you arrive like that but in fact it is fluctuating so seventeen has been our record. That has been our biggest month on record. It was a lot because people brought their partners so we have fourteen bedrooms, with the extra house that you are in, so technically we can have just fourteen artists but when people bring partners it escalates, so I think we will get rid of your house because it was only a temporary lease for the four months over the summer of *Summer We Go Public* programme and I think next month we have eleven and so generally the number is more between ten and thirteen.

Jude: And is that financially viable?

Melody: That number is just sustainable so we need ten to break even kind of thing, to pay me and to pay rent and all those kind of things…in the past they were getting four per month…on average, four or five so it was in financial trouble and also I think there was an artistic focus that felt a little bit, not necessarily for me, because when I started it still felt like a residency but I think just having an artistic direction or having someone in arts having ideas to run it with, I think has made a bit of a difference.

Jude: In your statement on the website, you talk about the artist being at the centre…

Melody: Yes, yes a Haruki Murakami quote…something like this maybe?

Jude: Yes. It talks about the artist being at the centre; that is of specific interest to me. My initial research was looking at a model where the artist is at the centre of something (in this case it was a learning programme) and creates a ripple effect, ripples out… that is what I was hoping I could prove… I believe it can happen.

Melody: I think, in a way, it does. Here it is going to take a lot of time. It is probably going to be a durational thing; it is not going to happen immediately because I think with any social sculpture or kind of societal influence, it takes generations even so I really like that idea of long term effectiveness, not short term so I guess what I am hoping that over the summer, maybe the following Directors, that take over from me, will still implement some kind of public art programme so there is some kind of presence happening here over the summer and it might take different forms, it might take form of a two day festival in June, July or maybe a similar role, where people just come and take it on and influence… or maybe people will take on a facilitating role, I hope that, also, someone will be employed to really manage it as an independent programme with Nes, you know it has got a lot of potential to go a lot of different ways and as long as the Directors that follow on from me have got that appreciation of visibility and public work then maybe what I have tried to start will continue and see those ripples take its place over time?

Jude: What do you think the strengths have been this time round?

Melody: The strengths of this *Summer We Go Public?* I think the strengths have been for both the community and the artists. What I wanted us to provide artists with were networks across the similar fields of interests and points of interest about public or ephemeral and live art work and I think what I noticed in the first art project here that was a *Site Exploratory Arts Festival* (SEAs) and what I noticed was I brought a lot of people here, that were all working in contemporary performance or live art which also went with community work, so people were engaging with site specific work. This often meant with the people… so *Site Exploratory Arts,* and what I found with that one, which then prompted this one a little bit is that bringing the artists together that were working in those fields…there was a girl from Canada, called Sophie, who hadn't been able to have a dialogue with anyone where she was working from because she was the only one that was really working in that way so she found here a group of people who were also working with similar ideas and ways of, you know… she was putting the audience in as performer and so was Sarah Winter, but in different ways so Sarah was doing performance installations and setting up a dinner table for people to come to dinner within a theatre, with balloons and lighting and special staging and her performative outcome was the kind of conversation that they had. That was what she wanted to create, she didn't want to create a table of food, she wanted to create a conversation and so then Sophie was trying to create stories told by the people not by her and so it was bringing people who are working in similar ideas together and then being able to help develop ideas and each others practice together or just relate to each other and I wanted to do that but in public with live art here in summer. I think that's an interesting situation and like you say, there are so many people I

haven't been able to check in or keep tabs on who is doing what and talk to everyone about it because it is so rolling and ongoing and someone comes in and then they go and I haven't even known some things and I am just one person. That is why I would like to have someone come and facilitate it in future so that we can maybe provide it better… or do things differently, or better… and I think the other benefit for the local people here is that they have started to look at the town differently because I think it is on its way to becoming a little arts village and I think there is a lot of different opinions of Nes as well but also when people see the generosity of these artists who are coming… and I would love to get proper funding to get it funded next time so we can pay people to come here… and when they see some of the work, like Guido, who did the wall art murals around the harbour and they really loved it. They were applauding for it and I think the mayor was so excited and he was driving around the whole town with Guido trying to find as many walls as he wanted. He was…"this just never happens". You are never just given free reign in a town to create your work in public so Guido was really happy with that and I think the mayor and people were really happy. We had an opening of the wall in June and people they raised their glasses and they were loving it. I was… that was the start of the summer programme and it felt really good. People were really happy to begin with which was good because I hadn't consulted anyone before implementing it. I had said to Magnus, the mayor, well I have this idea, that I am going to bring artists in for the public and I will check in with you if we cannot do anything or if there is something suspect that we need to get clearance for or this or that but we haven't really had to do that. It has been really supportive and I think it is quite rare that you have got free run of the town too. It has been quite fortunate.

Jude: Do you think the people of the town feel as though they have a sense of ownership over Nes?

Melody: Erm… I think the Board… that is maybe a question for the Board because they are all people from the town, there are a couple from the next town, there is a development agency; a department for the regional area called Byggðastofan, and the municipality and someone who helped found it, so on paper they do own it, I think if they have a sense of ownership it rests heavily on the Board because they are the ones who stuck with it from the beginning and they are people like Signý, from the bank and Halldór at BioPol and *Steindór*, who is always in and out of the studios and I think there is a sense of ownership definitely among them because they fight for… they are championing for Nes and working to keep it alive and keep it open. As with any public situation you have people who have priorities elsewhere so sports or other industries, so there are people who do not take advantage or don't really… or it doesn't really matter to them if it is here or not. I think what really made me understand the town when I first moved here was I went to one of the concerts in the school for the kids, that is where everyone was, the car park was full… everyone… everyone was there for the kids and it made me realise that the town's heart is the kids and so I think if you do anything for them it is the way to their hearts and I think, for example your project, Judy, I think that is something that people will really appreciate. It is an interesting way to see the town…is through the fact that one third of the population is children so that is where their priority is mostly, because then you pretty much have two parents for each one. It is pretty much all families here and then there are grandparents and children. So

when you are working with the kids that is where the importance lies as well. So it is wonderful that you have done something with the kids!

Jude: It has been an absolute pleasure!

Melody: And I guess you tap into that, subconsciously, like if you come as an artist and you haven't been here before… you notice that everyone drives apart from the artists and the kids. So the people you see on the streets are kids often. So maybe they are the present ones in the town and they are the ones who are not too shy to come into Nes and get involved and these kind of things so often these are the ones artists meet.

Jude: I feel a real wrench that I am leaving because it is only now I feel that I am in a position to work and develop something with a lot more depth… develop something in a collaborative way that is more true and not just led by me. Maria and I have collaborated really well but I am conscious that I have still driven it… but it is almost like that once you have done that first step, you have built enough trust and built the relationships…

Melody: And it takes two months to do it…

Jude: Yes. It is only now, that I am able to really do something now… so I could probably work further with Class 7, or whoever, and ask them what they want to do and we could share the development of something together and I feel sad that it is actually coming to an end. It is as though the two months is a launch pad… I think it takes that two months to locate yourself and find a sense of place…

Melody: Yeah, I do too. You know there are some residencies that go for three years and there are different reasons I guess for different lengths of time. So I think generally for short residencies, I am not really a fan… it doesn't really give you enough time to do anything, or to make a real influence – on yourself, your own practice or on the people around you so coming in for such a short amount of time, for me…is only really about money. For anyone coming shorter than two months I don't really consider it a real residency, maybe they are here for a month and it is wonderful for them but I don't find it very significant in the context of Nes but it is when people come for two months, which is why I try and encourage people to come for two months and that is when, as you say, things start… start to develop and you hold a certain sense of power and it is people like Paul, he was booked in here to stay for three, three months. He was saying if he didn't have obligations, if he didn't have to go back and teach, he would have stayed right up until his very last day to bounce off this thing that you are talking about… that you have developed over the last two months and to really follow it through in some way. So one more month would have probably been really interesting for someone like yourself, to really work and base yourself off, based on the last two months but I think also without moving here…it is always going to be that way. And there are dedicated artists that are working in these fields, with communities or public and can be more beneficial in that way, for working longer but the reality is that people do not have the time and they have their own lives and it is elsewhere, I guess when I moved here in this role, as Director, that was the idea I had…for being here for a longer time than two years would actually help me to implement a real significant impact, so I had

come here twice before; once was for three months and I didn't really do anything for two months because I fell sick in the middle of it and so the first month was exploratory, like most people, the first month that they get here they explore the area and this kind of thing, in my second month I was sick in bed (I relapsed into glandular fever) and I was in bed the whole time and the third month I started to power through and it was only then that I started to achieve anything so I was glad I got here for three months. The second time I came, it was very insular, so I didn't try and do anything with the community, it was in the winter so it was all studio work and I think I needed to come back and be here for a significant amount of time to do that work, that thing that you are talking about and try and follow it through a little bit more and I feel that I haven't been doing my own artistic work but what I have been doing is another form of artistic work, through residencies, so that has been how I have tried to look at it. It became apparent within months when I moved here because I thought of setting up a studio and making things I could sell on the side and this and that but it wasn't the way I think I was meant to work. It was more facilitative or something like that and try and use the residency in an artistic way like that.

Jude: Yes, You have put all your creative energy into that.

Melody: Yeah… and I think that is why I stay late sometimes or sometimes I work from home because I need to have some distance or this or that, so I think I put a lot of energy into it somehow but I feel that I am not doing enough…

Jude: That comes back to space, doesn't it? You need that empty space to be able to draw upon that energy and reflection.

Melody: Yeah. I guess if I was to have a studio as well as Nes, the work would be simply to occupy my hands because the work I do with Nes really occupies my mind and my motivation, drive and sense of purpose as well because I think the work I have done with Nes, even if it has been at the computer 90% of the time it is uploading things on to the website or getting schedules down, or writing to people about their work or their application or this or that then I think a lot of that is administrative but it is so important to me that I need some time and it is taking its toll too. So it is that too, craving that space. I think craving space is not really necessarily about a box or a building, it is also about creating a mind-frame in the people that come as well, an independence I think that is creating a space for them to work in that is really self driven as well because I know that I cannot help 17 artists do their work over a month, so I really try and put the power in their hands to do it themselves and some people respond really well to it, like yourself, and they go and talk to people and they are not so shy but there are people who are shy and I understand what they thought they might do won't necessarily happen because it has to be self driven and self motivated and when you are in a new place it can be quite difficult to make those connections from scratch if you are only here for a couple of months…so I am fairly relaxed with the outcomes of what people have done and what people have proposed and the relationship between the two things because often people have proposed things and then when they have arrived, and of course the site specific-ness around here and the nature of a residency, is that you are influenced by the environment and I think that is going to change whatever you propose.

(The kids are leaving. It is suddenly really noisy, they get their coats and shout goodbye. The room feels buzzy and alive)

Jude: I was laughing at mine. I proposed to set up the pinhole booth in empty shops! That is laughable! Public toilets? There is only one shop; there are no public toilets! In my head I was still in the big city where you have so many empty public spaces…

Melody: When you read that you understand that! What actually matters is not the details… it is the idea and so often, with the applications, if it is clear enough then if the root of the idea is there and you understand that you can travel through that… but regardless things will change whether you know the town or not because unexpected things happen. So, it is about creating that space. So, I have tried to provide as much information, by PDF guide, provide bits and pieces here and there to give information, for example providing the bus timetable… that never used to be the way, the previous Directors would book everyone's bus for them and look after them, like they didn't know anything…and I feel that if you give people the knowledge that *teach a man to fish and he will eat for a week and give the man a fish and he will eat for a day*… so it felt like if I could prepare people to be as independent as possible it would take up less of my time and give them more freedom… so I didn't want people to rely on me too much because I couldn't actually help them long-term. So it is difficult for me sometimes… because I want to help more and I feel like I am not doing enough. I feel that I should be more hands on but at the same time I have to understand… and I do understand that I am limited and cannot help everyone so when I find someone who needs a lot of help I then feel quite bad because I cannot give it to them and it is their residency and they have to deal with it. It makes me feel a bit guilty but I try to give them as much information before they come.

Jude: It is really thorough! I was really impressed.

Melody: I just cannot do it any other way… so it has to be that way.

Jude: Sometimes the more you give people the more they expect…

Melody: Yeah, yeah… maybe? And sometimes people don't even read the PDF and just wing it, they figure it out for themselves, without having a guide. I think acting as a facilitator here is something very different to other places as well…so at the moment I am talking a lot about the next programme that we are doing with a co-curator colleague of mine, and he is coming from a big city and big industry and having to think about all these little details, permits etc. all those things that just don't exist here and I am far more relaxed, saying "we can just do that on the day" or something. It is just a way of working that I have become accustomed to, where you just call someone up. That you do something then and you don't have to make an appointment or if you are too formal people get suspicious of you or something… so I think he is starting to really understand that now. Time after time we have talked about how we will present the film festival, in my mind it is very simple, we go to *Fellsborgar*[50], we

[50] *Fellsborgar* is the Skagaströnd community centre, used for social events including elderly social activities, dances, movies, theater, apparel markets. The Library Municipality is also hosted in the building.

put up the projectors that we hire from Reykjavik, we put out the chairs and we screen! He is thinking about permits. I am “well, we can get all of the permissions… and if they are not resident artists’ films we can get permission, it won’t take long, we will just do it! We just set everything up on the day!” That is the way of working in Iceland! I really love it.

Jude: It will be a shock when you move on…

Melody: Probably. I have started working in such a bigger capacity here than I could of anywhere else and I have been able to do programmes here without any hassle so I think when I get back to another country, I will find it very frustrating. I would love to continue doing programmes, social… festivals, policy…give grants…anything to create those spaces in society…in the same way that I create the installations that I create on an artistic basis, create a space for people and things to happen within… so I think if I articulate those festival spaces or spaces like a residency, where things happen it will be a different kettle of fish. It could take more energy than here again… I am a little bit wary of it.

Jude: Thank you! That is brilliant… Have the kids just come in, eaten their dinner and gone? Do you think they want us to go? I think we have talked about all of my questions in a round about way… thank you… It is so interesting thinking about the bigger picture. When you come to the end you can reflect in a much wider way. Obviously I am reflecting on my own role but also how that sits within that bigger picture as well.

Melody: They are packing up! Of course… I definitely love looking at the bigger picture. I think the extended duration of something is really important too. Especially with ephemeral work and transient work, with artists who come in and they go, come and go. That I am working in a different time frame to everyone else and that whole logistical, durational way of seeing art in this peripheral space is maybe on a different wave length and so I feel like my work is not about creating art but it is about creating documents or writing a lot of the time, so I wouldn’t be surprised if I probably go on to do a lot more writing, thinking about duration, social sculpture in society and so on, perhaps doing a Masters on it? It feels like that is what has happened. Duration… that is what it feels like has happened to me, it was only after I had been here for a year or so that I felt that I could look back and see what had happened and how I could do it better and how they connected and inform each other and so on… so giving it two years here. I would have expected five, I expected to be here for five years, when I first moved here, professionally that would have been fantastic but personally I cannot do that, I cannot maintain relationships here and my own practice here and this just becomes too difficult to maintain my own identity because my own identity here is very much around Nes, and anyone who knows me in town knows me through Nes and it is a relief when I go to Blönduós and people talk to me about different things, they ask me different questions. Not to say anything about this…it is not what I mean. It is something completely different. It is a different social setting at a dinner table… it is a different social interaction; that is not related to my work!

Jude: Thanks again… I will share the transcript with you…

(We have out stayed our welcome; they are tidying up around us. It is time to leave but we carry on talking…)

Melody: It is good to reflect… I would love to get a copy of it. I think I really need to do a residency myself after all this to really reflect upon it all and write about it. So that will be really helpful! It is nice to start reflecting on what I am doing myself… I need to start researching what I have been doing for this past two years and what other people do… so I might be in touch with you… I want to understand how it all sits artistically as well… artistically for myself and for the others who come here as well…

Jude: Absolutely… well Thank YOU… I feel like I have got myself in a mess with my writing. I only have a few months to rescue it.

Melody: I would love to see what you do write…

(We start to leave but carry on talking)

Jude: Well, I started off similar to what you have described, setting up a learning programme and that was going to be my research, so after five years… well four years, with a year to write it up, I could look back and reflect on where and how those projects worked, how they interlinked and whether artist-led made a difference within the learning programme because that stopped after a year and a half I had to switch focus and I only understand now that it has seemed very lost ever since. I haven't defined clearly enough what my aim has been. I have been looking at that artist facilitator role but I don't think I have been clear enough about what the parameters are within that, my own practice, in the last year… I have put myself in more of a creative role, more of an artist facilitator role… when the gallery closed I quickly got another job that was desk based and heavily administrative, that was full time, not creative at all, I had no capacity to do my research. I think thank goodness, this last year, I have been involved in lots of exciting projects, which I can reflect on… I believe an artist's practice brings a real distinctiveness to their approach, it infuses the way they operate… but now, with my writing, I realise I haven't been clear enough about what I am investigating. I suppose I really wanted to investigate a role, like you are in, where you are programming something and seeing where they go. It is very much about your own practice.

Melody: Yes, they are all tied into the art forms that I work with and they are all tied in to the installation form of creating space and I have drawn those parallels between my own practice and the development of a programme. So it is very much artist led way. It feels artistic in that way.

Jude: One thing that I have realised is that it is a triangle where I have become more true within my practice in the past year… I am an artist/ I research… I am a facilitator/ I make things happen but I also learn from that as well/ I reflect. I have play and collaboration in the centre of that. Play is playful and free but also movement and development. Through that structure you move but I realize I need people as well…I need a shared space to make art work but also to create a frame work.

Melody: There is another artist Sinead Bhreathnach-Cashell, from Ireland and

she…

(We are moved on from the table)

Her work is about play and arts interpretation. I will write her name down. She runs *B.Beyond*, she works with live art. It is about facilitating and play…

(We leave the Kántrýbær feels very tidy, everything has been put away, we walk out into sunshine, the afternoon feels crisp and still…we carry on talking on our way back to Nes).

End of conversation.

50 minutes long.

Figure 87. Thomas, J. (2013) *Darr Tah Lei making magic, Nes Open Studios*

Figure 88. Thomas, J. (2013) *Alessandro's performance on the cliffs*

Figure 89. Thomas, J. (2013) *August artists' community, Nes 2013*

Duration and significance.

Melody Woodnutt for Invisible City Issue 07

After talking with Judy Thomas about the artist as facilitator two things stood out. Duration or the flux of time and the different frames we all work within (particularly in the case of a remote artist residency), and secondly the relationship between ones' arts practice and the delivery of facilitation.

Duration is “the continuous progress of the past which gnaws into the future and which swells as it advances” [*La durée est le progrès continu du passé qui ronge l’avenir et qui gonfle en avançant*]. - Henri Bergson.

Temporary, transient, or ephemeral work created by the visiting artist to an artist residency, is current and influential in a present moment.

Durational persistence of this creative influence is then found when a structure (artist residency/programs) is built around it, housing creativity to give a continual focused presence that may swell into a tangible significant influence over time to local communities.

The site-specific and structured artist residency in a remote location has potential. Sustainable significance can happen when a vision exists that is larger than that of any one singular visiting artist. The artist is contributor and collaborator in a larger dialogue to duration and significance. The artist facilitator or “director” holds the structure stable, to enable creativity to eventually connect with and benefit its surroundings, permeating the culture, enabling significance. We see then an offering of constant events and alternatives to the norm that is not compulsory to inhabitants, but invitational, and contributes to an active social space. The artist residency is simply an offering of engagement; with space, with immersive environment, with people, with oneself, and with art. It is a place for opportunity.

Duration and its' significance is reliant on a long extended presence and interaction to bring about gain as a whole. Situated outside an already culturally thriving metropolis and placed into a remote context, significance changes focus and the methods to reach significance must align with the context or site-specifics. In the case of a remote or rural artist residency like Nes, significance would seem to be the benefit of arts' presence to the local people. It may be seen through school workshops, public artworks, community activities, or consultation and cooperation with locals to produce a work. If this is not done directly through its' engagement with the people themselves, it is done through singular works made locally that might bring pride to the village. This might be seen as an art work which is made without direct engagement with townspeople (for example, a film). Although the town may not have helped the artist create this kind of work they can still feel ownership and pride of their location or village that became a focus of inspiration.

However, for locals to feel connected and in direct benefit to the presence of art, an artist in this remote context would expect to meet personally and work together with the community, as the artist responds intuitively to the town and its' values and available spaces. This is how some recent artists have worked in

the Summer We Go Public program at Nes. Judy Thomas worked directly with the school to teach through photography. Her teaching went beyond arts and into science and english. The students will now have an exhibition in the local cafe to present their interpretations of the juncture of art, science and english through pinhole photography. Judy has also considered heavily the ideas around engagement and education through the artist at the center creating ripple effects; in her Ph.D work that finds intersections between arts practice and the artist facilitator. Or perhaps the artist *provider*. The artist residency being one construct within society that can maintain a continual and durational artistic medium for this kind of engagement (or provision) to benefit local people in remote contexts.

**Melody Woodnutt is a professional contemporary artist based between Iceland and Brisbane, Australia. She is currently the director of Nes Artist Residency in Iceland. Melody´s artistic direction of the residency is grounded in visible, immersive, and engaged arts practice. Her aim is to establish sustainability in a remote context and foster innovative arts on the periphery with effective artistic direction and new contemporary arts projects or festivals. Melody´s independent solo artworks are 360 degree immersive environments made to host the human action and understand ourselves in our immediate environments. Http://cargocollective.com/melodywoodnutt*

Case Study 6

BALTIC observations

The experience of the researcher, gained at BALTIC (2002–2007), included direct insight to artists leading learning activities and different pedagogical approaches, programming activities, and action research. BALTIC has an established team of artists who deliver workshops and activities in and out of the gallery.

The ***BALTIC observations*** (2013) explore how five different artist-led sessions operate and how different artists approach facilitation.

The structures observed were “artist-authored” (Lowe, 2011) yet still created a loose and collaborative framework. The work at BALTIC is “responsive to its exhibition programme” (Lowe, 2011), also offering bespoke sessions when requested. The overall aim is to “increase people’s engagement with contemporary art” in a way which “encourages an on-going relationship with art” (Lowe, 2011).

BALTIC observations

> *it is just another world, that you are opening the door to, for them to step into and experience…*
>
> (BALTIC artist, 2013)

Introduction

Researching the role of the facilitator offering collaborative practice in the context of an artist-led learning programme.

As an artist educator my practice connects with notions of collaboration, participation and engagement at different levels. My current research explores the influence and importance of studio practice, investigating the impact of artistic and creative activity, with an aim to identify attitudes that might inform making art with others. My principal argument is that *artist-led* approaches offer a distinctive methodology towards learning; creating supportive environments and conditions that enable participants to be creative, reflect, explore and ultimately learn. This role may be described as that of an artist facilitator. This research employs a complementary practice led approach.

This short study set out with an aim to explore how different artist-led sessions operate at BALTIC Centre for Contemporary Art and how different artists approach facilitation. There was also an intention to explore the benefits gained by participants, from the artist's perspective.

By observing a series of practical sessions with groups, I have been able to inform to my research into the artist facilitator role more objectively than just reflecting upon my own experience. Interviews with the artists were undertaken alongside the sessions. This enabled a more informed analysis of the data collected. Whilst this is a limited study, it still offers an insight into the attitudes and attributes that artists bring to their practice when working collaboratively with groups.

I would like to thank BALTIC Learning Team for their support and permission to undertake this study. I would also like to thank the artists, Louise Bradley, Natalie Frost, Angela Kennedy, Paul Merrick and Guy Schofield. It was a privilege to watch their sessions and have the opportunity to reflect upon their practice.

Methodology

The methodology undertaken is predominantly one of observation and comparison. Here validity lies within transferable opinion and approach, which is taken from external perspectives. I have aimed to reflect and assess the data in an objective manner. This has informed, tested and often challenged my own opinions and understanding.

It was beyond the scope of this study to do a massive observational study, therefore a selection of artists was chosen to observe and interview for illustrative purposes. The perspectives of these artists have provided invaluable awareness and experience from those working within the field.

Observations have been made from five artist led sessions at BALTIC Centre for Contemporary Art. These artists offer well-structured, meaningful sessions, in which participants gain considerably through the process and evaluate the sessions highly.

All of the artists were invited to be part of my study and all agreed. Written consent was obtained. It was agreed that their quotes would be anonymous.

A series of interviews were also undertaken, these were semi-structured and informal. Lasting approximately 50 minutes, each interview was held with the intention of creating an open dialogue, supported by a level of trust and mutual respect. During these conversations were moments where I would draw upon my own experiences as gallery educator and learning manager.

Following the interviews and observations, transcriptions were made. These were read and analysis followed. Whilst it is acknowledged that each artist works differently, key themes were identified providing useful insight into approaches, attitudes and attributes.

Context

Whilst the research is focussed on the artist as facilitator, this research is also making a case for and advocating the artist teacher. Keeping up one's practice, as a teacher, can be challenging but this is essential to inspire, rejuvenate and keep the experience of teaching relevant, fresh and alive. As teachers we can learn from the artist (this includes the artist within).

In partnership with Northumbria University, BALTIC Centre for Contemporary Art hosts the MA Fine Art and Education, which is part of the national Artist Teacher Scheme, managed by the National Society for Education in Art and Design (NSEAD). This programme offers support to artists working in full-time or part-time education in schools, galleries or community projects. It supports those who wish to renegotiate their own practice through the production of art. The gallery provides an inspiring, changing environment, where contemporary ideas and thinking can be explored and questioned. This feeds and nourishes the thinking and knowledge for participants, forming new strategies that can be applied within their own art practice and back at the workplace.

Literature review

This research grows from a personal and professional interest located within the field of gallery education. There is a wide range of literature supporting my ongoing enquiry into the role of artist facilitator. However in relation to the BALTIC study there are three key texts that have informed and inspired the thinking and motivation behind it. The enquire reports (Taylor, 2006 – 2008), the review *Learning in the gallery: context, process, outcomes* (Pringle, 2006) and the report *Artists in Sites for Learning* (AiSFL) (Pringle, 2002).

In 2004 the enquire research programme set out to provide robust evidence of how gallery based learning offered a 'transformational' (Althorpe-Guyton, 2006, p.5) practice for young people within a cluster network of galleries and partner schools, aiming to 'build capacity' (Sillis, 2006, p.7) and a strategic professional development programme for future learning programmes. The programme used the 'Contemporary Gallery Education (CGE)' framework. This is the distinct, contemporary, educational practice undertaken in galleries, identified by Emily Pringle in the review *Learning in the gallery: context, process, outcomes* (2006, p.3). Here and in *Artists in Sites for Learning* (AiSFL) (2002), Pringle identifies that artists involved in situations of learning within UK galleries, occupy a "complex" position, in which they are required to "take a number of different roles (educator, collaborator, role model, social activist and researcher), requiring a broad understanding of the term 'educator'" (p.13). Pringle (2002, p.96) identifies that "artists engage with the participants in complex and interrelated ways". Whilst engage, the National Association for Gallery Education provides a wealth of excellent professional development opportunities, research and dissemination of best practice, the majority artists working within situations of gallery based learning adopt many of these roles and develop their processes of engagement in an organic way. The rules of how roles are assumed are not usually formally taught. They usually grow out of the situation and form naturally. This is often an intuitive process.

Pringle (2002, p.14) identifies a model of creative practice applied by artists in the CGE framework in which three elements are outlined:

- "Artists have the ability to take risks and experiment and they feel comfortable with ambiguity and uncertainty
- Artists engage in 'reflective practice', wherein they simultaneously engage in the manipulation of materials and processes whilst also critically appraising the work in order to progress it. The creative process is thus seen as a dialogue between the artist and the work.
- Artists are involved in 'experiential learning' which takes place through the connection of past experiences with new phenomena, and moves from reflection to active experimentation".

These elements are inherent within the creative practice that is the very kernel of what makes an artist an artist. This is the approach artists apply to their own artistic practice. This is what makes an artist unique, especially in relation to pedagogy. Pringle recognises this, suggesting, "Artist educators have identified that, as creative practitioners, they embody the approaches they wish to develop in the learner." As a result they offer a distinctive form of "artists' pedagogy" (p.14). Sullivan recognises this as a process of 'research'

> "Art *practice* is, in and of itself, a specific form of *research*. In the arts the very idea of a qualitative-quantitative becomes irrelevant because by its distinct nature arts research calls for a different set of categories where the arts do not *search* for stuff or facts, but they *generate* it" (Sullivan, 2010, p. 57).

The artist as researcher should therefore be well positioned in a situation of learning. As the artist is, through their very nature of being an artist, familiar with the situation of finding things out, with experimentation, with the process of enquiry. Pringle (2002, p.6) suggests that "[t]he artists have acquired their skills and knowledge through their own education, but also through their individual creative and life experiences". This is realised through a process of enquiry. Pringle recognises that artists 'embody' a "critical and conceptual 'problem solving' approach to making art" (Pringle, 2002, p.108) and this influences their approach towards pedagogical practice. She also concludes that through a process of dialogue "[t]here is evidence of 'co-constructive' learning" (2002, p.108) in which the artists learn alongside participants.

This is articulated by Taylor (2006):

> "Gallery education is distinctive for being democratic and closely linked to art practice. The form of pedagogy undertaken by artist educators in the gallery can be seen to relate to the training of artist and the importance attached in art colleges and by artists to research, risk and innovation. These factors translate into a strong emphasis on access, empowering individuals, developing and enabling individual meaning-making and co-learning" (Taylor, 2006. p.26).

Taylor's description can be applied to the approach that is promoted at BALTIC where a team of practicing artists from different disciplines deliver creative sessions. This is usually collaborative and enables the experience of discussing work and understanding with others. The sharing of ideas transforms the depth and experience of learning and engagement. Here, the interaction of personality, within a social environment, is used to inform values, process and impact. A collective body or social process can act as a support network that can have positive benefit. The artefact/art objects become catalysts for the experience. Facilitators are the interface for that experience and the learning of the participant.

Pringle (2002, p.104) describes the artists performing as 'mentor' and that by "demonstrating a profound level of engagement with their own practice, they provide a positive example to the participants they are working with". It is identified that there are three ways the role model is embodied: "by exemplifying a profound level of engagement with their own practice," "by demonstrating their own particular working methods and critical and creative approaches," and "by embodying the concept of the 'successful artist'" (2002, p.9). This is a crucial underpinning of the uniqueness of the artist facilitator. The combined strands make up an entity that differs from the role of a teacher and a creative art practice is at the very heart of the role.

Pringle (2006) suggests that Contemporary Gallery Education offers a 'holistic' response. This is emotional as well as intellectual.

> "Intense experiences and emotional responses to art can lead to greater commitment and encourage participants to embark on further personal, intellectual and aesthetic investigations" (Pringle, 2006, p.20).

This also reflects the approach applied to the creative enquiry undertaken by the artist.

Simon (2010, p.128) suggests that artefacts create safe spaces for dialogue. "People can connect with strangers when they have a shared interest in specific objects". She recognises that "(w)e connect with people through our interests and shared experiences of the objects around us" (Simon, 2010, p.10). It is through curiosity and questioning that we engage. A conversation in the gallery on a one to one basis is a good starting point. This is a reflection, exchange or interchange. The dialogue can be reciprocal. In a group situation this experience can become even richer, as different people bring different insights and experiences to the discussion.

Amongst the findings of *Britainthinks* (2013, p.6) the research, commissioned by The Museums Association, investigating public attitudes to the future of museums, are the expectation of participants that museums should be 'neutral' environments and not places that adopt subjective or opinionated positions "in which to hold controversial debates". By doing so the participants perceived an infringement of the "museum's trusted objectivity" (Britainthinks, 2013, p.21) or that "[t]hey should not, according to participants, encourage argument or hostility by selecting acutely contentious or controversial issues as this may detract from the essential purpose of a museum to provide an entertaining and enjoyable arena for families and children to learn" (Britainthinks, 2013, p.24):

> "Rather, museums are regarded as places to go to find out factual and unbiased information and for people to subsequently make up their own minds about a particular topic" (Britainthinks, 2013, p.6)

The very nature of many contemporary art works mean that the contemporary art gallery is not a 'neutral' environment. Whilst the physical, interpretive presentation at BALTIC may not set out to influence the opinions of its visitors, the selection of artefacts and choice of artists often deliberately sets a context for visitors to be challenged. BALTIC encourages debate by its very nature. Like the situation described in *Britainthinks* where participants felt the museum should allow visitors to make up their own minds, BALTIC allows the audience to make their own decisions about the exhibitions. However, it goes with the territory of contemporary art that the art may confront or shock. The contemporary art gallery deliberately promotes dialogue and encourages discussion and as Simon suggests the artefact opens up a safe 'dialogue'. The gallery is a place that tests opinion and invites enquiry.

The interviews

This study makes a case for the artist facilitator role and, like Pringle (2002 and 2006), suggests that it is not just a one-way process. This short report explores how some of the BALTIC artists carry out their roles and how they reflect upon their approach to pedagogy.

The quotes made by the artists are written in blue.

The gallery space

BALTIC offers a special place for learning. This was apparent within the sessions observed and through the interviews conducted with the BALTIC Freelance team artists. The artists' own connection to the gallery and artefact is fundamental. The influence of the exhibitions on their own work and thinking inspires, challenges and informs. This is often subconscious.

One of the artists described how his art practice had shifted from two-dimensional work to three-dimensional as a result of working with the ideas and themes presented by artists who have exhibited at BALTIC. He cited Phyllida Barlow and Pedro Cabrita Reis as being especially influential.

Some of the artists said the work in the gallery is often not the work that they would identify with ordinarily, however, they research and think about the work with great depth. They make connections between works and are able to engage with the ideas articulately and intelligently. There is a confidence with current thinking and ideas that was very evident in all of the discussions. The artists themselves do not always acknowledge this. This knowledge and relationship to the work can seem to be taken for granted. This is not a negative observation but reflects the way the relationship with the gallery has become embedded in their process of working. Making connections with the exhibitions have become routine for some of the artists interviewed.

The freelance artists all acknowledged the importance of being in the gallery situation and having engagement with original and contemporary works of art when working with participants. They suggested that it offered a safe space in which to explore and investigate. In this respect the space created is a neutral space, in the sense it is not full of the interruptions or preconceived ideas that exist in their usual situations, which are often in schools:

they are taken out of their comfort zone and they are given a clean slate…

I think there is so little making and doing going on in schools that that has got to be a really important bit, whatever that making and doing is so that has got to be part…it is getting your hands dirty, taking a few risks. That is important, I think also dispelling a few myths, they might have, about what an artwork can be and what artworks are

Role

> "Research into the nature of artists' practice as educators cites the artist as educator, hero, role model, collaborator, co-leaner, social activist and researcher" (Taylor, 2006, p.26).

During the conversations the BALTIC artists described themselves as artists. They also described their role in different ways; including as *someone who enables*, as *facilitator,* as a *guide*, or in a *supporting role*:

I facilitated but also guided a lot but eventually they worked very much on their own. I suppose very much like an art tutor does at college.

It is a teaching experience in the sense that you are expecting to, to think, react, respond and then also create you know. I bring all of those, using their senses, their skills, whether it is through communicating an idea or thought in a discussion or it's bringing together two bits of materials to make an artwork and then, yeah…

I think it is a different type of teaching.

I don't think the language is that important. You run a session…You know BALTIC does not call them workshops but calls them artist led sessions so you know I am leading a session, but… it's just deciding what language is appropriate but it is doing the same thing. You are directing, more than anything and providing the resources and explaining. It is like…facilitating…

I am not a teacher. I am not there to show them… it is more about facilitation, I suppose in relation to work with others…it is about holding the space and giving permission and then developing…through developing, a process of making and doing, and gaining the skills and confidence for them to believe in themselves, to be able to go, to try, that they can go and do stuff…and the space…the space and the time to do it for adults.

there is a bit of care work involved, it is not practical care work involved but I am responsible for their well being and making sure what I hear about their private lives and…everything is running smoothly.

There was a shared recognition that approaches employed in their own training as artists was an approach naturally adopted by the artists when facilitating sessions. This could be described as an Art School Approach, which is underpinned by research, enquiry and creativity.

Role Models

Just the thought that you are working with an artist…

There was a recognition that working with an artist was something special. One of the teachers, from Workshop 1, spoke of the students identifying the artist as being a 'real artist' whereas she was their teacher and therefore not a 'real artist'. She and her colleague shared that this was an important aspect of their BALTIC visit and this opened up the experience and aspirations of the pupils.

One of the artists reflected on an experience she had, when she was younger, where an artist was in residence at her school:

It is like…she was like a role model to see where my life could go if I wanted it to, not that it did for years and years but I think it is important that artists are in there just to see, that younger people can see that you don't have to work in an office. There are options and there are creative options and I think in terms of what I gained from that, as opposed to my art teaching from my art teacher, was a breath of fresh air

Modeled behaviour

You can make a lasting impression…some things' you don't realise that you do…

The artists modeled behavior that reflected creative practice within their approach to facilitation. This was often unconscious and was one of the most striking observations made during the workshops. The language, approach and physical actions employed by the artists are where their influence as role models is most striking. These experiences are not ones that can be measured but can have long lasting significance.

For example, Workshop 2 was quietly facilitated in a practical, focused and hands on way. The artist was faced with a series of complex and frustrating technical challenges. He quietly and patiently got on with the task of mending a broken camera. He explained what he was doing and applied himself in a determined and practical manner. Whilst it is not possible to write about his studio practice it is easy to assume this is the working method and approach he applies in relation to his creative practice. He was problem solving through a process of positive enquiry.

Workshops 3 and 4 were completely different to each other, although both focused on the exploration of materials through processes of enquiry. Participants were encouraged to respond directly to a selection of materials offered. In Workshop 3 the artist, who uses performance within her art practice, modeled a very physical approach to her session. This was evidenced through the use of movement around the room and as well as through the language used to engage with materials. In Workshop 4 the artist, who employs a sculptural and painting practice, commanded an engaged intelligence from the participants, towards the physical properties of the materials, in a supportive yet challenging way. This was achieved by encouraging participants to push their

processes as far as possible. Whilst this is only assumed, it is easy to imagine this is the approach the artist employs within his own art making.

Key attributes that lead to a successful artist facilitator

Having the ability to work with sensitivity was emphasised by the artists as essential to working collaboratively. This was employed during the sessions in which all of the artists demonstrated considerate, careful and thoughtful interactions with participants.

People skills

I think you have got to like people; you have got to enjoy the crack! You know what I like about working in this field is that you meet all sorts of people and you learn quite a lot about their lives and you can respond to that.

Often it is communal, guiding someone or making something…coming up with an idea that is their own. I suppose you have got to be someone who is willing to listen and also get impassioned by other people's ideas

I try to be very friendly. I think it is really important to engage with people to look at them in the eye. So they are really confident that you are open…you are exactly who you are…you are not trying to be somebody that you are not. So it is clear from my body language, from my face, that they are welcome.

Sensitivity

You have to be acutely aware of comments and things that are going on, around the workshop. So, if you see something that you like the look of or hear something, then… (Clicks fingers) jump on it, or at least highlight that. I think coming from that, coming from that young person whether it's, 'Raquel…what did you just say there?

…it is a bit improvisation I suppose and it is also about being respectful, I think respectful of where, the people are at I am working with, I try to find out where they are at, in a very short period of time at the beginning, as well as giving those people and children the confidence that what they can do is fine.

All of the artists were welcoming and appeared to work very intuitively. They quickly picked up the names of participants and made a conscious effort to make them feel valued and involved. In all of the sessions the approach was gentle, kind and encouraging. Thus providing a safe and unthreatening learning environment, in which participants felt at ease. This was especially apparent in the discussions in the galleries in which the participants' were consequently very focused. The artists' commanded attention in a way that meant participants were not bored or restless.

The artists' demonstrated a high level of respect towards the participants and made time to listen and to acknowledge responses. This developed an inclusive space in which all contributions were relevant and appreciated.

Key themes

The main key themes repeated throughout the interviews were creativity, curiosity, dialogue, enjoyment, enthusiasm, flexibility, risk taking, problem solving and trust. These were also evident in the sessions observed. This list is not exhaustive, other attitudes and attributes were highlighted but these were the ones mentioned with more emphasis and were common to all of the conversations. The artists apply these attitudes and attributes to their approaches in both their art and facilitation practice. To avoid a hierarchy, these have been listed in alphabetical order.

Creativity

Artists think…artists are supposed to think in a very creative way, aren't they? An independent way. An individual way.

Creativity was key with all of the artists. Each session allowed participants to engage in the activity in their own way. The sessions were open and offered choices yet presented enough structure for participants to feel secure and safe enough to explore their own creativity.

Curiosity

You have also got to have an open mind as well, in your approach and be willing…be equally as curious as you want the children to be curious.

I think I always when I do discussions and things, I always mention I think about people being curious. That curiosity is crucial to the understanding and also be willing to change your mind, change your opinion and so something that I think that is, to support collaborative working you have got to hope that young people or whatever group you are working with, will bring that into a discussion. So if they think something is rubbish, then tell me why it is rubbish and back up their statements and things like that. So, there has got to be an openness and willingness to change.

An approach of enquiry took place in every instance. Even during the half term workshops, which had a very different dynamic (due to the constant flow of people), the children were offered choices and asked to think about their decisions. Processes of enquiry were the foundations of each session. This was especially evident within the gallery discussions. Whilst it was acknowledged by all of the artists, it was surprising that this was not given more weight. There was a recognition that creative practice was built on enquiry. There was, therefore, a sense that this was almost taken for granted and maybe as a result of this there was less need to articulate this.

The artists are skilled at asking questions and stimulating participants to be inquisitive. This was evident in all sessions.

Dialogue

Using language that is going to be accessible

you have got to have the communication skills to be able to do that and also the language, it is quite difficult, not difficult, with some of the language we use in art…you have to think quite carefully about talking to people who haven't studied in the field …

They might not have done this before and they might not have the vocabulary I have so it is also about me using a vocabulary that isn't going to make the work feel out of their reach. They are going to feel like they understand the work and there is an understanding that they can begin to have the process of engaging with it. It doesn't mean they are going to have to understand it. They don't even have to like it but there is something about it that is stimulating or interesting that they want to explore.

In all of the sessions the artists employed an art vocabulary. The language was not dumbed down. In some instances they used words that participants may not have fully understood, for example, *composition, support, abstract* and *self-referencing*. However, the delivery of the language was undertaken in a manner that was accessible and allowed for an understanding through the way it was transmitted.

All of the artists used descriptive language that was rich and often tactile.

Enjoyment

I always would say it is about making things enjoyable and maybe surprising or different to what they expect. So, they don't come in and be passive. They come in and be immediately active, if possible, rather than being told things or just listening.

Surprises are good…

A sense of enjoyment was strong in each session. The participants were often excited and there was buzz in the studio; they were interested, engaged and applied themselves in a very focused manner. The artists were all very professional in a way that was also relaxed and positive. There was a genuine sense that they were enjoying their role and they enjoyed working with the groups.

Enthusiasm

You have got to be passionate for your subject.

This links to enjoyment, the enthusiasm of all the BALTIC artists came across strongly in all cases. They transmitted their enthusiasm to the workshop participants. There was enthusiasm for their own artistic practice, the work in the gallery, for the participant's work and enthusiasm for the activities.

Flexibility

The ability to let go… I think some people might get a bit precious about it but you cannot afford to do that in this line of work. It is, I think you can guide if it is going to go so wrong that people are going to be unhappy with it when they have finished but I think it is really important to let people do their own thing as well so…

I wouldn't say my particular themes in my work or the way that I make work isn't necessarily the way that I find being an artist helps my role there, it is more to do with being able to look at somebody else's concept and to make it work as an art work so the, although it is their idea and it is methods they can use and I am very careful of thinking about, you know, ways that they can work, which is beneficial to them, I can… I can…I think being an artist makes me able to make a switch from something that is concept to something that will work on the wall or in the gallery or just happy that they will be able to take it home and have some pride in it

None of the sessions were overly prescriptive. There was always a framework or structure but the artists facilitated in a way that was open. This encouraged exploration. They often challenged participant's responses but always in a supportive way, with an aim to push ideas further. Unexpected responses were met with receptivity and usually nurtured. This follows on from the point made earlier in which all contributions were recognised and given validity and respect.

Problem solving skills

Loads of my practice is finding a material and then, and this is for everybody, and working out how to use it. Or finding a concept and if it is something I am interested in and or a theme and trying to make a piece of work that has integrity and works well which is essentially like creative problem solving.

The identification of problem solving skills links to the curiosity and sense of enquiry, mentioned above. The artists' discussed using both problem solving and processes of improvisation within their art practice. This approach was encouraged with participants. Linked to this is being resourceful, which is a trait that was also recognised and valued.

…you don't realise how resourceful you are because you just are, because you have learnt to be…well I have to be with physical 'stuff' but also getting things done…

Risk taking

This was an area that was discussed with great emphasis. Being able to take risks and to fail was identified as key. The artists' all supported an approach that recognised that there was no right or wrong way to interpret contemporary artwork and this was a significant aspect to the experience of all participants. It was felt that this built up a sense of confidence within the participants. It was felt that making mistakes was an essential part of the learning process.

Yeah and you have got to take risks, do something that they are not going to do at school and that also comes down to, I think the way that you are…so you are a teacher but you are not a teacher. You are an artist and so you can get away with things, you can take risks.

Failure! Failure is not a bad thing at all. You know if that sculpture falls over, you've learnt…

There's no such thing as failure. But the boundaries are…as long as you don't hurt someone or hurt yourself, then it is for me to be able to help you… then whatever you want to respond, it is going to be fine. I will give you an outline, and I will give you some inspiration and these are the ideas that I have but then what I am really interested in is what their ideas in response is to what I am suggesting. To me, it is all about their own creativity, developing that and having the opportunity to express that really. Responding.

I am very encouraging about exploring things, explaining that it is not about wrong or right. That there is not a wrong or right answer and I hope that it is very positive and encouraging…that people can just feel that they can try and explore. Yeah, that they are not going to get anything wrong because the worst thing in the world is to say, 'that is not right…' because as soon as you put that marker down, so many other things shut down. If you don't have confidence then you are not even going to pick the pen up to make the mark. So…So, yeah I just think it is really important for people to feel relaxed and confident that they are not going to get put down.

it can be quite scary for a lot of people I think, if they are not used to that process, you know…they will be 'well mine doesn't look like yours…' so I am keen to emphasise whatever the person is doing next to you, that yours does not look like theirs… whatever your art looks like is fine as well.

Trust

All of the sessions were short sessions and some were one off encounters. Trust was an embedded approach. There were no ground rules asserted in any of the observations, apart from Workshop 3, where the artist responded to a mother who told her daughter she had to be sensible. Here a ground rule was made by the artist that the group were actually not to be 'too sensible' because they were there to explore and enjoy themselves. There was no need for an articulation of boundaries because they seemed to be implicit. If any of the participants were slightly off task this was recognised and either accepted or moderated in a gentle and inclusive way.

I also like the idea of trusting people. Trusting children and taking, I mentioned chance…or risks is that, you know the sculptures we did with the frames. I had never done that before but I had an inkling and maybe that comes with confidence and my experience but I am going to give you hot glue guns and these frames you are going to make a head…Do it!

Trying to develop a confidence, so they can have a relationship with you and trust that you have to develop quite quickly, in maybe two hours, they can trust me that they can go on this journey and they are going to try loads of stuff and it is going to be ok.

The benefits – two way process

Through questioning, experimentation and engagement with contemporary art analytic skills can be encouraged; this process is organic and is something that grows. This can provide a freer insight and approach to read, reinvent, connect, explore and construct meanings. It is not just self-expression but a process of knowledge. This is what makes us individual and can result in personal growth and development. Creative engagement can stimulate curiosity as an active process.

The process of reflection and thinking is an automatic product of engagement and experience. Dewey (1934, p.229) describes experience as a "by-product, of continuous and cumulative interaction" suggesting this is the only foundation for aesthetic theory and criticism, which needs to be worked out 'fully' in order to make connections. The shared experience creates a wider relevance and helps avoid the experience becoming lost to "unrelated private notions" (Dewey, 1934, p.229). It also has the potential to build transferable skills and ideas that reflect constructivist and co-constructivist theories. Both the artist and the participant can benefit from the process and this was identified during the interviews.

In the situation of the workshop a cross fertilisation of ideas, inspirations, experiences and knowledge can result. It is possible for both the artist and the participants to mutually benefit. This becomes richer when working on longer-term programmes of work. However, even in the context of a short workshop there can still be a sharing of information. Each collaborator has something to contribute. This may occur in a gallery discussion or in the process of working through ideas in the studio. When this is valued and put to service Helguera offers the resulting motivation to be 'contagious' (2011, p.55). Learning opportunities are inherent within this process. In this situation the group are building on the knowledge, experience and insight of others.

Unseen benefits may also result in the planning and preparation of the session, where creative contributions are made to the process of devising work.

The following comments come from the artists and not the participants.
There was not the opportunity or time to involve participants during this study.
However, the observations revealed a positive engagement. This is discussed in the conclusion.

From the artist perspective

Being exposed to, you know its this thing of seeing more work, more exhibitions, so I suppose one of the benefits of working here is that you get to see the work on a regular basis.

It is a different way of looking… I see it through child's eyes, because I normally work with children rather than adults, a lot more, what will they see? Rather than just…seeing it for me…

I like the comfort of being in a group and also of being, probably being the specialist in the group and really really enjoy that. I really do enjoy that job…

I can go in and see them making something and I can get an idea of what I would really like to make so yes that does definitely happen and it can often be something quite different from the line of work that I have been making beforehand so I think it might, in some ways, expand my practice a bit…so I tend to work in 2D, we worked with found materials the other week and during the workshop I had this eureka moment.

I suppose for me it is very life affirming actually. It is very life affirming and varied.

From the participants perspective

They are quite broad…because we work with lots of different types of groups; it depends on the group, from group to group.

Confidence, independence, being able to make things for themselves, without having being told what to do, they are able to experiment with materials, using new stuff.

Sometimes *help with you know things like motor skills or things like, I don't know socialisation or socialising, especially for people with autism.*

6th form students having something to go onto their CV.

Make some art which made them feel good, develop their skills and make them feels as if they, they could do things that they couldn't do in the past, obviously some of our job is to think of different ways that one activity can be done or at least one idea can be brought to fruition.

I think there is so little making and doing going on in schools that that has got to be a really important bit, whatever that making and doing is so that has got to be part…it is getting your hands dirty, taking a few risks. That is important, I think also dispelling a few myths, they might have, about what an art work can be and what artwork, I am really into individuality and personality in the work as well and it not all being the same. It is not 30 drawings all being the same it's, sort of like handwriting - although I use that analogy and they are all using computers, laptops these days but it is that idea that the drawing is unique to that individual.

The teachers get a lot from it as well.

Other comments and observations

The artists valued the opportunity that BALTIC provides to lead process-based workshops, rather than a product orientated sessions. They reported that, when working in other environments, there was sometimes an expectation from group leaders or teachers towards product based working. They suggested that the value of process was not always fully appreciated. However, in BALTIC this was supported.

The artists shared that receiving feedback beyond the session was appreciated but not a common experience. They can usually gage whether the session has been a success but there was seldom any follow up. They shared that being able to reflect upon the feedback helps to inform future planning and approaches.

The artists recognised the value of having the opportunity to meet with other Freelance Artists and share experiences.

When discussing team working, the artists reported that this was rare and whilst they appreciated working collaboratively this provided an extra challenge. This was mainly due to the time allowed for planning.

Conclusion

At BALTIC I was able to witness the artist facilitator in action. In each situation a creative pedagogy, which included active experimentation was applied. During this short study, the most striking observations made were how much each artist facilitator brought their own distinctive approach. More crucially was how each approach was influenced by each individual's artistic practice and art form and how this enabled successful and creative ways of looking at and engaging with art.

Engagement facilitates a deeper connection and develops a greater sense of enquiry in relation to the gallery experience. This more holistic approach of reflecting provides a route to asking questions. It is fuller process that allows for contemporary understanding and conceptual relevance to how ideas work. This offers a framework in which participants can experience medium and engage at a more profound level. In the sessions observed this was achieved through not only making or active experimentation but primarily through discussion.

The object/artefacts become catalysts for experience. The direct, firsthand experience within the gallery is crucial. The dialogue is then extended back in the studio. Here the artist facilitates a deeper engagement, by bringing his or her own ideas and perspectives to the experience. This is informed by their relationship to their own practice. By then creating a situation where participants are also engaged with a process of making, they also construct their own relationship to the object/artefact. This not only gives relevance to the artwork but also creates a platform to test ideas and theories. Processes of questioning, experimentation, the presentation of opposing view points or a range of opinions, offer up opportunities to challenge and tension. Thus extending the process of engagement and pushing the boundaries of enquiry. The object/artefact is a vehicle for learning, the route is partly set by the artist facilitator but the participant then steers this and creates a personal journey. This embodied approach involves the "connection of past experiences with new phenomena" (Pringle, 2006, p.20), creating both an inner and shared dialogue.

The collaborative forum of the workshop enables a 'co-learning' (Taylor, 2006), where the personal journey becomes a shared journey. Participants benefit from the insight and experience of those around them. Even if they disagree with the opinions of others this all adds to a more informed, considered and wider perspective.

The space created, by the artist facilitator in each situation observed, felt open, inviting and secure. Here neutrality was provided by the space of the gallery environment but the work itself was not treated with neutrality. The artists in all observed situations invited exploration and enquiry. There was never one right answer or comprehension.

In gallery education the artist often becomes the link between the artefact and the participant. This extends into the situation of the workshop, which requires a facilitator to act as a co-enabler. Here the artist is able to draw upon his/her own creative practice, processes, insight an enquiry. This moves beyond the academic or theoretical construction and, therefore, brings a distinct approach to the facilitator role. The artist facilitator provides a diversity and creative

insight which results in a creative form of pedagogy. The artist takes the position as role model and through this position there is uniqueness to the artist facilitator approach that enables creative ways of looking at and engaging with art. Creative engagement builds value systems that draw the emotional and intellectual together. This is not a neutral position it is an individual position, informed by research, exploration and opinion.

Using Anni Raw's criteria for judging quality (2010) all of the sessions carried the Hallmarks of high quality (See below). Participants were given enough support and structure. There was always a framework but with enough room for flexibility and participants were given plenty of challenge along the way. They were active, practically involved and encouraged to think imaginatively. An ongoing level of enquiry always grounded each session. The discussions stimulated new ideas and everyone was encouraged to contribute. The work in the studio was hands on and busy, with a friendly atmosphere, where everyone was welcome and respected individually. In addition there was a high level of trust and openness. In all of the sessions observed the participants were engaged, motivated and focused. The sessions linked the act of making with the work presented within the galleries. There was a positive, uplifting atmosphere and in each situation the artists were relaxed, encouraging and nurtured a sense of enquiry. There was a strong sense of respect and trust. Ultimately the participants and artists both seemed to gain considerable amount of enjoyment.

If the artist facilitator is opening the door to the contemporary art world at BALTIC, then it is opened in a warm, friendly and welcoming way.

Taken from **an** Knowledge bank, Practical guides

Creative Connections: A guide to creative collaboration for artists working with young people

By: Anni Raw (2010)

Judging Quality

As a creative practitioner working with children or young people, you need to deliver a high quality experience and make sure that young people are:

- Feeling supported, being adequately, clearly and appropriately led.
- Active participants – practically involved and imaginatively engaged.
- Equally included, feeling valued and recognised as individuals.
- Stimulated to explore new ideas and diverse perspectives.
- Challenged and stretched to explore and develop new skills.
- Encouraged to respond and give feed back to you.

Hallmarks of a high quality session

- Participants are focused, engaged, motivated and lively.
- They are curious, questioning, solving problems creatively.
- Confident about offering their own ideas, challenging and stretching themselves, proud to demonstrate new skills and new thinking.
- Respecting ground rules, trusting leadership, moderating their own behaviour and that of their peers.
- Respecting each other's contributions, showing teamwork, collaboration, mutual support.
- Reluctant to end the session, keen to continue developing their work, happy to miss break time.

Hallmarks of a slipping session

- Group losing focus, growing bored and restless, eventual disorder.
- Participants becoming confused, unable to follow and frustrated.
- Participants becoming uncooperative or withdrawn.
- Participants criticising each other.
- Group not trusting you, the creative practitioner, to lead.
- Participants disregarding or challenging agreed ground rules.

Raw, A. (2010) *Creative Connections: A guide to creative collaboration for artists working with young people.* Available at: http://www.a-n.co.uk/knowledge_bank/article/628994/77173 (Accessed 10 February 2013).

References

Dewey, J. (1934) *Art as Experience.* New York: Perigree. p.229.

Helguera, P. (2011) *Education for Socially Engaged Art: A Materials and Techniques Handbook.* New York: Jorge Pinto Books. p.55.

Pringle, E. (2002) *We did stir things up: The role of artists in sites for learning.* p. 6, 96, 104 and 108.

Pringle, E. (2006) *Learning in the gallery: context, process, outcomes.* p.3, 9 13, 14 and 20.

Selwood, S. (2013) *Public perceptions of – and attitudes to - the purposes of museums in society: A report prepared by BritainThinks for Museums Association*. London: Britainthinks. p.6.

Simon, N. 2010. *The Participatory Museum.* California: Museum. p.128

Sullivan, G. (2010) *Art Practice as Research*. 2nd ed. London: SAGE Publications. p. 57.

Taylor, B. (2008) *02 Inspiring Learning in Galleries. en-quire: about learning in galleries.* London: engage. p.5, 7 and 26.

Workshop 1 BALTIC

There are 15 year 8 students, they are not wearing uniform, there is a buzz, they are engaged and excited. They have been in BALTIC for a couple of hours already. There is a camera crew with them. They have already visited the exhibition in the gallery spaces. They have been filmed – talking about the work and answering questions.

The workshop is slightly late starting because the pupils are still eating their lunches.

A group of girls arrive first, they are talking, relaxed and are very at home in the studio environment.

The artist introduces himself. He tells the group that he is an artist and has his own practice. He tells them that he has a studio and he makes work and also does workshops and survives as an artist.

He calls the boys “gentlemen”.
He has a calm, gentle, relaxed approach when talking to the group.

He asks questions in a very positive way. He invites the group to impress him with their knowledge. He encourages a confidence with the young people.

He gives context to what they will be doing. He asks if they have been to BALTIC before.

The artist decides to take them back up to the gallery.

In the gallery the artist asks lots of questions. “Tell me, what do you know about this body of work?”

“What is an alter ego?” “Jim Shaw animates his life in a variety of different ways. How long do you think this body spans?”

“Anything else we notice? Anything that we like the look of?”
He gives lots of affirmation in response to their answers. “Excellent.”

“This is a bit bonkers, a bit strange…what do you thinks?” (He is talking about Jesus on a fluffy carpet with a snoopy and a pizza face). “Where did Jim Shaw get this picture from? Do you know about the Turin shroud?”
“Is there anything else you like the look of, that you want to talk about?”

He uses lots of eye expressions, which are encouraging and give approval.
They all look at some other images.

“Did you look at the titles?”
They talk about the dream objects.

“I believe these are paintings Jim Shaw did when he woke up in the morning. Do we like any particular ones at all? Are there any you don’t understand? Have

you ever done any paintings inspired by your dreams? Do they look familiar? Do they remind you of anywhere? They look familiar to me. I think this is Jim Shaw here."

They move upstairs to the larger gallery. "Did you enjoy these paintings? Did you like them? Tell me why you like them. Anybody else?" He talks about the composition of the painting with moustaches and ladies.

He moves to another image: "What about this? So, what about this painting here?"

Some of the girls say they don't like it because they don't get it.

"So, you don't like it because you don't understand it. Do you think if you spent a bit longer with it or if people chipped in a few more ideas you would like this?" "What does the background remind you of? What about these objects?"

The artist works intuitively with the teachers and bounces some questions off them.

"I like what you are saying there. We have got these opposites it is ordered a traditional landscape but there is a conundrum…a mystery…"

The gallery part of the session finishes and they go down to the studio.

Back in the studio the artist sits everyone down around the central table. He makes sure everyone has a pen. He tells them that he is very impressed with the discussions in the gallery. He says that curiosity is crucial and they need to swap ideas and keep asking questions.

They begin a paper exercise/swapping papers/folding over/sharing them…

Quotes from the studio session:
"What might seem like a silly answer might be inspired, insightful…"

"Right I am going to ask you some questions now."

"First question: What is your earliest memory? From your early young lives, as a child?"
A boy wants to tell the class his story… "Great! Get it down."

"Next question: what did you want to be when you were little, so when you were in reception…year 1, year 2? What did you want to be when you grow up? Princess? Fireman? When you have done that…fold it up, pass it on…"

"Question 3: What is your favourite food?"
There is a conversation about cheese. Everyone is very animated. The noise levels rise.

"Right if you could have a super power…what would your super power be?"
"Use your imagination on that one…"

“Can I write down two?”

“No, just one! Fold it up, pass it on…”

“Next question: Tell me a naughty story! Something naughty that you have done.”

“Not too naughty please!” says the teacher.

More animated discussion. Everyone is excited.

A boy said he kicked his Gran. The artist asked: “Did she kick you back?
That is a good story. Well not a good thing to do but a good story.”

“Next question: Next question: Do you have a recurring dream or nightmare?”

The room goes a bit quieter.

“Make up the characters if you need to.”

One boy shares his story loudly, everyone laughs. The atmosphere is light hearted.

“Have you done that? Lovely! Last question: What is the name of your alter ego?”

“I don’t have one!”

“Make it up! I don’t expect you to have an alter ego, you know! What was Beyonce’s alter ego – Sasha Fierce?”

“Pass it once more. Open it up and have a read. Have a little read.”

Everyone reads his or her paper. The room is filled with excited chatter. Everyone wants to read to each other.

The artist claps his hands.
“We have got to move on…these are all of your ideas, memories, thoughts and responses…these are the starting point for you to make a picture.”

He reads one aloud: “Earliest memory: playing with nothing but a rubber duck all day so my bedroom would stay tidy, chocolate cake, Shape shifter, Yes Bob nicked my BF and made me go out with him… BF? Toronto…. So you begin to have a picture.”

He reads another out loud. The boys want to join in.
“Think about what we said upstairs. Bringing things together. Different opposites. Moustaches and elegant ladies. I want you to think about how you are going to create and you are going to create a collage. Using magazines I have in here. Incorporating some of the things you have said in a picture.”

“I would like you to work in groups of 3. Can you get into groups of 3 on your own?”

“Yes they can,” says the teacher. The teachers ask them to be quiet.

“I want these to be weird and wonderful. Think about how you are going to bring these together. You have got some really interesting ideas.”

He divides them onto different tables. They are noisy.

One girl says that things work best when there are more people because it brings things together.

The artist buzzes round the tables. He is active, busy and constantly encouraging. He reasserts what is meant to be happening. He uses lots of hand movements and is very encouraging.

The group need reassurance on what they are doing. He suggests “scavenging” through magazines for ideas and images, shapes and colours to use. He finds examples.

The group want to be very specific about their images. One boy wants a Michelin Man. The artist suggests drawing it. He instantly starts cutting one out of a sheet of white paper. He makes lots of suggestions: different layouts, moving things around, “Using a more fluid approach…”

“Don’t…How can you use the magazines? Don’t stick things…think about how you are composing the picture…”

Time is running out. The artist says that the gallery discussion went on longer than he planned but the discussion was going so well that he didn’t want to interrupt it.

A girl wants a picture of a bath. The artist asks if she can make her own. “A bath shape? What colour is it going to be? Is it going to be white?”
He sits down in between the group of girls. He is busy cutting out pictures.

There is a lot of noise in the room. Lots of looking.

The girl in front of me looks less sure, she is playing with her hair. The artist asks her “What are you working on?” He picks out something. Pasta. The bath. “Are there going to be figures in it?” He is tearing out images, “What about this? Look!” He cuts out a woman sitting in a chair.

The boys are getting a bit rowdy. “Boys, shall we concentrate on the job in hand…save the chat for the metro home!” He is friendly and warm as he speaks.

He finds some yellow pages. “You could use this colour here to make pasta?”
“Can I get your attention? It is great to hear the buzz… How can you use the collage to make things? Colour? Cutting and pasting? Think about scale. Scale is important.”

“Maybe super big? How is it going? I like it!” “What else can you do? “What about Miranda becoming your lollipop lady?” He makes mores suggestions.

He watches very intently as a boy draws. He moves across to another group. The girls are very specific. They want to find a Galaxy Bar. “You don’t have to explain everything. Some things can be ambiguous.” “there’s a bit of mystery about it…” “think about…”

He moves the shapes around on one boy’s paper. He moves to another group.

“I like that”.

There is only 5 minutes left before the group have to leave so the artist tells them to quickly stick down their images. He chats to the teachers. The pupils are going to continue with their pictures back at school.

All the pictures are assembled in the middle and the group sit round the table. The artist says “Well Done!” “This is a good collaborative effort.” He reminds them that this is a good introduction to different starting points and that there are many variations. He said that starting points could come from different experiences and that bringing things together can create a new vision. He invites them to make comments or ask questions. He asks about their choices and how they have assembled their images. The time is now up. They have to leave. He closes: “Thank you for your time chaps.”

They leave animated, excited and happy.

Workshop 2

In this session it did not feel appropriate to take any notes.
There are 8 young people who have been working with an artist over a long period. They are a mixture of volunteers from Northumbria University, Gateshead and Newcastle College. The group feels very established and it is very informal.

The group have made a telescope and in this session they are making short films, using a green screen so they can insert themselves into vistas that will be seen when looking through the telescope.

There is an assortment of props they have made in previous sessions. The artist has also bought along some clothes, hats and throws for the group to improvise with.

The artist is busy setting up the film equipment. The group drift in at different stages so it is hard to get started. This doesn't matter. The group are enjoying chatting and just hanging out. The session takes on a very organic approach. The artist is well prepared and explains how they will work. His manner is very gentle and relaxed. He is patient. The group are having fun and laugh a lot. The activity amuses them.

The artist patiently shares camera skills with one of the girls. She is keen to learn. The others are more interested in the chat. The artist laughs and gently encourages them to focus and stay within camera shot.

The evening is a very sociable experience.
The group film, they enjoy trying out the props and costumes, they laugh…

Figure 90. Thomas, J. (2013) *Preparing the materials*

Workshop 3

The room is very well organised in advance. The artist has been in since 8.30am setting things out. There is an assortment of tactile scrap materials in the middle of the main table. Another table is set up for painting and gluing. There are more materials set up in the shelves along the walls – plastic piping, unused bicycle inner tubes, card and plastic.

Most of the group arrive at 10am. Some of the group have yet to arrive.

The artist introduces herself. She asks everyone for their name and she makes name badges for everyone.

There is a mixture of adults and children in the group. Some of the children have visual impairments. The children look as though they are aged around 12 or 13 years old. One of the Mums makes a comment about being sensible.

The artist replies: “I don’t want you to be too sensible today. This is a chance to not be too sensible.” Her voice is soft, gentle and warm. She introduces the theme of the workshop. ‘*Monsters and friends.*’ This is the first group of many groups who will be responding to this theme over the half term period.

The artist wants to go up to the galleries but there is one more family on their way. So, the artist invites the group to familiarise themselves with the materials on the table. Everyone is interested and immediately enjoy exploring the different materials.

There is a partially made cardboard monster to one side of the room. The artist invites the group to look at it. She encourages them to touch it and think about the “horizontal and vertical lines”. She starts to make some suggestions of how the group would like to respond to the monster and the materials.

The group divide into two. One girl starts building a bridge-like structure very quickly (this later forms a tail). The artist moves her body to the level of the children when she speaks to them. She leans over, listens and is very engaged. She calls the adults “big people”.

The other group arrive. There are now 10 adults in the room and 8 children. There are more introductions.

It is now time to go up to visit the exhibition. The group go up in the lift. There is enjoyment expressed in the lift. The group talk about the sunshine.

The enter the gallery and the artist takes them over to a monster sculpture made out of Mac Donald’s toys. They talk about it briefly. The group are then free to wander round the exhibition. This part of the session is unstructured.
One of the Dads asks me about the large flag in front of us. Some of the Mums want to take photos. They are told that they can only do this if they fill in the appropriate forms. These are radioed for. The Mums wait, it seems a bit distracting.

I find the group by another sculpture. This monster is made out of wood and has piano keyboard teeth. The children like this.

We are only in the gallery for a few minutes. The artist gathers the group together and they go back to the studio room.

There is a brief discussion about the work. The artist makes suggestions of different ways to use the materials.

Everyone gets straight on with the business of making things. The artist sits next to the children. She is active. She constantly asks questions and makes suggestions. The room feels quite physical there is a lot of movement.
The artist runs from child to child to ensure they are all engaged, busy and feeling involved.

Two of the Mums start making hair for the monster. Suddenly all of the children are sticking on the glue table.

The artist shares constant encouragement: “Great!” “Where are you going to put that?” “Why don’t you try this…” There are lots of choices offered and lots of reassurance.
“Would you like a large or small circle?” “What shape would you like?” “You might like to draw on the back of that?”

The artist leans over the table. “Why don’t you come and have a look?”

She spends time quietly with each child individually. She takes one girl round to the shelves. They are exploring a piece of fabric. They go back to the monster and try out materials. They return to the shelves to find something else.

A boy makes a moustache and wears it (referencing the painting at the back of the Jim Shaw exhibition). He is pleased with himself.

The artist sits down and cuts up a bicycle inner tube. She remains constantly involved and energetic. “Is this any good?” “How can this be used?” She talks about the qualities of the different materials. “This is soft.” “We can make some black fringes with the inner tubes.” “Great.”

The boy with the moustache dresses up, adding a hat. “Oh lovely! Are you going to stick that on?” The artist acknowledges what he is doing in a calm and encouraging way.

She ensures everyone is focused on the monster. “Is he going to have floppy arms or wobbly arms?” “Oh he’s going to have tyre arms.”

There are moments of very focused quiet. I am conscious of how much she still moves around, always active and busy.

The moustache boy gets a Dad to make him some side burns.

One of the girls is enjoying the materials and putting white plastic into a tube.

“Fantastic!” “Do you want to help do the fringe? Oh you are doing eyes!” “Great!”

The making has been going on for over an hour now. Some of the adults are beginning to pause and seem less focussed but the children are all still totally engrossed.

One girl starts making a collar. “Oh you are very productive.” Says the artist. “Oh so you have made another face. A two faced monster! You peel and I will stick them…”

She suggests they make pocket monsters so they can take them home. The artist encourages the children to work collaboratively.

As time draws on she encourages everyone to look at the monster. They start making suggestions as to how they can finish it.
“You can have some minions on the side…” suggests a boy. His Dad asks him what he thinks a minion is and where he learnt the word. The boy says they are like “servants”. The Dad is impressed. There is a lot of discussion about minions.

“Show us where you are going to stick them.” Says the artist.

The next 10 minutes are quiet. Everyone is busy finishing the monster or making smaller individual monsters.

One girl wants everyone in the group to help her paint. The artist carefully explains that it is a good idea but the others are busy doing their own things. The girl is satisfied with the explanation.

The session has run out of time. The BALTIC member of staff asks the group to come up with a name for the monster. It is named “Tommy Igglebubble Blair.”

The artist thanks the group. They thank her and leave the room happy.

Figure 91. and Figure 92. Thomas, J. (2013) *Monster*

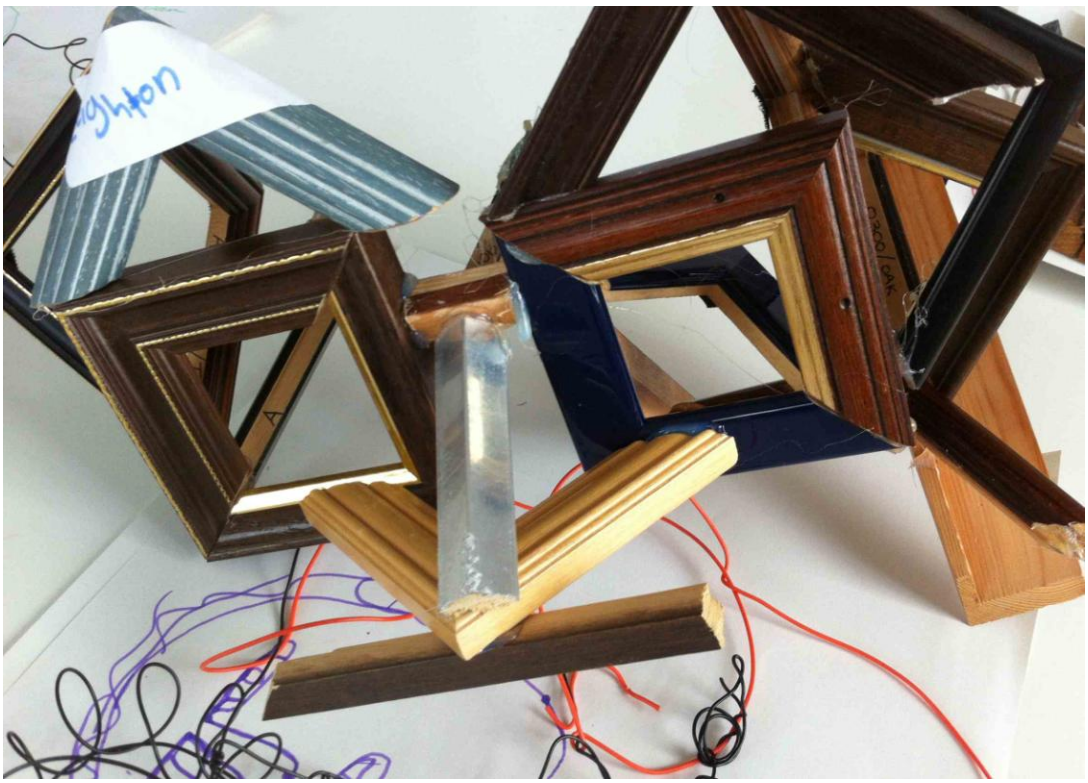

Figure 93. Thomas, J. (2013) *Portraits*

Workshop 4

This is a group of teenagers from a Special Educational Needs school. They are at BALTIC with parents/carers. The artist has already met the group back at the school, where they begun making sculptures. The sculptures are three-dimensional faces and are laid out on the table. The sculptures are made out of broken up picture frames. They look impressive and interesting.

The room is set up with materials and a glue gun station.

The group sit around a large table.

The artist starts the session. “It is good to see you again! And good that you have come to my patch! Today I am going to show you where you are going to exhibit your work and we can talk about how to present your art works.”

He is smiling and friendly. He says he doesn’t mean to shock them and explains that they are really lucky because they have the opportunity to show their work in such a prestigious gallery “no pressure” and that there will be a launch to celebrate, where they can invite friends and family.

In the previous session they had done some drawing and begun constructing their sculptures. They all seem very relaxed and are happy to get going. The artist reminds them about being careful when using the hot glue.

The group start working on their sculptures. “Think about arranging shapes…move things around…when it looks interesting stick it. Think about the actions first, then construct…” says the artist.

Everyone is very busy. There is an upbeat atmosphere in the room.

“I have another activity for later.”

He asks if anyone has any questions and says that the sculptures need to be finished during the session and that BALTIC technicians would install the work in the gallery. He asks the group to think about how they would like to use brackets to fix their work to the wall.

He invites the group to explore the materials to see if there is anything interesting. Everyone gets busy. They all seem to know what they are doing. Even the Dad and his son, who missed the previous session and is starting from scratch.

The artist is on his hands and knees and helps with the glue gun corner. He gives a quick demonstration to remind the young people how to use it safely.

All the time he asks questions and gives reassurance: “How are you doing XX?” “Lovely!” How are you doing?” “Splendid?” “Ok?”

He sits down next to the young people and really looks hard at their sculptures. He takes them across to the wall and makes suggestions on how they can fix them.

His approach is kindly and supportive: “Do you know I think we can remove this part. It is causing more problems. You can remove this.” They try out different approaches…”So the bracket needs to go under there.”

“Lovely.” “What you could do…does it have to be a square eye. I am just suggesting something you could incorporate. Things do not have to look the same. Fight your desire to match things up. Explore the materials. Find their potential.”

A young person is talking. “You could do?” says the artist. A lot of his sentences end with a question mark that encourages the young people to think harder.

There is a lot of good humour in the room and it feels industrious. The Dad and son who are catching up are frantically sawing a piece of wood in the corner. The artist laughs. He says, “The working conditions are not perfect but you can improvise. It is all part of the process.”

He reminds the group that they can take the work into the gallery and see how to “position” them. He says that they can make the work look as though it is having a conversation with each other.

Throughout the session the artist is actively involved. He makes quiet suggestions.

“How’s it going?” He asks a boy who has opted out of the session and is enjoying the rocking chair. The artist asks if he is enjoying the view and then suggests the boy tries out the swivel chair. It feels very inclusive and it does not matter that the boy is doing his own thing.

The next 5 minutes are spent finishing off. The artist then introduces the next activity. It is a drawing exercise. He installs confidence that the group are very capable of doing the task. “The way you have been using your materials, you will have no problem in the next activity. You will be drawing without looking at the page, keeping your pen on the page at all times.”

He pulls the flipchart stand across and does a demonstration. One of the boys has lost focus and is being slightly distracting. The artist doesn’t tell him off but asks him very positively, “XXX are you alright?” He is still drawing on the paper and talking through what he wants the group to do. “The reason why I want you to do this is because we are going to make sculpture using wire.”

“I am going to give you this wire and you are going to make some eyes and twist, shape…make the nose. The drawings may help…but they are good to do anyway. It is good to play.” He draws a continuous line. You might want to make some lips…
Enough chitter chatter from me… Right! This side of the table you are going to draw with a felt tip pen.
He gives out pens.
The people on the other side of the table you are going to sit still. People are either going to be a front pose or a profile on the side. They start drawing.
One of the adults asks: “You can’t look at the page?”

“You can look at the page but it is more interesting not to. Try and draw…
The important thing is you do not take your pen off the paper.”

There is an outburst of excited chatter.

The artist raises his voice and gives an encouraging, “Right away you go then…go!”

The group start drawing. There is a buzz of talk as they draw and some laughing.

“Keep your pen on! On the page!” “Oh yes…look at this!”

“Come on…face it…head on…don’t look at me! Look at XXX! Oh Lovely XXX, I like that! Pen on!” He is smiling.

“Lovely! Fantastic! I love that!”

“Ok that is fine…you have to draw the lips at some stage!”

There are lots of laughs. The group are enjoying themselves.
The artist raises his voice slightly and uses this to encourage them. “Right! One more minute to finish these off!”

“Keep flowing. Keep that lines flowing.”

“Look at this!” “Keep the pen on the page.” “Lovely XXX I like that.” “Lovely XXX, Fantastic, I love that.” “Fantastic, lovely, really nice…”

“One more minute before we finish these off…”

He moves up and down the room.

“Right stop there…”

The group is suddenly very quiet and focused.
“Right! Stop there…Fantastic! Have a little look. Good. Stop shaking your head…it is good. Ok…other side of the table, now you can return the favour.”

The talk begins again. The excitement peaks.
“Strike the pose…draw…keep the pen on the page all the time. Like this…”

He walks around.
The group discuss.
“This is going very well… Once we have finished we will move onto a wire sculpture very soon…”

“Lovely, lovely. Let’s stop here. These are lovely.”

There is suddenly laughter!

The artist starts cutting wire.

“Ok! These are great! These are great! So, how are we doing for time? We have 45 minutes and we will have 15 minutes at the end to have a look at the space and take our sculptures through. So, newspapers away...(one Mum is looking at a newspaper)…I have some wire. Please take a length and create a head. You are getting used to this material, in the same way you got used to the frames and the glue gun. It can be any sort of head but I am hoping that the drawings have helped you in some way to make you think about how you can use the wire to make features, to make the head, how you might make it three dimensional.”

One person laughs: “Mine is going to be one dimensional!”

“Please take a length. It can be any sort of head. I am hoping the drawings can help.”

They start twisting the wire and making their sculptures. The artist helps their technique, “Twist the wire, back ties it, twist things in…” “You could make some circles to start with if you like…”

He sits next to a boy who is finding the wire bending a challenge. At the same time he points out that another boy has done a great drawing.

“Where do you want to start?”

“You can collaborate if you want to…”

He helps a grandmother with the same amount of attention and details that he has just given to the boys.

The room is really quiet and everyone is concentrating. The artist is multi-tasking. The wirework goes on and the Dad and son are still sawing away, making their frame piece.

“Can we join these two together?”
“That is a good idea XXX are you holding it over your drawing to get an idea of size?”

After a while the artist tells the group that they are good enough to run their own session. He asks if they think they can do that…and “transfer skills.”

He offers a choice of colours for the wire. He has a quiet dialogue with one of the Mums. She is an artist. Her son has made a long sculpture that has spindly arms…”How about giving it some fingers? Give it a bit of volume.”

They pause. “We can show the drawings alongside the sculptures.
They finish off and the artist invites them along to the gallery to think about how to “curate” their work. He suggests different ways of hanging the work. He uses words like “suspend”, “presence”, “space showing…” they talk about showing the work at different levels.

They then return back to the studio and the session closes. Everyone leaves cheerful and happy.

Figure 94., Figure 95. and Figure 96. Thomas, J. (2013) *Portraits*

Figure 97. and Figure 98. Thomas, J. (2013) *Charlie Eyed and Cut it*

Workshop 5

In this session it did not feel appropriate to take notes and I only stayed for an hour.

It is a half term holiday drop in session. The room is an ebb and flow of different people coming in and out. It is the first day of 5. I am very self-conscious that I am the only adult sitting at the table without any children. My presence feels awkward and I certainly do not want to make any notes. The artist is busy setting out the materials. She plans to encourage participants to make portraits and to think about titles for the work. They will focus the work on the BALTIC Loris character. She also wants participants to consider how to show their work, the theme is *Create and Curate.*

People arrive and sit at the table. The artist is welcoming. Her approach is warm and friendly, “So, is this your half term? What are your plans?”

She explains what they can do and offers a choice of colours and materials. There are different options to choose from – working in “landscape” or “portrait”. The artist uses words and phrases like “statement”, “mounting the work”, 2-dimensional”, “3-dimensional”, “abstract” and “Use your imagination”.

Some of the children are very young (under 4 years old). She tells them they are working as “contemporary artists”. Her approach is very supportive and encouraging.

“These are going great!’

“I love this hanging bit – this is contemporary art!”

There is a lot of movement. When the children have finished the work at the table the artist invites them to place the work on the wall. They walk backwards and forwards, looking at the work, discussing it.

A small boy walks back, right into the middle of the room. The artist asks him if the work is straight. He is specific. He wants some black tape to run down from the middle of the image.

They make labels for the work.

The artist points out to one child that they are “self-referencing” – “He is doing the same as you’re doing!”

There is a choice of frames. Two of the children don’t want to use frames. The artist is flexible and honours their wishes.

It is busy. There is a constant buzzing backwards and forwards. There are now three tables full of parents and children. The artist spends a lot of her time making sure they are all well equipped, all clear on the task and that the tables are not getting too chaotic. She calls the bin the “Big Black Archive.”

She is mindful of everyone.

“I like the way you have snipped round here with scissors.”

“You are free to do whatever you like.”

“Here is a choice of materials.”

“Have you finished? Shall we have one last look before you go?”

One of the parents has a chat to me. He thinks there should be drop in sessions for grown ups, with an exhibition at the end.

I stay for the first hour and talk to a few of the participants but I am uncomfortable and feel obtrusive. The room is getting busier and busier so I decide to leave.

Addison, N. (2010) 'Developing creative potential: learning through embodied practices' (Chapter 3), in N. Addison, L. Burgess, J. Steers and J. Trowell, *Understanding Art Education: Engaging Reflexively with Practice*. London: Routledge/Falmer.

Bachelard, G. (1958) *The Poetics of Space*. Boston: Beacon Press.

Barthes, R. (1980) *Camera Lucida: Reflections on Photography.* Vintage edn. London: Vintage.

Bataille, G. cited in Iversen, M. (2010) *Chance: Documents of Contemporary Art* London: Whitechapel Gallery.

Baudrillard, J. (1987) *The Ecstasy of Communication.* Translated by Schutze, B. and Schutze, C. Reprint Los Angeles: Semiotext, 2012.

Beuys, J. (1972) *The Word*, in Durini, L. (1997) *The Felt Hat: Joseph Beuys: A Life Told*. Milan: Charta.

Billing, J. et al (eds) (2007) *Taking the Matter into Common Hands: On Contemporary Art and Collaborative Practices.* London: Black dog publishing,

Bloor, M. (2011) 'Addressing Social Problems through Qualitative Research', in Silverman, D (ed) *Qualitative Research*. 3rd edn. London: Sage Publications.

Bosh, J.T. (2009) *The Strategic Studio: How to Access and Assess Decision-Making in Visual Art Practice.* Unpublished PhD thesis. University of Northumbria. p.20.

Bourriaud. N. (2002) *Relational Aesthetic*. France: Les Press du Reel.

Brice Heath, S and Wolf, S. (2004) *Hoping for accidents: media and techniques.* London: Creative Partnerships.

Bruner, J. (1977) *The Process of Education*. Harvard: Harvard University.

Cairns, S. (2013) *Future of Museum Learning: Research Summary.* London: Arts Council England.

Cappock, M. (2005) *Francis Bacon's Studio.* London: Merrell.

Clark, A. (2007) *Understanding Community: A review of networks, ties and contacts.* Manchester: University of Manchester.

Cochrane, P., Craft, A. and Jeffrey, G. (2008) 'Mixed messages or permissions and opportunities? Reflections on current policy perspectives on Creativity in Education', in Sefton-Green, J. (2008) *Creative Learning.* London: Arts Council England.

Cohen, S. and Taylor, L. (1976) *Escape Attempts.* Second Edition. London: Routledge.

Costi, R. (1998) 'São Paulo (10)' in Demos, T (2006) *Vitamin Ph.* London: Phaidon Press.

Cropley, A. (2003) *Creativity in education & learning.* Abingdon: Routledge.

Crow, G. and, Allan, G. (1994) *Community Life an Introduction to Local Social Relations.* London: Harvester Wheatsheaf.

Daichendt, G, (2010) *Artist Teacher: A Philosophy for Creating and Teaching.* Bristol: Intellect.

Daniels, H. (2001) *An Introduction to Vygotsky.* Hove: Routledge (2nd ed).

Dewey, J. (1934) *Art as Experience.* New York: Perigree.

Dunne, N. and Haynes, A. (2007) *The Art of Looking Sideways.* Wolverhampton: BCCSIP.

Emmison, M. (2011) 'Conceptualising Visual Data', in Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications.

Erlandson, D., Harris, E.,Skipper, B. and Allen, S. (1993) *Doing Naturalistic Inquiry: A Guide to Methods.* London: Sage Publications.

Fox, J. (1983) 'Commissions and Audiences', in Coult, T. and Kershaw, B. (1983) *Engineers of the Imagination: the Welfare State Handbook.* London: Meuthen.

Freire, P. (1972) Pedagogy of the Oppressed. Harmondsworth: Penguin.

Gobo, G. (2011) 'Ethnography', in Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications.

Hein, G. E. (1998) *Learning in the Museum.* London: Routledge.

Helguera, P. (2011) *Education for Socially Engaged Art: A Materials and Techniques Handbook.* New York: Jorge Pinto Books.

Holstein, J and Gubrium, J. (2011) 'Animating Interview Narratives', in Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications.

Kavanagh, G. (1994) *Museum Provision and Professionalism* London: Routledge.

Kester, G. (2004) *Conversation pieces: Community and communication in modern art*. California: California Press.

Kolb, D.A. (1984) *Experiential Learning.* Englewood Cliffs, NJ: Prentice-Hall.

Kuspit, D. (1995) ‘Joseph Beuys: the Body of the Artist’, in Thistlewood, D. (1995) *Joseph Beuys: Diverging Critiques.* Liverpool: Liverpool University Press.

Kavanagh, G. (1994) *Museum Provision and Professionalism*. London: Routledge.

Lave, J. and Wenger, E. (1991) cited in Daniels, H. Vygotsky and Pedagogy. Oxon: Routledge.

Lincoln, Y. S., and Guba, E. G. (1985). *Naturalistic inquiry*. Beverly Hills, CA: Sage Publications, Inc. (1985) cited in Bloor, M. (2011) ‘Addressing Social Problems through Qualitative Research’, in Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications.

Lyotard, F. (1988) ‘The Sublime and the Avant-Garde’, in Morley, S. (ed.) *The Sublime*. London: MIT Press.

Maykut, P. and Morehouse, R. (1994) *Beginning Qualitative Research: A Philosophic and Practical Guide.* London: Falmer Press.

Merriam, S. (2009) *Qualitative Research: A Guide to Design and Implementation.* San Francisco: John Wiley & Sons.

Mishra, V. (1994) ‘The Gothic Sublime’, in Morley, S. (ed.) *The Sublime*. London: MIT Press.

O’Sullivan, S. (2006) *Art Encounters: Deleuze and Guattari. Thought beyond Representation.* Basingstoke: Palgrave MacMillan.

Paris, A. (2008) *Standing at Waters Edge: Moving Past Fear, Blocks, and Pitfalls to Discover the Power of Creative Immersion.* California: New World Library.

Pringle, E. (2006) *Learning in the Gallery*. London: enquire.

Pringle, E. (2008) ‘Artists’ perspectives on art practice and pedagogy’, in Sefton-Green, J. (ed) *Creative Learning.* Abingdon and New York: Routledge.

Pringle, E. (2011) **‘**What’s with the artist? Researching practice with visual arts practitioners’, in Sefton-Green, J. & Thompson, P. (eds) *Researching Creative Learning: Methods and Issues.* Abingdon and New York: Routledge.

Rancier, J. (1991) *The Ignorant Schoolmaster: Five Lessons in Intellectual Emancipation.* Translated by Ross, K. California: Stanford.

Robson, C. (2011) *Real World Research.* 3rd edn. Chichester: John Wiley & Sons Ltd.

Ruane, J. (2005) *Essentials of Research: A Guide to Social Science Research.* Oxford: Blackwell Publishing.

Silverman, D. (ed) *Qualitative Research*. 3rd edn. London: Sage Publications.

Simon, N. 2010. *The Participatory Museum.* California: Museum.

Solnit, R. (2001) Wanderlust: A history of walking. London: Verso.

Sontag, S. (1977) *On Photography.* London: Penguin Classics.

Stewart, M. (2012) ‘Understanding Learning: Theories and Critique’, in Hunt, L. and Chalmers, D. (eds) *University Teaching in Focus: A Learning-Centred Approach*. London: ACER Press.

Sullivan, G. (2010) *Art Practice as Research: Inquiry in visual arts.* London: Sage Publications.

Tiller, C. (2011) *Artists in creative and cultural education: An introduction to creative learning and a practical guide for artists.* London: CCE.

Williams, R. (1976) *Keywords: A vocabulary of culture and society.* Revised edition.1983. London: Fontana Press.

Wood, J. (2009) 'Where is the Studio? Jan De Cock', in Davidts and Paice (2009) The Fall of the Studio: Artists at Work. Amsterdam: Valiz.

Zarrilli, P. (2002) 'The Metaphysical Studio', in Hoffman, J. (2012) *The Studio*. London: The Mit Press.

Web-based research

Abandon Normal Devices Festival (2011) *Pigs Bladder Football: Jon O'Shea.* Available at: http://www.archive-2011.andfestival.org.uk/event/pigs-bladder (Accessed: 12 October 2013).

Arts Council England (2013) *Arts Council England* | *Bridge Organisations.* Available at: http://www.artscouncil.org.uk/what-we-do/our-priorities-2011-15/children-and-young-people/bridge-organisations/#sthash.dOYuxZ1p.dpuf (Accessed 20 October 2013).

Answers (2013) *Tropopause inversion.* Available at: http://www.answers.com/topic/tropopause-inversion (Accessed: 26 April 2013).

Baker-Alder, H and Thomas, J. (2013) *Fine Art and Education MA: Course information* (2013 entry). Available at: http://www.northumbria.ac.uk/?view=CourseDetail&code=DTPFNE6 (Accessed: 12 October 2013).

BALTIC (2013) *BALTIC Learning.* Available at: http://www.balticmill.com/learning (Accessed: 12 October 2013).

Bellamy, D. (2013) *Cultural Ecology.* Available at: http://www.culturalecology.info/page5.html (Accessed: 9 April 2013).

BioPol (2013) *BioPol: Homepage*. Available at: http://www.biopol.is/ (Accessed: 16 September 2013).

Birner, T. (2013) *Tropopause noisrevnl Layer.* Available at: http://www.birner.atmos.colostate.edu/talks/birner-sparc08.pdf (Accessed: 26 April 2013).

Böhm, K. and Slater, N. (2009) *Group Process.* Available at: http://www.a-n.co.uk/publications/users/subscriberOnly/L3B1YmxpY2F0aW9ucy9hcnRpY2xlLzU0MjEyNi8xMjQyNDAy/ (Accessed 24 November 2013).

Brown, B. (2010) *The power of vulnerability.* TED Talks filmed June 2010. Available at: http://www.ted.com/talks/brene_brown_on_vulnerability.html (Accessed: 6 July 2013).

Brown, C. (2008) *Rulebook to guide through the whys and wherefores of artist-led activity.* Found at a-n Knowledge Bank. Available at: http://www.a-n.co.uk/knowledge_bank/shortcut/article/417679 (Accessed 22 June 2011).

Cambridge, online Advanced Learner's Dictionary & Thesaurus (2012). *Facilitator.* Available at: http://www.dictionary.cambridge.org/dictionary/british/facilitate?q=facilitate (Accessed 28 March 2012).

Cappock, M. (2013) *Finding order in chaos.* Available at: http://www.francis-bacon.com/world/finding-order-in-chaos-dr-margarita-cappock/?c=Reece-Mews-Studio (Accessed 24 November 2013).

Christopher, P. (2013) *Phyllis Christopher.* Available at: http://www.phyllischristopher.com/(Accessed: 12 October 2013).

Creativity, Culture and Education (2011) *Creativity, Culture and Education (CCE): Homepage.* Available at: http://www.creativitycultureeducation.org (Accessed 25 May 2011).

Creative Partnerships (2011) *Creative Partnerships: Homepage.* Available at: http://www.creative-partnerships.com (Accessed 25 May 2011).

Cre8us (2012) *Cre8us* | *Creative Agents.* Available at: http://www.cre8us.org.uk/creative-agents/(Accessed: 12 October 2013).

Cubitt Education (2013) *Cubitt Education.* Available at: http://www.cubittartists.org.uk/education/ (Accessed: 12 October 2013).

Department for Education (2013) *National curriculum in England: art and design programmes of study.* Available at: http://www.gov.uk/government/publications/national-curriculum-in-england-art-and-design-programmes-of-study/national-curriculum-in-england-art-and-design-programmes-of-study. (Accessed 20 October 2013).

Duchamp, M. (1957) *The Creative Act.* Available at: http://www.google.co.uk/url?sa=t&rct=j&q=&esrc=s&source=web&cd=5&ved=0CGEQFjAE&url=http%3A%2F%2Fcourses.ischool.utexas.edu%2FSmith_Kim%2F2008%2FINF385H%2FDuchamp_CreativeAct.pdf&ei=i7RvUv2eIs2ShQfKz4CwDQ&usg=AFQjCNHxY_ph1SS8wjwx8C-EsaBdU1ThGw&bvm=bv.55123115,d.ZG4 (Accessed 29 October 2013).

Engage (2009) *engage the National Association for Gallery Education.* Available at: http://www.engage.org/home/index.aspx/ (Accessed: 5 May 2009).

Fox, C (2006) *Impact of networking: The artist without the studio* | *a-n Collections* | *Publications* | *a-n* [online] Available at: http://www.a-n.co.uk/publications/shortcut/article/304287 (Accessed 20 October 2013).

g39 (2013) *g39: About us.* Available at: http://www.g39.org/cgi-bin/website.cgi?place=aboutus (Accessed: 12 October 2013).

Garston Cultural Village (2013) *Garston Pavilion.* Available at: http://www.liverpoolbiennial.co.uk/whatson/past/all/97/garston-pavilion (Accessed: 12 December 2013).

Goldsmiths University (2011) *Goldsmiths University PG Cert Cross Sectoral Community Arts.* Available at: http://www.gold.ac.uk/pg/ma-pgdip-pgcert-cross-sectoral-community-arts/ (Accessed 25.5.11).

GOV.UK (2013) *Department for Education.* Available at: http://www.gov.uk/government/organisations/department-for-education (Accessed 18 October 2013).

Griffiths, A. (2009) *An ARI Defined: Terminology, Appleation, and Nomenclature Explored.* Available at: http://www.arina.org.au/a/criticalwriting/post/an-ari-defined-terminology-appellation-and-nomenclature-explored/ (Accessed 1 November 2013).

Grynparkas Facebook page (2013) *Festivalis Grynparkas 2013.* Available at: http://www.facebook.com/FestivalisGrynparkas/photos (Accessed 1 November 2013).

Heeswijk, J. (2011) *Jeanne van Heeswijk: Learning collectively to take responsibility. Available* at: http://www.livestream.com/creativetime/video?clipId=pla_16e22eee-df2d-4e8d-

be07-31a0c5d65c39&utm_source=lslibrary&utm_medium=ui-thumb (Accessed 1 November 2013).

Helix Arts (2013) *Helix Arts | Overview*. Available at: http://www.helixarts.com/pages/home.html (Accessed 18 October 2013).

Kaner, S. (2012) *What is facilitation?* Available at: http://www.ica-uk.org.uk/what-is-facilitation/ (Accessed: 3 December 2013).

Kenniston, C. Thomas, J. and Unnsteins, E. (2013) *Experiencing Place* [online] Available at: http://www.youtube.com/watch?v=WCvqNNx7lac (Accessed 17 September 2013).

LARC (2011) 'Biennial Big Table' in *Liverpool Thrive programme North Liverpool consultation research report*. Available at: http://www.larc.uk.com/wp.../05/ThriveNorthLiverpoolmappingreport1.pdf (Accessed: 3 June 2011).

Lave, J. and Wenger, E. (1991) cited in Infed.org *Jean Lave, Etienne Wenger and communities of practice* Available at: http://www.infed.org/mobi/jean-lave-etienne-wenger-and-communities-of-practice/ (Accessed: 5 April 2013).

LGA (2008) *A Passion for Excellence*. Available at: http://www.lga.gov.uk/lga/aio/565471 (accessed 13 June 2011).

Lines of Desire (2013) *Lines of Desire.* Available at: http://www.linesofdesire.co.uk/ (Accessed: 12 October 2013).

Lines of Desire (2013) *Lines of Desire / Dive-in Movie.* Available at: http://www.linesofdesire.co.uk/gallery/divein/ (Accessed: 12 October 2013).

Liverpool Biennial (2011) *Liverpool Biennial: Year Round Projects: Overview.* Available at: http://www.biennial.com/content/LiverpoolBiennial2008/Overview.aspx (Accessed: 3 June 2011).

Liverpool Biennial (2011) *Liverpool Biennial: Big Table.* Available at: http://www.biennial.com/content/LiverpoolBiennial2008/BigTable/Overview.aspx (Accessed 3 June 2011).

Lowe, T. (2013) *Kolb Learning Cycle Tutorial - Static Version* Available at: http://www.ldu.leeds.ac.uk/ldu/sddu_multimedia/kolb/static_version.php (Accessed 22 September 2013).

Metal (2013) *About Metal.* Available at: http://www.metalculture.com/about-metal/ (Accessed: 12 December 2013).

Nes Artist Residency (2013) *About Nes.* Available at: http://www.neslist.is/about-nes/nes/ (Accessed: 12 October 2013).

Nes (2013) *Nes Projects*. Available at: http://www.neslist.is/nes-projects/ (Accessed: 16 September 2013).

Nes (2013) ‘Summer we go public’, *Nes newsblog,* 12 October. Available at: http://www.summeratnes.wordpress.com/ (Accessed: 12 October 2013).

Nes (2013) *Summer We Go Public: What Can Happen.* Available at: http://www.summeratnes.wordpress.com/2013/09/13/hvad-getur-gerst-what-can-happen/ (Accessed: 16 September 2013).

Nes (2013) *Summer We Go Public: Pinhole Workshop.* Available at: http://www.summeratnes.wordpress.com/2013/08/12/pinhole-photography-workshop/ (Accessed: 16 September 2013).

Nes (2013) *Summer We Go Public: Red Freezer.* Available at: http://www.summeratnes.wordpress.com/2013/08/22/raudi-klefinn-red-freezer/ (Accessed: 16 September 2013).

Nes (2013) *Summer We Go Public: Open Studios*. Available at: http://www.summeratnes.wordpress.com/2013/08/22/open-studios-opid-hus/ (Accessed: 16 September 2013).

Newton, J. (2012) ‘Quality principle number 3: 'Being exciting, inspiring and engaging’, in *CYP Quality conversation.* Available at: http://www.blog.artscouncil.org.uk/category/cyp-quality-conversation (Accessed 22 November 2013).

Nexus (2013) *Next Stop Byker.* Available at: http://www.nexus.org.uk/news/2013/pinhole-images-create-new-artwork-byker-metro-station (Accessed: 12 October 2013).

ngca (2013) *WALK ON.* Available at: http://www.ngca.co.uk/home/default.asp?id=186&prnt=20 (Accessed: 12 July 2013).

NSEAD (2013) *Artist Teacher Scheme: Benefits of the scheme.* Available at: http://www.nsead.org/cpd/ats_about.aspx (Accessed 22 July2013)

NSEAD (2013) *Final version of art and design curriculum published: NSEAD Homepage.* Available at: http://www.nsead.org/home/index.aspx (Accessed 20 October 2013).

Oxforddictionaries (2013) *Collaboration*. Available at: http://www.oxforddictionaries.com/definition/english/collaboration?q=collaboration (Accessed 10 February 2013).

Oxford Advanced Learner's Dictionary (2013) *Educator*. Available at: http://www.oxforddictionaries.com/definition/english/educator (Accessed 21 October 2013)

Oxforddictionaries (2011) *Engagement*. Available at: http://www.oxforddictionaries.com/definition/engagement (Accessed 4 June 2011).

Oxforddictionaries (2013) *Imagination*. Available at: http://www.oxforddictionaries.com/definition/english/imagination (Accessed 6 July 2013).

Oxforddictionaries (2011) *Participation*. Available at: http://www.oxforddictionaries.com/definition/participation (Accessed 4 June 2011).

Oxford Dictionary (2013) *Performative.* Available at: http://www.oxforddictionaries.com/definition/english/performative (Accessed 4 August 2013).

Oxford Dictionaries (2013) *Romantic*. Available at: http://www.oxforddictionaries.com/definition/english/romantic (Accessed: 15 July 2013)

Oxforddictionaries (2013) *Success*. Available at: http://www.oxforddictionaries.com/definition/english/success?q=success (Accessed 23 October 2013).

Oxford Dictionary (2013) *Quality.* Available at: http://www.oxforddictionaries.com/definition/english/quality (Accessed 23 October 2013).

Palmer, R. (1999) *The relevance of Gadamer's Philosophical Hermeneutics to Thirty-six topics or Fields of Human Activity.* Available at: http://www.mac.edu/faculty/richardpalmer/relevance.html (Accessed 19 October 2013).

Paul Hamlyn Foundation (2011) *ArtWorks: Developing Practice in Participatory Settings.* Available at: http://www.phf.org.uk/page.asp?id=746 (Accessed 1 June 2011).

Raw, A. (2013) *Creative Connections: A guide to creative collaboration for artists working with young people.* [Available at: http://www.a-n.co.uk/knowledge_bank/article/628994/77173 (Accessed 10 February 2013).

Rotunda (2013) *The Rotunda / About us.* Available at: http://www.therotunda.org.uk/about-us/ (Accessed: 12 October 2013).

Site Gallery (2012) *Site Gallery Archive: A time and a place.* (Archive reference 4087). Available at: http://www.sitegallery.org/archives/4087 (Accessed: 13 October 2013).

Smith, M. K. (2011) *What is praxis?* Available at: http://www.infed.org/biblio/b-praxis.htm (Accessed 19 November 2013).

Smithson, R. nd. *Non-Sites*. Available at: http://www.robertsmithson.com/essays/provisional.htm (Accessed 6 July 2013).

Spike Island (2013) *Spike Island: About.* Available at: http://www.spikeisland.org.uk/(Accessed: 12 October 2013).

Spike Island (2013) *Spike Island: Spike Associates.* Available at: http://www.spikeisland.org.uk/spike-associates/ (Accessed: 13 October 2013).

Steiner Waldorf Schools Fellowship (2013) *About the Steiner Waldorf Schools Fellowship.* Available at: http://www.steinerwaldorf.org.uk/ (Accessed 20 October 2013).

Tropopause (2013) Available at: http://www.atoptics.co.uk/highsky/htrop.htm (Accessed: 26 April 2013).

University of Sunderland's Walking, Art, Landskip and Knowledge research group (2013) *W.A.L.K.* Available at: http://www.walk.uk.net/ (Accessed: 12 July 2013).

Walking Artists Network (2013) Walking *Artists Network About.* Available at: http://www.walkingartistsnetwork.org/about/ (Accessed: 12 July 2013)

Wasps studios (2009) *Wasps studios home page.* Available at: http://www.waspsstudios.org.uk/news/latest-news/the-briggait-reborn/ (Accessed: 28 February 2010).

Watt, J. (2007) *Artist-led activity: a learning resource guide for tutors.* Available at: http://www.a-n.co.uk/knowledge_bank/article/837300/77173. (Accessed 22 June 2011).

Watkins, C. (2009) '*Easier said than done: Collaborative Learning'*. *Teaching Times*. *Vol.1.1: Institute of Education, University of London: London*. [Online] Available at:

http://www.ioe.ac.uk/about/documents/Watkins_09_collaborative.pdf (Accessed 10 February 2013).

Waygood Gallery (2009) *Waygood.* Available at: http://www.waygood.org/index.html (Accessed: 22 April 2010).

Woodnutt, M. (2013) *About Nes.* Available at: http://www.neslist.is/about-nes/nes/ (Accessed: 12 October 2013).

Woodnutt, M (2013) *Summer We Go Public: Curator's Statement.* Available at: http://www.summeratnes.wordpress.com/program/ (Accessed: 16 September 2013).

Journals and articles

Atkinson, D. (2008) *Pedagogy against the state*, in IJADE journal - International Journal of Art and Design Education, Volume 27 (3): 226 – 240. [journal]. London: Wiley.

Bishop, C. (2006) *The Social Turn: Collaboration and Its Discontents.* [article] London: *Artforum*. February Edition 2006.

Fussner, H. (2011) 'Languages of Collaboration: Artists, Schools and Galleries', in Raney, K., *Exchange: Artists, Young People and Galleries.* Engage journal, Volume 27, London: Engage.

Hiett, S. and Riding, D. (2011) 'The Artist as Educator', in Raney, K., *Exchange: Artists, Young People and Galleries.* Engage journal, Volume 27, London: Engage.

Hollands, H. (2013) 'Praise of Failure', in *AD Magazine* #7, published Summer 2013.

Horn, S. (2008). ‘The Contemporary Art of collaboration’, in iJADE journal - International Journal of Art and Design Education, Volume 27 (3): 226 – 240. [journal]. London: Wiley.

Lahav, S. (2005) *A Special Place, A Learning Space: Museums in the 21st Century*. [journal]. engageextra. London: Engage.

Lewis, R. (2013) ‘A wilderness of thought: Childhood and the poetic imagination.’ *Orion: Nature/ Culture / Place.* (July/August 2013).

Mossop, S. (2011) ‘Creative Collaborations: A Gallery Educator’s Perspective’, in Raney, K. *Exchange: Artists, Young People and Galleries.* Engage journal, Volume 27.

Pringle, E. (2009) ‘The Artist-Led Pedagogic Process’, in the *Contemporary Art Gallery: Developing a Meaning Making Framework.* iJADE journal - International Journal of Art and Design Education, Volume 28 (2): pp.50 – 60. [journal]. London: Wiley.

Taylor, B. (2006) *en-quire: Learning Through Action Research. Engage Journal, Volume 18.*

Reports and reviews

Baker. H., 2007. *Pink and Formless*. [Waygood report]. Waygood: Newcastle

Douglas, A. & Fremantle, C. (2009) *The Artist as Leader Research Report.* [report] Aberdeen: On the Edge Research.

Henley, D. (2011) Cultural Education in England. Available at: https://www.gov.uk/government/.../Cultural_Education_report.pdf. (Accessed 20 October 2013).

Houghton, N. and Taylor. B. (2008) *02 Inspiring learning in galleries*. London: engage.

LARC (2011) 'Biennial Big Table', in *Liverpool Thrive programme North Liverpool consultation research report*. Available at: http://www.larc.uk.com/wp.../05/ThriveNorthLiverpoolmappingreport1.pdf (Accessed: 3 June 2011).

Lord, P., Sharp, C., Lee, B., Cooper, L. and Grayson, H. (2012). *Raising the Standard of Work By, With and For Children and Young People: Research and Consultation to Understand the Principles of Quality.* Slough: NFER.

Lowe, T. (2012) *A Quality Framework for Helix Arts' Participatory Practice.* Available at: http://www.helixarts.com/pages/research.html (Accessed 22 September 2013).

McMaster, B. (2008) *McMaster Review: Supporting excellence in the arts - from measurement to judgement.* London: Arts Council England.

Pringle, E. (2002) *We did stir things up: Artists in Sites for Learning.* London: Arts Council England.

Pringle, E. & Reiss, V. (2003) *Artists in Sites for Learning.* London: Arts Council England.

Sefton-Green, J. (2011) *Creative Agents: A review and research project.* Newcastle: CCE.

Selwood, S. (2013) *Public perceptions of – and attitudes to - the purposes of museums in society: A report prepared by BritainThinks for Museums Association*. London: Britainthinks.

Taylor, B. (2008) *02 Inspiring Learning in Galleries. en-quire: about learning in galleries.* London: engage.

Thomas, E. (2012) Learning on the frontline. Gateshead: BALTIC Centre for Contemporary Art.

Thompson, P. (2012) *The Signature Pedagogies Project: Final Report.* Nottingham: University of Nottingham.

Presentations

Coles, S. (2013) *What is going on in education?* [seminar presentation ArtWorks]. 14 October.

Johnston, C. (2011) *Rideout,* [Provocation at Creative Scotland Artist's Forum]. 27 October 2011.

Other

Burns, S. (2012) PHF Definitions work (email from Susanne Burns to ArtWorks Steering Group, PHF. 14 March 2012).

Cartwright, J. (2012) *Photography = Looking.* Source unknown (found newspaper clipping).

Lambert, J. (2010) *Experiencing Place: Mapping connectivity in the North Pennines.* Unpublished PhD thesis. University of Newcastle upon Tyne.

LCACE and Birbeck University (2007) *The Manifesto of Possibilities,* a resource published by the London Centre for Arts and Cultural Enterprise. [leaflet]. London: LCACE.

Newton, J. (2012) ‘Quality principle number 3: 'Being exciting, inspiring and engaging’, in *CYP Quality conversation.* [Blog]. Available at: http://www.blog.artscouncil.org.uk/category/cyp-quality-conversation (Accessed 22 November 2013).

Nexus. (2013) *Media Call: Next Stop Byker.* [Press Release]. (30 June 2013).

Toth, A and Thomas, J. (2011) Conversation with Andrea Toth (14 October).

Thomas, J. (2013) *'Heavens Above…' On walking research conference.* Sunderland University, Sunderland 28 – 29 June. Unpublished conference paper: Northumbria University.

Toth, A. (2013) Conversation with Andrea Toth (11 January 2013).

Toth, A. (2013) Email from Andrea Toth (25 June 2013).

Thomas, J. (2009) *Waygood Learning Strategy*. [document]. Waygood: Newcastle.

Woodnutt, M (2013) *Discussion on Summer We Go Public* [interview] (Personal communication: 20 September 2013).