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**Artist as Navigator: Understanding How the Social Qualities of Art Influence
Organizational Change.**

A Methodology for Art as a Social Practice

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'The Institutional life of mankind is marked by disorganization...disguised by the fact that it takes the form of static division into classes and this static separation is accepted as the very essence of order' (Dewey [1934] 1980, 2005, p. 21).

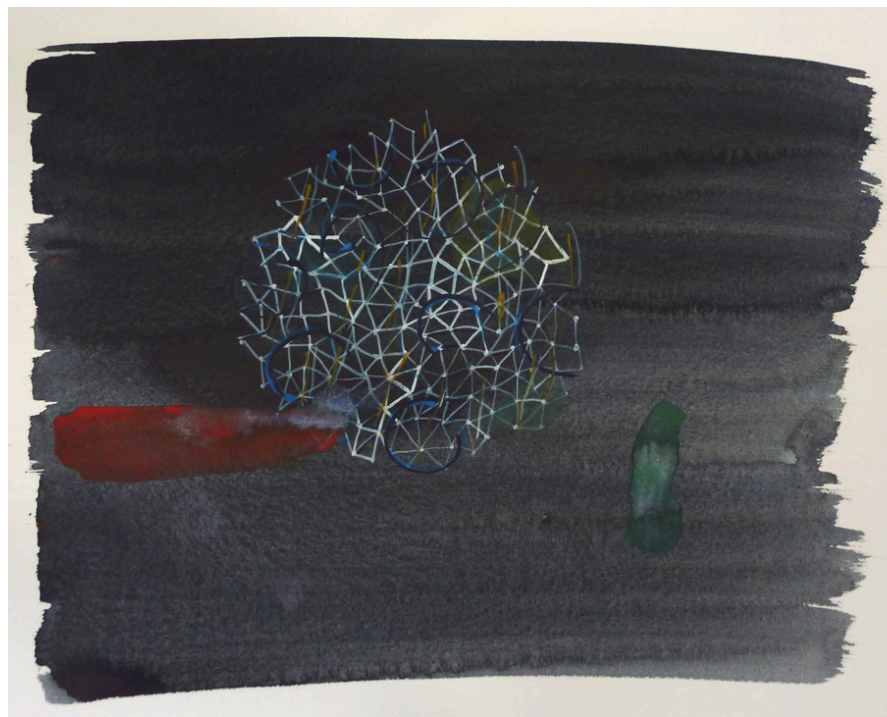


Fig.1. *Organizational Structure I*. (Smith, 2012).

Abstract

Understanding Organizational Change through Art: A Methodology for Art as a Social Practice

- What insights can art reveal in the context of organizational change?
- How do artistic practices influence the way communities address change?
- In what ways can an individual artistic practice concerned with the role of art in society add new insights to theories and practices of contemporary art?

These questions are approached through three interrelated methods. In the first the artist as researcher consciously addresses organizational change through her artistic practice, over a three year period, within the different communities of Woodend Barn, a volunteer-led arts centre in the North East of Scotland.

The second method is a literature review focusing on the selected artistic practices of Allan Kaprow, Suzanne Lacy and Artist Placement Group. Each practice is discussed in relation to the underpinning philosophical principals of Pragmatism, in particular John Dewey's ideas on the generative qualities of aesthetic experience. These insights inform the research as it unfolds within the organizational context of Woodend Barn, itself at a point of significant change.

The third method draws on anthropologist Michel de Certeau's theory of the act of speaking to define the details of social interaction. This leads to a conversational method of analysis that draws out the synergies and differences of the chairperson of Woodend Barn and the artist. The analysis aims to understand the qualities and conditions for social interaction in arts practice and how they affect change in organizational contexts. It has become apparent that a key condition of the artwork is an artist who is committed to a refined and informed understanding of the social dynamics of art (as evidenced in the two principal projects *Fold* (2012) and *Lavender* (2012-2014)). It is important to recognize that not all artists have these skills or are interested in adopting a social focus in their practice.

The research sets out to address and influence new generations of artists and more broadly, to rethink the value of social interaction in artists practices in relation to economic values.

Understanding how social interactions become generative sense-making experiences is an important quality of the practice and research findings. This resonates with Dewey's theory that it is through the unconstrained characteristics of

art that aesthetic experience can shift deeply- rooted ways of thinking. The research concludes with a social manifesto for art that outlines the conditions for individuals from different communities to act in ways that are self-directed and lead to community resilience.

KEYWORDS: Visual Artist. Change. Organization. Social Qualities. Pragmatism. de Certeau. Kaprow. Lacy. Artist Placement Group. Connecting Communities.

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Glossary:

Woodend Arts Limited, (WAL).	The registered name for the company managing Woodend Barn.
Woodend Barn	The name of the arts centre and affiliated associations.
The Barn	The familiar name used to refer to Woodend Barn.
Woodend Barn Gallery	The name of the affiliated association responsible for the visual arts programme at Woodend Barn.
The Lang Byre	The name of the space that operates as a gallery.
Buchanan's Bistro	A company that manages and delivers the bistro facility in the same building as Woodend Barn.
Key Participants:	
Nicola Chambury	Volunteer chair of Woodend Barn gallery. Core participant in <i>Lavender</i> .
Nicola Henderson	Employed Director of WAL (2011 – 2014).
Mark Hope	Volunteer Chairperson & Trustee of WAL. Core participant in <i>Lavender</i> .
Fiona Hope	Volunteer member of gallery committee. Core participant in <i>Lavender</i> .
Genevieve Jones	Audience member. Core participant in <i>Lavender</i> .
Tony Brown	Volunteer Trustee of WAL. Core participant in <i>Lavender</i> .
Hilary Duncan	Volunteer member of gallery committee. Core

participant in *Lavender*.

Evelyn Farquharson

Volunteer member of gallery committee.

Chapter 1. Introduction

Summary

Through the experience of this research I have found the language to understand and speak about the conditions of art in which communities make sense of their own situations. This is important because until we know where we stand we can't make our next move. The artist as navigator signifies an embodied and collaborative method of mapping these moves from, not just one perspective, but many. This insight has been drawn from a rich history that demonstrates how artists also push boundaries concerning the role and value of art. I have tested these theoretical and philosophical principals in an organizational context to understand how aesthetic experience leads to community resilience in times of change. To do this I have taken up the role of 'The Artist as the Incidental Person' following the open approach to operating as an artist in an organization, pioneered by Artist Placement Group in the 1970's. I therefore argue that art as a social practice is an important generative influence offering artists and communities new ways to shape society. The questions that stem from this assertion are:

- What insights can art reveal in the context of organizational change?
- How do artistic practices affect the way communities address change?
- In what ways can an individual artistic practice concerned with the role of art in society add new insights to theories and practices of contemporary art?

It is generally agreed that art and artists have a positive social value (Matarasso 2010, Belfiore & Bennett 2008, Jowell 2004). However, the question of how the experience of art generates such value remains unanswered. I explore this from my perspective as an artist to understand what is referred to as the Social Turn in artistic practice (Lind 2009, Jackson 2011). It is positioned within the broader enquiry of 'On the Edge' research at Grays School of Art, which is concerned with 'the changing relationships of visual arts practice to a wider cultural life,' (Douglas 2013 p.9) and the particular findings that 'working with cultural organizations is increasingly where challenging opportunities lie' (On The Edge Research 2013). I draw on key literature from the practices of a significant number of artists who have made this move into

society and increasingly critique institutional infrastructures in organizational situations (Kester 2004, Bishop 2012, Jackson 2012, Finkelpearl 2013).

My approach to the research is informed by my previous experience as artist and leader of an arts organization. Waygood was a contemporary art gallery and artists' studios in Newcastle upon Tyne 1995 – 2010. I originally conceived Waygood as the development of a community of artists and how we might become active within the social and institutional frameworks of our situation.

This research sits alongside the research sphere of organizational change management and offers an alternative approach, through the arts, to research areas such as 'The Management of Innovation' (Burns, Stalker, 1961) and subsequent areas of knowledge including organizational studies and entrepreneurship.

Organizations are a microcosm of their social context. For this reason they offer a situation for artists to experience the complexity of how different communities form relationships around power and the processes of decision-making. My case study is Woodend Barn, a small cultural organization situated in the North East of Scotland.

The Barn describes itself as

'a vibrant cultural hub at the heart of Deeside, with an eclectic programme and loads of community involvement...' (Woodend Barn 2013).

It is also described as 'balancing the interests of professionals and community groups into the very fabric of the place' (Matarasso 2013 p. 41).

The organizational structure of Woodend Barn has evolved over 20 years. It is a central company, Woodend Arts Limited (WAL) with a board of directors who employ a director of the organization and a small number of staff. WAL administrates the company and oversees its financial management as well as hires, ticket sales and public and private fundraising for overarching programmes and capital investment. It maintains its resources, including its leased buildings, and devises, delivers and promotes a programme of music, theatre, film events and visual arts. WAL traditionally supports and services a family of separately constituted associations, managed and activated by interested and motivated individuals on a voluntary basis. Currently this consists of Woodend Music Society, Friends of Woodend Barn, Woodend Barn Gallery, Woodend Wood Engravers, Third Stage and The Allotment Society. Other activities include caring for a wild-garden, singing group, art classes for children and young people as well as an annual partnership with *Sound*, Scotland's contemporary music festival.

1.1 Introduction: Art as a Social Practice

The contract between a host organization and the artist does not traditionally include a critique of its institutional structure, or 'support' mechanism (Jackson 2012). This is a significant development in a changing relationship between artists and the underpinning processes of society's political, economic and social infrastructures. For example, artist Tania Bruguera in *Tatlin's Whisper #5* (2007) reworked familiar TV news footage of the police controlling crowds on horseback as performative actions in the Turbine Hall at Tate Modern. As they control the movement of the visitor they create an experience that triggers questions about our relationship with the power structures that surround us. The symbolic resonance of this artwork is felt beyond the experience itself, but does it affect how the Tate as the organizational context for the work thinks of itself as an institution?

If the Tate issued a similar invitation to my own arts practice, my focus would be around the employment practices of zero hours contracts reported in the press recently (Wintour, Neville, Taylor, Inman, 2013). In this situation I would respond with an artwork that evolves out of the sociability within the organizational behaviors of the key participants. In this case that would be those with responsibility for employment contracts, the politicians currently debating the issue, the journalists engaged in making the issue accessible and forming public opinion and the workers employed in this way.

In contrast to this scenario at the Tate, my practice in the context of Woodend Barn is not overtly antagonistic in the same way. A further contrast and privilege of this context has been the opportunity to be present to not only address the research but to engage in a collaborative process of considerably longer duration with a set of people who care deeply about their organization. This has allowed time for the development of critical moments in which discussion at a deep level has emerged. In this sense the practice has not been to merely critique the institution but to create the conditions for a process whereby the art generates a methodology for moving forwards.

This poses an interesting question for the research; Why is it that as artists we have become motivated to intervene in the operating systems of the social networks that surround, even support us? Is this part of a broader cultural shift? In answer to the question the research asks - Why would an artist motivated to work in this socially

active way commit her experience and expertise to a situation in which they were not at liberty to attempt to effect change at a deep level? It no longer seems acceptable or even interesting for the unique contribution artists make to society to be purely symbolic. This research is testing a hunch that for artists to be more affective in society, the situations in which they intervene must allow them the freedom to move from the symbolic to the pragmatic. If artists are able to act autonomously, collaboratively and critically, from within the infrastructures of society and not separate to it (Dewey 1935), a development of trust in the shared responsibility artists have for society is required.

1.1.2 Change

Artist, Allan Kaprow proposes that everyday environments offer the possibility of chance operations (Kaprow [1987] 1996, p. 224) and social anthropologist Michel de Certeau proposes that we generate culture in these everyday interactions (Certeau 1984). In the context of my research, therefore, I suggest that change involves a generative process of chance occurring between us in our everyday relationships. For example, artist John Newling refers to gardening as a social ecology in a constantly changing set of circumstances. He characterizes human behaviour when caring for plants as a kind of enjoyable anxiety. This comes from the relationship formed with the plant and the time it takes to support it through its natural cycle of changes; planting, germination, maturity and the responsibility that comes with sustaining its life. He says

‘That kind of anxiousness is quite amazing and is where these type of projects (The Lavender Project – a collaborative artwork in this research) touch on social ecologies in a sense because its about caring. People enjoy the anxiety. It’s a part of what we are’ (Newling 2013)

The relationships we form, therefore, generate change in relation to our contexts and can involve feelings of pleasurable anxiety because we care about our collective futures. To this definition I add the characteristic of reflection as a social and aesthetic activity in the context of my research.

1.1.3 Social Interactions

Being sociable also involves beginning and sustaining or ending relationships through the ups and downs of reciprocal interactions. It requires sophisticated levels

of communication within the framework of its etymology as 'sociare' to 'unite' and 'socius' meaning 'companion' (Oxford English Dictionary 2013). In this united companionship we use our intellect, emotions and senses to feel our way through the complexity of listening, hearing accurately, reading body language sympathetically, expressing our thoughts with clarity, and sustaining this as our relationships change over time. We know people in different ways in relation to our context and the particular moment of knowing each other.

1.1.4 Who The Research Speaks To

My research most particularly addresses artists who have a social practice and the increasing number who are forming partnerships with organizations in this field. Critical theorists, visual arts curators and art historians are also therefore seen within its sphere of interest. It is also envisaged that it will have relevance to our understanding of the value of social interaction in relation to economic values for cultural policy makers and the field of entrepreneurship, although the full exploration of this relevance falls outside of this research.

1.2 Aims

Current debates in cultural policy are calling for engagement with complex ideas in order to better understand how the social value of art occurs (Jowell 2004). I am specifically concerned with understanding how the experience of art, activated by an artist as a social process, can influence an organization's response to the effects of change in our cultural economy. This leads to a further aim, also central to my research, of understanding the qualities of the relationships within the experience of art as embodied and purposeful social interactions.

This quote from Shannon Jackson's social critique in her latest writing – 'Social Works,' expresses the enquiry most closely.

'Do visual and performative arts practices inform the living infrastructures that sustain the social in the contemporary moment?' Jackson (2012 p. 32).

Jackson describes 'living infrastructures' as the sentient, or feeling 'run-crews' (or systems of workers) who support society. In relation to this my research aims to understand how social interactions articulated through arts practice, inform the systems that sustain our contemporary ways of living?

1.3 Objectives

The affect of time is acknowledged in the literature, but not traced as an affect on the changing nature of relationships between artists and the contexts of their work. To explore this I ask how, over time, do interactions between individuals within an artwork change? How do we know when art as a social practice begins and ends?

Within these overarching objectives of the research is the key question of how to understand the conditions necessary for aesthetic experiences to be generative in organizational contexts. Understanding this from the perspective of the artist is less challenging than understanding in what ways these experiences of art affect participants. A key purpose of the research therefore, is to understand the possibilities and limitations of art in drawing out meaningful insights from participants, and further to this, finding ways for them to reflect on these experiences. This leads to two more objectives: knowing how an artist becomes active in relation to the concerns of the organization, and understanding how the distinct voices of participants in relation to their experience of the artwork can be heard more clearly?

Within these objectives is an interest in the detail of the social interactions that take place as part of the artworks, particularly when they interact with the operational activities of the organization. This leads to a further objective of knowing in what ways art can reveal, for example, the power relations between communities to the participants themselves?

1.4 Methodology

Through a practice led methodology I take three interrelated approaches to exploring the aims and objectives of the research. Because the organization is a community partner in my doctoral research the freedom I have to establish relationships throughout its different communities and my remit to critique it as an organization is negotiated before I begin. Firstly I position myself as artist in residence within its visual arts programme. To do this I establish a small public studio next to the gallery and accept an invitation to become an ex officio member of the Woodend Barn gallery committee (formerly known as the Lang Byre gallery committee).

I also choose to involve my experience of living in a new place within the scope of the research. To begin I accept the offer of lodging with founders of the organization

and then I rent my own flat for a year in Banchory where the majority of people involved in the organization live. As the research progresses I move gradually further a field until I return to Newcastle upon Tyne and travel back and forth to Aberdeen.

To complement these experiences I define a set of qualities to explore the details of social interaction through the principals of Certeau in relation the speaking act. With these characteristics to guide my research through the literature I look for artists who have shifted the course of art in relation to society. Artists who have emerged as significant to this enquiry are UK based artists, John Latham, Barbara Steveni and other artists associated with Artist Placement Group (APG) such as Garth Evans, Ian Breakwell and Stuart Brisley. Artists significant to this research in the US are Allan Kaprow and Suzanne Lacy. I focus on the generative characteristics of their theories and practices through an understanding of the philosophical tradition of Pragmatism, an acknowledged influence upon the development of Kaprow. I also explore their practices through the commentaries and observations upon their work by critical theorists and art historians, Grant Kester, Claire Bishop, Shannon Jackson and Tom Finkelpearl.

My third approach has emerged through the experience of the research as a conversational methodology for its analysis. To reflect on, and analyze the experience of arts practice research with generative social interactions at its heart it seems both appropriate and necessary to engage in a reflective conversation with an informed and influential community participant. Therefore, Mark Hope, a founder of the organization and a member of my supervisory team and I discuss the case study from our different perspectives. I follow this by summarizing what emerges between us and from these insights I draw together a set of conclusions that lead to further questions and a social manifesto for art.

1.4.1 Literature Review

The practices and theories of Kaprow, APG and Lacy are discussed in relation to the liberating characteristics of the speaking act outlined in the *Practice of the Everyday* (1984) by social anthropologist Michel de Certeau. This approach supports the focus of the research on social interaction in the work of certain kinds of artists. An understanding of a social practice emerges through this process of discussing how culture is formed between people when we choose to speak in relation to the bigger cultural narratives that shape our lives. Identifiable qualities and conditions in the details of the speaking act are compared and contrasted with social interactions

within the different practices and contexts of each of the key artists. A practice begins to take shape through focusing on the relationships that artists and participants develop in relation to both time and context.

Kaprow and Lacy were influenced by the work of John Dewey and Pragmatism in the 1950s. This philosophical approach aids an understanding of the generative qualities of aesthetic experience is considered in relation to his practice and that of APG and Lacy. Dewey's principles add to Certeau's system of definitions by revealing how social interactions within art affect participants and their environments. This adds significantly to the insights of the research in relation to understanding how the process of art affects change. To conclude, these insights are discussed in relation to the principle concepts of critical theorists, Grant Kester and Claire Bishop.

The first artist I discuss in this way is Kaprow who provoked a consideration of the aesthetic nature of art. The relationship between his work, the people who became involved in it, and its value as art were heavily influenced by Pragmatism (Kelley 1993). He proposed that art 'remains valid' when it originates in the experiences of our lives, and remains so, for as long as its identity is held somewhere other than art. The social value of art is therefore, generated by the artist, outside of a conventional definition of what art is. But, if, as Kaprow (1995 p.157) proposes 'one shouldn't rush too quickly to label life as art' this creates a problem for art as a social practice in knowing how to find the language between living and art making to speak about its own value.

Suzanne Lacy studied with Kaprow and Judy Chicago at the California Institute of the Arts (CalArts). Her practice is a form of feminist activism designed to influence change within the social issues affecting working class communities. Growing out of what Kelley describes as

'feminist art impelled by personal experiences...unfolded as communal consciousness' (2004 p.154).

Lacy and her peers developed Kaprow's ideas in works such as 'The Crystal Quilt,' (1987) in which 430 women over the age of 60 gathered in Minneapolis to share their views on growing older. The relationships that Lacy develops with participants take years to evolve as does adding their voices to the public domain through public meetings and the media.

Lacy describes her art as 'a social practice, operate(ing) between spheres of specialization and, within multiple registers of witnessing and engagement' (Lacy 2011). I argue that to accomplish the range and depth of relationships evident in her

practice she uses her considerable experience derived through her practice as artist but, also as an educator. Dewey said affective teachers require a modesty of power relations at the highest level that come from an understanding of shared control. This involves,

‘insight, sympathy, tact, (and) executive power at the highest level’ (Hickman & Alexander; 1998).

Within the many relationships Lacy manages within her artworks she has noted a range of types and intensity of relationships, such as ‘witnessing’ through to ‘active engagement’ (Lacy 2012) that offer a register of relationships for the analysis of its insights.

To create a contrast with Kaprow and Lacy’s context of America for the research I also look in detail at the practice of a UK organization of artists known as APG. John Latham founded APG with artist Barbara Steveni. In the mid 1960s Latham’s theories placed him outside of established art practices in the UK. For example, Flat-Time theory defined ‘sculpture’ as an ‘informing’ process through the introduction of time as a generative element. This became a core concept for APG (Jakobson 2006) and is an underpinning theoretical principal for the research because it introduces the possibility for art to influence its context. Latham saw the potential for art in this sense to contain a generative relationship with society. He demonstrates what he means by this in his reflection that flat time gave rise to

‘APG’s approach to political and social organization, in which the insight of the artist could have a significant and liberating role’ (Latham 1994, p.1).

Archival materials of APG’s placements in organizations contain a set of references through which the role and value of the artist in an organization can be discussed from an artist’s perspective. This includes the artist as ‘incidental person,’ or ‘someone who gains access through an art idiom to the omnipresent universe’ (Latham 1984). The ‘delta unit’ ‘intended to gauge the value of ideas over the long term,’ and the ‘open brief,’ devised by Steveni to bridge the gap between artists and the workers of an organization.

Like APG, and at a similar time, Kaprow’s practice was also moving out of the studio to find new ways to engage with the world in order to influence it. In the 1940 - 50’s he moved from making gallery art to inventing time-based Happenings. In the 1960s - 80’s he describes his work as *Activities*, in which the relationship between the artist and audience develop out of shared experience, and until his death, in 2006, his

work became events as intimate interactions (Kaprow 1993, 2003, Meyer-Hermann, Perchuk & Rosenthal 2008).

Lacy, Kaprow and Latham demonstrate very different kinds of social interaction in their practices but they all theorize about its nature and affect by making art in society, debating its principals in public and reflecting upon their practice through writing and publishing. Despite this, how these social interactions affect change in society remains unanswered.

To explore this further I discuss these insights with particular reference to Kaprow's practice in relation to the principal ideas of Dewey and Pragmatism. Kaprow's method of transition or 'blurring' between art and life sets up an ambiguous relationship between the art, artist, participant and environment. A founding principal of Pragmatism is that pure experience contains 'various kinds of continuity and connection; and reveals that relations are just as much a part of our 'life-world' as the objects (or positions) they relate' (Bailey, 1999). It is the movement or 'relation' between positions that triggers new insights to occur. In Kaprow's work the triangular movement between these positions is structured as sociable, open and conversational events promoting a natural analysis and synthesis of the situation. In this relational way, Kaprow lets the meaning of the art emerge. This leads to critical reflection and new meanings.

To conclude the literature review I discuss the practice as it is emerging, I particularly focus on the position participatory and collaborative practices are perceived to have in relation to society: They point toward the world (Kester 2011) (art historian) and are both an event in the world and one remove from it (Bishop 2004) (curator and critical theorist).

1.4.2 Case study

My role as artist in residence in a studio within the organization in the first year of the research allowed me to become immersed quickly and deeply as an artist and researcher alongside the volunteers and employees of the organization. From this position I actively engaged in activities that encompassed making art objects, administration and communication, report writing, socializing, volunteering and leading events. As well as my life surrounding the organization in Banchory and Aberdeenshire I considered all of these ways of interacting to be the artwork. In relation to the research questions my focus when engaged in these activities was the nature of the social interactions occurring between people.

A timeline of three years is divided into quarterly periods and follows four key headings chronologically through the research: Living, Woodend Arts Ltd., Woodend Barn Gallery and Artworks. Each aspect of the research relates to the core decision-making processes of the organization and life beyond its immediate boundaries but within its sphere of influence. I have taken an ethnographic approach to describing my experiences. This method draws out the sensory, experiential, conversational and sometimes emotional types of knowledge necessary for understanding the social qualities that art can reveal between participants and the artist.

In addition to the timeline key documents are catalogued as a research archive. They are referenced alongside references to the appendices if the documents appear in both.

1.4.3 Analysis

In relation to these histories I critically analyze the experience of the case study in conversation with Mark Hope (Founder and current Chairperson of the organization). The approach I have taken as artist at Woodend Barn has produced different types of research material that I use for the analysis. This includes individual participant reflections on the experience of engaging in an artwork gathered by other participants. It also includes public group conversations that critically discuss the experience of the arts research practice as well as semi-structured focus groups discussing participants experience of visual arts research at Woodend Barn and being a volunteer in this organization. Structured interviews and written responses to a set of questions by key individuals to the research have also been carried out. All of the material is documented, either digitally (visual or audio files) or as paper copies in the case of some original material and is organized as an archive and referenced within the thesis.

As a method this conversational approach to analysis draws on the generative qualities referred to in Certeau's speaking act as a further social interaction integral to the practice. Hope and I have negotiated the following set of five themes for the analysis; 'Enabling Conditions for Creativity,' 'Following the Energy,' 'Power, Control and Influence,' 'Learning through Change' and 'The Legacy and Expertise of an Artist's Practice.' We have discussed each theme in order to draw out the analysis from our distinct perspectives as learning for the community partner and new insights for art as a social practice. This approach has emerged out of the research process and an increasing awareness that in order to discuss the research questions in depth

and detail, both community and artistic research voices need to be heard and equally valued.

1.5 Outcomes and Contribution to knowledge

I set out to inform how cultural organizations value and develop the unique role of art and the artist. In particular I set out to explore the dynamic processes of generating an open process rooted in the experiences of a community with the purpose of reflecting critically on their situation. More broadly the implications for society concern a revaluing of the place artists most creatively inhabit and the lasting effect they have on how we shape and sustain organizational infrastructures.

The perspective of the artist as the researcher is important because it is acknowledged that the voice of the artist is missing from the critical debate (Kester 2004). Art as a social practice offers new ways to understand how art generates meaning, and from this knowledge to more fully realize the contribution art makes to society. This possibility occurs through the forming of relationships between artists and participants that can over time reveal the view of the participants on the value their experiences of art have for them. Without making this knowledge explicit we may fail to benefit from the changes within institutional infrastructures such social, dynamic and generative processes can bring about. This is expressed by artist Suzanne Lacy, who said

‘ What artists do and what they ‘ought’ to do constitutes a territory for public debate. Just what is public art? How does it get made? By whom? And for whom?’ (Lacy 1995 p.171).

The principal contribution to knowledge this research makes, is new insights from the perspective of the artist into art as a social practice, its processes and outcomes. In addition, the research has developed a conversational approach to analysis.

The research contributes to a methodology that is part of a broader discussion between artists, theorists and philosophers of art (Lacy 2010, Kester 2004, Shusterman 2010). It also informs how organizations value the unique role of art and the artist and more broadly adds to a revaluing of the place artists most creatively inhabit and the lasting effect they have on how we understand, shape and sustain our organizational infrastructures. With this knowledge the research will inform the art in public aspect of arts practice research at Gray’s School of Art and the Connected Communities Programme of the AHRC. Finally I draw these insights together to

address the contemporary context of art as a social practice and speak directly to those who influence the development of cultural public policies through a social manifesto for art.

This chapter has presented an outline of the approach the thesis takes as arts practice research. It sets out the overarching aims of understanding the generative nature of social interaction within the experience of art, and how this might influence organizational change. Each aspect of the research methodology is introduced, including the literature review. This element of my research is to understand the qualities and underlying philosophical principals of social interaction within the practices of a particular set of visual artists.

Chapter 2. Literature Review

Summary

Art as a social and generative process is assumed to have the potential to influence change. How this occurs is explored with a particular focus on the social interactions between artists and the people they engage with. To understand the qualities of these relationships three distinct approaches to the literature are taken.

Michel de Certeau proposes that the cultural significance of the act of speaking exists in the tiny details of its liberating qualities (Certeau, *Practice of the Everyday*, 1984). The characteristics of his framework are used to elucidate a selection of artists' practices whose work focuses on the social and the institutional. Artists, Allan Kaprow, Suzanne Lacy, John Latham, Barbara Steveni and Artist Placement Group (APG) are therefore, explored by discussing the qualities of social interactions in relation to their motivations for operating in public life, asking how this informs their theoretical frameworks and reflecting critically on the limitations of their individual approaches.

The core principals of Pragmatism underpin these insights and in particular the ideas of John Dewey. Dewey believed that the aesthetic experience of art involves a process of developing conditions that lead to new ways to understand ourselves in relation to our environment. This enables us to move beyond what we already know through a further process of 'liberation and release' (Dewey [1934] 1987). Through the lens of Pragmatism, these artists can be seen to create generative aesthetic experiences that lead to further interactions and new perceptions.

These insights are contrasted with the critical frameworks used to discuss the artist's practices by critical theorists Grant Kester and Claire Bishop. For example, In *Conversation Pieces* (2005) and *The One and the Many* (2011) Kester proposes a dialogical framework for discussing art as a social practice (Kester 2005). Bishop, in her most recent book *Artificial Hells* (2012) questions the ability of participatory arts practices to substantively influence change in society (Bishop 2012).

What emerges through this enquiry evolves a deeper and more complex understanding of the nature and role of social interactions as a sense making aspect of art as a social practice.

In conclusion I revisit the original questions. What insights can art reveal in the context of organizational change? How do artistic practices affect the way communities address change? In what ways can an individual artistic practice add new insights to theories and practices of contemporary art concerned with the role of art in society? I consider these questions in the light of what the literature has revealed to understand the specific qualities of the conditions that artists create and how the social interactions they lead to become generative.

2.1 Introduction

Each artist's practice is critically explored to reveal their approach to being social as an element of their individual ways of making art in public situations. This is tested in relation to an interpretation of the four characteristics of the speaking act developed by Certeau. Following this the key concepts of Pragmatism are discussed in reference to the frameworks of the critical theorists to test the original supposition: insight into the problem of understanding the role of art in society is revealed by discussing the qualities of social interactions as generative and aesthetic processes.

This approach derives from the fact that the study is located within arts practice research. This form of research involves a reflective process of forming knowledge, through art, from within the experiences of the organizational case study. This is why I begin with an exploration into the characteristics and role of the social act in art through the methodologies of other artists before exploring my own. The experiential learning that is a distinct and critical element of this methodology also determines the choice of Pragmatism, and one of its core philosophical principles: that the social value of art lies in the generative qualities of aesthetic experience. Pragmatism is also acknowledged to have informed the theoretical basis of Allan Kaprow's practice and as a legacy of his work to have influenced the practice of Suzanne Lacy.

A significant moment for this research is recorded in Jeff Kelley's introduction to Kaprow's book of essays, *The Blurring of Art and Life* (Kelley [1987] 1996). Kelley describes his experience of reading Kaprow's notes in the margins of *Art as Experience* (Dewey 1934).

'One feels in them the tug of re-cognition as it pulls the artist away from the philosopher's text and toward the margins, where his own thinking begins to take shape. With these and other scribbles, Kaprow grounds himself in American Pragmatism and forecasts the themes of his career' (Kelley [1987] 1996, p. xi).

2.2 Qualities of Everyday Social Acts: Michel de Certeau

The particular type of social act at the heart of this study is that of the 'everyday.' This is a form of social interaction that has purpose and is activated through a 'multitude of "tactics" articulated in the details of everyday life' (Certeau 1984 p xiv). It is akin to Foucault's 'miniscule actions' and their combined effect on a defining 'apparatus of power' (Foucault 1975 cited in Certeau [1984] 1988 p. xiii).

Being social, like speaking, is a choice made by individuals to engage in the world. It is important however, to remember that there are equally effective and necessary alternative methods of communication. It is also important to remember that being sociable is not a choice everyone makes; some of us may reasonably seek to be solitary, some or all of the time. In fact solitude of the mind as opposed to solitude of time and place (Petrarch 1346) is considered to be possible while engaged in the act of companionship (Senechal 2011).

Certeau's framework, therefore, may prove to be more relevant to the approaches taken by some artists rather than others. His theory is built around the act of speaking and 'the adoption of the point of view of enunciation' (Certeau 1988 (1984) P xiii). From this position he defines the act of speaking through the following four characteristics: It acts within the field of a particular system, in this case the field is linguistics, it effects a reworking of language by its speakers; it establishes a present, or contemporary moment relative to time and place; and it sets up a contract with another person who participates and is part of a larger network of relationships. An important and overarching quality of the speaking act defined by Certeau is its adaptability. This is an essential characteristic that gives it its collective and altering nature (Benveniste (1966) cited in Certeau [1984] 1988 p. xiii).

A working set of characteristics for social interactions in art based on Certeau's framework looks like this:

Social interactions

- Manifest as everyday tiny interactions between people that may lead to further interactions with others
- Have purpose and bring about transformative change
- Establishes a resonance across time and place in the moment they occur
- Are adaptable to individual circumstances

This set of principles form a magnifying glass through which the details of the artists' practices are considered. By examining in what ways they contradict or confirm Certeau's theory, a more complex and deeper understanding of the nature and role social interactions play in their practices is sought. Allan Kaprow's practice is considered first to understand what this approach reveals about the nature of the conditions he establishes for social interactions with the public. This will inform how the discussion develops in relation to the following artists' practices that follow.

2.3 Social interactions in the artistic practice of Allan Kaprow

In 1960's New York, Allan Kaprow made several moves within his practice that are significant to understanding the nature of the social act in art. Influenced by the experimental principles and philosophical approach of musician John Cage, Kaprow came to understand the liberating effect of

'giving up the privileged aspects of self as a fundamental step-change to the traditional role of art and the artist in society' (Kaprow [1987] 1996, p. 20).

In his essay *Right Living* (1987) Kaprow reflects on the influence that the experimental principles of Cage had upon his, and other visual artists' practices. They include chance as one of the elements of a piece of music and that constructed musical sounds and everyday noise have equal value. Cage believed

'That the real world was perfect, if only we could hear it, see it (and) understand it. If we couldn't, that was because our senses were closed and our minds were filled with preconceptions' (Cage cited in Kaprow [1987] 1996, p. 225).

Kaprow embraced Cage's principal that the world is perfect but redefined this as neither, good nor bad. Instead, he conceived it as just the way it is, and therefore, saw no need to perfect or control it. This liberation from the modernist traditions of artist as autonomous author of visions of the world inspired him and others to let 'their newly released art perform itself, as if following its own path (Kaprow [1987] 1996, p. 225).

When Kaprow decided to realign his practice with the concerns of other people he needed to figure out how to create the conditions for both engaging with them and how they might engage with the artwork. This conceptual shift is evident in his theoretical framework of 'chance operations' in 'non-art' environments and the arts practice they are linked to known as *Happenings* (Kaprow [1961] 1996).

To explore the characteristics of the social interactions in a *Happening* the following set of questions are asked in relation to Certeau's act of speaking: Do miniscule and continuous interactions between people lead to interactions with others? Are they purposeful and bring about change? Do they resonate across time and place as they occur? Are they adaptable? These questions may also reveal other ways of understanding the conditions and quality of social acts in art.

In his analysis of *Happenings* Kaprow speaks of a score as an open-ended

'Flexible framework with the barest limits; in which nothing is sought and therefore nothing is won; other than the knowledge that almost anything can happen' (Kaprow [1987] 1996, p.20).

Invitations triggered these events, but

'Because of their fleeting and intimate nature only a few people can experience them' (Kaprow [1961] 1996, p.25).

Unlike an invitation to an exhibition these came with the expectation that you had to be present at a particular moment to experience the art.

An invitation to an event is a familiar social interaction. But in the hands of Kaprow the everyday social characteristics of the invitation are given a twist. He names the time and place of an event but doesn't say what will happen. In this way Kaprow adjusts the familiar social etiquette of an invitation to set up the conditions for the public to have unknown experiences together. This is a generative social condition. When someone accepts the risk that this provocation sets up they enter into a relationship with the artist that is precisely intended to lead to a set of unknown further interactions.

Photographic documentation of *Happenings* show groups of people sitting in rows of chairs surrounded by hanging drapes or moving around large industrial objects. People are seen leaping awkwardly between piles of car tyres in a parking lot. They hear the familiar sounds of sirens from the street or feel the breathing of an unknown person they find themselves in close proximity to. They might inhale the engrained dust of the warehouse because the artist has disturbed it with a controlled explosion.

All of these physical and sensory experiences are purposeful without appearing to be so. They are choreographed to appear unplanned. In the same way as he uses the invitation Kaprow appears to be reworking the conventional social structure of a public event. He opens it up to chance and new autonomous interactions between

participants in order to increase the intensity and meaning of the experience for each person.

The non-art environments Kaprow chose for *Happenings* included streets, derelict lofts and urban waste-grounds. They were all selected in direct opposition to mainstream bourgeois art galleries. The artist in this sense is now a part of the street and is neither privileged or burdened with the need to create a new, better version of life. They can now be seen as a member of society with an arts practice that contains the possibility to interact with everyday life.

Chance operations in non-art contexts fundamentally altered the role of the participant in relation to art at that time. As Kaprow reflects

‘You come in as a spectator and maybe you discover you’re caught in it (the artwork) after all’ (Kaprow [1961] 1996, p.15).

When an artist, like Kaprow, alters the relationship between the artist, the art and the public as a means of exploring aesthetic experience in non-art locations it can be seen as an act of negation in the sense that he is denying his role as an artist (Bishop 2012). The move he is making may appear to be this, but does not, in fact, diminish the role of the artist. Instead it repositions the artist and their potential value in relation to society

Views differ as to the nature and significance of the interactions of audience members in *Happenings*. On the one hand, they are remembered as moving through the sites as part of the art (Lacy 1995, 2010 p178), and on the other hand as

‘Inconsequential like a guided tour, parade, carnival test of skill, secret society initiation’ (Finkelpearl 2013, p.21).

What altering effect, therefore, such events bring about for each person is difficult to know. It is more possible to know what it is Kaprow was aiming to achieve. He uses the conventions of social interaction in his practice to alter the social structure or convention it exists within. In this sense Kaprow is creating the social conditions to bring about a change in how we think about our relationships with others and our environment.

The social interactions occurring between people in *Happenings*, are triggered by the physical, intellectual and sensory events they experience. These events are the ‘score’ of the artwork. This is underpinned by Cage’s idea that we need to open our minds and perceptions to experience the world. The score is the ‘flexible framework’ that Kaprow developed to ‘let art perform itself’ (Kaprow [1987] 1996).

This way of being social is what Certeau describes as being adaptable to individual circumstances and is what Kaprow describes as 'chance operations.' Within the structure of these events the condition of this freedom allows the participants and the artist to co-exist creatively. In this way each interaction between them has the possibility to be unique and surprising and therefore more memorable or profound. By adjusting the ways that we interact with each other, Kaprow alters what he knows about the way we interact socially, to provoke change within us at a deep level. He is not controlling what the nature of that change might be. Instead, he leaves this open to chance.

Therefore, participants are free to act autonomously within the loose structure of a *Happening*: to interact with others as they please. Social interactions in relation to aesthetic experience can be immersive or distant in the way that Suzanne Lacy and Tom Finkelpearl observe participants of *Happenings* to be both, 'a part of the art' (Lacy [1995], 2010) or 'inconsequential to it' (Finkelpearl 2013). This freedom to choose to participate and then working out how to participate appears to be an important condition for generating social interactions in an artistic practice.

Summary

Social interactions in Kaprow's practice are evident in the act of giving an invitation. They begin in the process of its acceptance or decline. Important liberating qualities of this social act are the freedom it sets up for the public to choose to take a risk and accept the possibility of a new experience. This leads to further social interactions in which individuals become immersed in physical and sensory ways with their environment in relation to other participants. Social acts in art, therefore, involve experiencing what is already known in new ways. This potential for altering our understanding through experience is also how participants are seen to become an important element of the artwork. It involves the condition of self-consciousness, or an awareness of self, not present in the same social acts occurring in everyday life. As Dewey says this is a characteristic unique to art that creates a moment in time and space in which we can see ourselves in relation to our context more clearly.

These are the particular qualities that Kaprow understands will create the conditions for generative social interactions within his practice. I argue, therefore, that not only do the social interactions within artists' practices need to be understood, but that the conditions they set up also need to be explored. Consequently my next move is to focus not just on the qualities of social interaction, but also on the conditions artists

create for them to occur within the practice of John Latham, Barbara Steveni and Artist Placement Group.

2.4 The Conditions for Social Interaction in the practices of John Latham, Barbara Steveni and Artist Placement Group (APG)

The questions used to explore the conditions for social interaction within the practices of APG artists relate to Certeau's qualities of the speaking act in the same way as they have been used to discuss Kaprow's practice: Do miniscule and continuous interactions between people lead to interactions with others? Are they purposeful and bring about change? Do they resonate across time and place as they occur? Are they adaptable? Does this analysis reveal other ways of understanding the conditions and quality of social acts in art?

Barbara Steveni and Joan Hill founded APG in 1966 (MacDonald-Munroe 2008, Bishop 2010, Corris 2012) and in 1989 it became O+I (Organization + Individual). John Latham and Steveni became the driving forces of the organization, which between 1969 and 1979 placed 30 artists into 24 different organizations, including, for example Garth Evans in British Steel; David Toop in London Zoo; Ian Breakwell in The Department of Health and Social Security; and Latham in the Scottish Office. Or, as Steveni recently described this:

‘the dirty non-art context of industry and commerce and later government departments’ (Steveni 2005).

Like Kaprow, Latham was making a conceptual move from painting in the mid 1950s to finding new ways for art to become more relevant to society (Kester 2004, Finkelpearl 2013). Despite the similarity of influences that caused Kaprow and Latham to shift their practice in this way, there is a difference in the context that effects how they created the conditions for social interactions. Kaprow constructed environments, which he then activated through a loose framework of chance-operations (2.1). In contrast to this APG inserted artists directly into the existing environments of organizational structures. They activated these situations by immersing themselves in aspects of the operational detail of the organization at the same time as in its strategic aims and objectives. They did this with a concern for the social, political and economic context of the organization. Each artist approached this differently. However, the overriding aim of APG was to activate, through art, new ways to inform the activities of the organizations they operated within.

APG's practice is described by linking the theoretical principals in John Latham's work with a set of working concepts developed in collaboration with Barbara Steveni. I explore this through the three theoretical principals that are key to understanding how APG developed their approach to being active as artists within society. The first is their belief that

'the context is half the work...instead of pulling the audience into the work, as Rauschenberg and Cage had done, APG operated on the inverse principle of pushing the artist out into society' (Bishop 2012, p.166).

To reveal the operational hierarchy, culture and activities of an organization APG created the conditions in which these structures become the context for their work. For example, understanding the decision-making processes of an organization in this way revealed the nature of its power relationships. This is how APG deconstructed the operational fabric of an organization and made suggestions for ways in which it might alter its fundamental behavior. The specific purpose of this process was to generate the possibility for an organization to rethink its context, aims and activities. It is evident however, that while these pioneering ambitions of APG informed the production of their artworks and challenged the role of art in society, they had limited success in generating actual organizational change.

The second key theoretical principal is Event Structure. It underpins all of APG's methods and was developed from Latham's interest in theoretical physics or cosmology. Unlike traditional physicists he gave primacy to the concept of time over space (Iles 1991, Walker 1995, Macdonald-Munroe 2008, Bishop 2012). He saw his theoretical work as a way to understand the world as an

'Art cosmology' and how this reveals the complexities of 'people and their behaviour and the sources of their actions' (Latham 2005).

Time is understood in cosmology to occur in relation to a source event and as concurrent time frames within the same universe or universes. This concept underpins Event Structure and its partner theories, Time Base and Flat-Time Theory. It informs Latham's belief that artists are able to interact affectively with society by seeing its complexity not as a limiting infrastructure, but as a limitless timeframe of possibilities.

I argue that Event Structure is a complex social structure unhindered by the limitations of hierarchical social interactions that traditionally exist in organizational structures. It underpins APG's belief that to gain insights into how we behave within these structures it is necessary to have experience of the different communities

within the structure of an organization. For example, Garth Evans attempted to position himself between the manual workers on the shop floor and the management at British Steel in his efforts to assert an equal relationship with both.

However, within the freedom this theoretical position sets up for APG they

‘Scrupulously avoided taking an oppositional stance toward the companies with which it negotiated. In fact, political neutrality was a tacit but important principle for APG’ (Bishop 2010 p 234).

Consequently they were criticized at the time, including by artists within APG and in the art press for adopting the language of the bosses and for being a-political (Fuller, 1971, Bishop 2010).

APG’s third principal for creating the conditions for social interaction is an interpretation of Event Structure by Steveni. She proposes that the purpose of art for APG is to

‘Serve’ in the sense that it is ‘of use in achieving or satisfying’ the strategic aims of society (Steveni 2005).

This becomes problematic when artists perceive themselves to be maintaining a politically neutral position. To speak about serving the strategic aims of society through art, without discussing the ethical or political position that inform it, was seen as naïve (Fuller P, 1971 P 22). Despite this criticism APG resisted articulating or aligning themselves with identifiable political positions. I believe they did not see this as the domain of art. Instead, they thought retaining a position outside these debates was an important act of leadership that allowed them to move freely as artists throughout the different structures within society and in particular the timeframes of UK party politics.

At the heart of APG there exists a dynamic social interaction between Latham and Steveni that sustained their practice for over 40 years. Steveni collaborated with Latham and translated his theories into the following working concepts. The artist became The Incidental Person. How they were active in society became the Open Brief and how art is revalued became the Delta Unit.

The combined affect of these concepts is the creation of an interrelated set of interactions with a purposeful freedom (Certeau), to make connections across all pre-conceived social, economic and political barriers. APG were idealistic and ambitious. However they were also pragmatic. They tested and shaped their ideas in organizations as a way of understanding how their theories and concepts worked in

practice. This principle of being in the world as an artist fed into how they developed as an organization. They continuously reflected on their practice by setting up public forums in which they argued their different points of view, between each other, and with those who attended from within and outside of the art world at that time.

2.4.1 The Incidental Person, The Open Brief and The Delta Unit

The artist as *Incidental Person* is an example of how APG asked the organizations they worked with to rethink their preconceptions of what artists do (Walker 1995 p 103). The concept is developed from Latham's principal that an artist is

'Someone who gains access through an art idiom to the omnipresent universe' (Latham, 1984 Flat Time House Archive. Letter. Doc: Ref: 1340).

Steveni translated this into a concept in which The Incidental Person

'Applies particularly to those in whom specific formative abilities are apparent. It indicates a broader area of practice (e.g. "multimedia") and a specific concern with "art in context" (Steveni O + I leaflet Undated. After 1989. Walker papers Tate Archive).

In this 'person specification' the characteristics of the artist APG are looking for indicate that the Incidental Person is an important characteristic of their practice. The artist in this sense is defined as someone who can express theoretical ideas through their practice about the concerns of society.

One such artist, Ian Breakwell, reflects on this many years after he was placed in 1976 into the Architecture Unit of the Mental Health group at the Department of Health and Social Security.

'They thought it would be interesting for me to look at the abnormal society, the closed world of Broadmoor as a diarist...this was about illness, mental states, people, and they are central to my works' (Breakwell 2004, Tape 16910, side A).

The social interactions that Breakwell points to are between himself and the 'service users' at Broadmoor. Breakwell immersed himself in the lives of the people who were the subject of his work. This is apparent in his diaries, which

'Graphically portrayed the ignominy of the patients' living standards' (Raven Row Gallery Exhibition Guide (2012 P 24).

A report presented by the Architecture Team containing Breakwell's observations remains censored under the Official Secrets Act (Raven Row 2012. Bishop 2012).

The results angered the Broadmoor administration. They felt that the team had stepped

‘...outside their brief as architects...However, the Architects Division saw the outcome positively: Ian has succeeded in giving us a real and lasting image, from his point of view, of the insanity surrounding insanity. This work should be reproduced and distributed to all our contacts. (Kemp 1976 [Breakwell Feasibility Study Phase 1 and 2. 1976 Tate Archive])

The social interactions contained within these documents (produced as part of Breakwell’s artistic process) demonstrate an intimacy and trust with one community of participants. This allows him to expose a lack of care for them by another, more powerful community, operating within the same organizational structure. Social interactions in this example led to further interactions that reflect a conflict of interests between different groups. This creates conflict between the artist and the public and I argue can also lead to antagonistic interactions between participants, which didn’t necessarily exist beforehand. This can be seen positively as a long-term act of liberation that creates the possibility for change in how an organization operates. This might be considered to be the controversial role of a ‘whistle-blower’ today. How APG artists negotiated their positions as the Incidental Person within an organization is outlined as a blueprint in the closely related concept, Open Brief. It is a utopian and negotiated strategy developed by Steveni to

‘Generate circumstances in which the art medium becomes active in the context of administrations and their concerns, the artist becomes a representative of the long-term whole of which the hosting organization is a part’ (Steveni O + I Aims and Purposes. Unpublished document. 1993).

Open Brief describes the freedom with which APG pioneered how artists operated throughout the structure and culture of an organization. It also describes how they considered the issues of the organization in the broadest possible context. The social interactions underpinned by this approach became increasingly generative the more active the artist was in relation to the concerns of the people in the life of the organization. For example APG artists kept diaries, wrote reports, attended meetings and made presentations. Despite observations that APG’s practice was un-visual (Bishop 2012) they also produced sculpture, paintings, film-works, sound-performances, photographs and curated exhibitions. (Raven Row exhibition guide 2013).

The condition for social interactions that Open Brief negotiates is a form of contract. This is a similar altering of the everyday interactions that Kaprow undertakes in making his invitation to an unknown event. The social interactions between artists and participants that this leads to are examined in a negotiation initiated by Steveni following the withdrawal of their public funding in 1972. I argue that this is the most successful example of the Incidental Person and Open Brief in APG's history. The significance of this example is that it extends APG's own concept of the artwork by operating through these open conditions. Steveni bypassed the established funding relationships between artists and the Arts Council. She established a direct relationship with Government by setting up placements for various artists in UK Government departments.

The result of this negotiation is The Civil Service Memorandum (CSM) which

'Became a prototypical "contract" for APG activities and enabled them to bypass what was at that time a hostile governmental arts agency. The document that emerged from Steveni's efforts is perhaps unique in the annals of artist-state relations. As she says "there has never been an artist-government instrument of association on record except for this one instance' (Corris 1994, P 70 [Steveni 1986, p.14]).

Steveni was not on placement with the government of the day when she negotiated this agreement with Tony Benn MP. However, I argue that in this developmental and administrative role she acts out the social interactions of the Incidental Person and the Open Brief. Steveni asserts a position outside of the normal constructs of arts funding and interacts directly with the 'administrator' of the organization whom she sees as necessary to achieving the longer-term goal of artists being active in society.

Steveni and Benn continued their working relationship throughout his 40 years in, and out of, ministerial office. This is an example of the long-term relationships involving social interaction to achieve the aims of art as a social process. In 2005 they met to look back at their correspondence, now part of the John Latham Archive at Tate Britain (Steveni 2005).

The final concept of these three interlinking approaches to how APG saw artists to be active in society is the Delta Unit. This also works in direct relation to its counterparts and offers a way to revalue the social interactions art and artists have with society.

Delta, the fourth letter of the Greek alphabet, depicted as an equilateral triangle and symbolizing 'change' is Latham's choice for

'A serious attempt to see a resolution of economic value to a time-base value system' (Brooks and Stezaker 1975, p. 52 [Walker 1995, p.128]).

His most comprehensive presentation of this concept is *Offer For Sale* (1975), a display panel that parodied the offer for sale of shares in a company selected for its APG acronym – Allied Polymer Group. Latham symbolized Delta () as

'A stable image representing the inertia and hierarchical character of business organizations' (Walker 1995, p.128).

In contrast to this he repositioned the same triangle, but tipped over ()

'To signify a dynamic potential for change offered by artists' (Walker 1995, p.128).

In his portrait of *John Latham: The Incidental Person* (1995) Walker summarizes Delta Unit in the following way;

'In business, capital value is stated in terms of money; success is measured financially; the ultimate goal is profit for shareholders. In art, capital value is the accumulated experience of the artists; its success is measured in terms of delta, that is "units of attention" and the general level of awareness induced; its ultimate goal is to improve the quality of life for everyone and to make it more meaningful' (Walker 1995, p.128).

As three different elements of Event Structure each of these concepts is informed by the underpinning principle that art and artists operate in a limitless timeframe of possibilities. This approach shapes the open conditions that APG set up to lead to social interactions between the communities of each organizational situation. It also distinguishes how the artist as a condition of the artwork operates with a different imperative and across different timeframes to the organization.

Summary

Returning to Certeau's four characteristics of the speaking act; tiny interactions that lead to other interactions, are manifest in everyday life, are purposeful and bring about change, have resonance across time and place and are adaptable, it becomes possible to see that APG's conditions of openness generate social interaction across hierarchies, cultural conventions and timeframes. For example, they see their relationships with the different communities involved in the life of the institution as the concerns or subject of the artwork. The purpose of shifting art into society in this way

was to understand human behavior (2.3) in the context of real situations. Therefore they did this to reveal the limitations of the systems and principals upon which we organize society to the people caught up in these ways of thinking and behaving. Their aim was to alter the perception of individuals about the value of art, but also about their own reality. To retain integrity for this way of operating as artists Latham and Steveni believed that a politically neutral position was necessary.

APG saw each situation to be part of an Event Structure (2.3) or network of social interactions that transcend conventional ways of operating in relation to time and context. This is how their social interactions between communities became the artwork. Both Breakwell and Steveni created resonant moments in different contexts by relating to individuals outside of society's accepted protocols or regulations. In each case they also retained these relationships for periods of time and in ways that fall outside of current conventions for artists placements or residences (2.3.1).

From these underpinning principles they developed a set of interlinking concepts such as Event Structure, Open Brief, The artist as Incidental Person and Delta Unit to guide their practice. Unlike the other concepts Delta Unit operated as a metaphor rather than a condition of the practice. Once inside the organization each artist became active by immersing themselves in formal and informal relationships that grew between the artist and people they worked alongside. In theory they saw this as taking place over long periods of time, but in practice, apart from Steveni and Benn's CSM, this does not appear to have happened.

The contradictions between the theory and the reality of APG's practice are known because of their open, reflective and conversational methodology. Despite the conflicts and difficulties of operating as individual artists within their own organizational structure the working relationship between Steveni and Latham sustained the practice and its archival legacy. Because of this the conditions of their practice are still debated and inspire other artists practices. Qualities of generative social interactions in this sense are transparent or public, antagonistic and take place over the long term. When added to the social qualities found in Kaprow's practice, such as chance operations and letting art follow its own path they begin to shape a practice that informs how I examine social interactions within the very different practice of the remaining artist, Suzanne Lacy.

2.5 Social interactions in the practice of Suzanne Lacy

Artist Suzanne Lacy acknowledges her arts practice is influenced by Kaprow and his understanding

‘of art making as research’ and how it ‘helped to bring women into the playing field: art making was a function of a reflective life, not a skill set’ (Lacy 2010, p. 321).

Lacy’s commitment to amplifying the voices of working class women and young people grow out of her familiarity with their concerns. Her own reality crosses into theirs and informs how she becomes active as an artist in particular contexts.

To understand the qualities of the social interactions within Lacy’s practice I focus on an essay in *Mapping the Terrain. Debated Territory: Toward a New Critical Language* (Lacy 1995) that remains relevant to the debate fifteen years later when it is published again in *Leaving Art* (Lacy 2010).

The title of this collection of essays *Leaving Art* Lacy says is ‘a declaration of my intention to explore...the art/life continuum’ (Lacy 2010. Preface). It is a further clue to her link with Kaprow who said ‘Leaving art is the art. But you must have it to leave it.’ He explains this as ‘taking the art out of art, which in practical terms, means discarding art’s characteristics’ (Kaprow 2001, p. xxix).

Lacy builds on this concept by focusing attention on ‘what is left behind with transient public practices.’ This points to the generative nature of her art as a social process and ‘how sources outside of art history and theory’ influence its evolution (Lacy 2010 Preface). This informs her view that the public should have a voice in determining the art they interact with, or are a part of. These two themes figure throughout her search for new language that is underpinned by her following statement in *Debated Territories*.

‘What artists do and what they “ought” to do constitutes a territory of public debate in which we seek a broadened paradigm for the meaning of art in our times (Lacy 1995, 2010, p. 172).

The scheme Lacy proposes for the purpose of constructing a new language for the debate includes the perspectives of the artist and the participants. It exposes the nature of the interactions that occur between them. Lacy begins by saying that phrases too freely used by critical theorists and those who evaluate art as a social practice are ‘interaction, audience, artists’ intentions and effectiveness.’ She revisits

each phrase with the aim of generating a new language for understanding its qualities in a more subtle and critically challenging way (Lacy 1995, 2010).

2.5.1 The Artist – Continuum of Non-Fixed Roles for Artist Activists

Like The Incidental Person, artists in New Genre Public Art operate freely across a range of roles. However, Lacy sees this as a progression or pedagogy that begins with 'experiencer' and moves through interactions with the public that she identifies as 'reporter,' 'analyst,' and 'activist.'

From her own experience she describes how

'The artwork is located in the interactions between myself as artist and members of the community' (Lacy 1995, 2010, p.176).

As the 'experiencer' Lacy places these interactions at the heart of the artwork. She describes the qualities of 'experiencing' as 'feeling and witnessing the reality,' 'reporting observations and own interiority,' and a 'profound empathy' (Lacy 1995, 2010). Informed by a feminist belief that individual experience can have deep social implications Lacy argues that

'We have lost an authenticity in the public sector that art may, at least symbolically, return to us' (Lacy 1995, 2010, p.176).

From this position she demonstrates her belief in a transformative role for art in society. More specifically she is saying that art has the power to act as a metaphor for restoring trust between the public and the infrastructures of society that support us (Jackson 2013).

The role of the artist as 'experiencer' in this process is an internalized and reflective role. Lacy suggests a step change involving progressive levels of intellectual interaction for 'reporter' and 'analyst.' The role of 'reporter' is not about giving answers but revealing the reality of a situation to participants in a way that they find convincing (Lacy 1995, 2010, p. 176). While the interactions of the 'analyst' range from observing a situation to understanding and communicating about the underlying political and social conditions that influence it. It can also involve a

'Shift in aesthetic attention' from the visual to the theoretical constructs of the artwork (Lacy 1995, 2010, p.176).

To complete the pedagogy Lacy sees the artist as an active participant in society with a focus on the concerns of the communities they are engaged with. She sees

this relationship as collaborative and potentially operating outside of the traditional boundaries of visual arts. This is likely to include becoming fully informed in the history and social context of the community and adding their own specialist knowledge and experience to those of the participants. (Lacy 1995, 2010, p.178).

‘In other words artist activists question the primacy of separation as an artistic stance and undertake the consensual production of meaning with the public’ (Lacy 1995, 2010, p.178).

Lacy places the artist in the same world as the audience, as citizens, with a shared responsibility for shaping society. From this immersive position she sees the role of the artist as not only informing society, but also influencing how it operates.

2.5.2 The Audience – Degrees of Engagement Between Making and Witnessing

Lacy begins her analyses of the nature of aesthetic relationships between art, artists and audiences by stating that

‘The relationship of the audience to the work process is not clearly articulated.’ This leads her to ask ‘to what degree audience participation forms and informs the work?’ (Lacy 1995, 2010, p.178 -179).

To explore this she has devised a system of ‘Degrees of Engagement: A form of interaction between observing and becoming actively involved in a situation (Lacy 1995, 2010 p179). She expresses this as a diagram of six concentric circles; the centre represents the deepest level of engagement and the outer circle the least. She names and describes each interaction as they occur at each level (Lacy 1995, 2010, p.179).

At the deepest level the subject of the work could not exist without the engagement of the participant. At the next level artists and community members co-author the artwork and commit their time, identity and energy in it. At the third level those who engage in the artwork participants in events and workshops are who the core collaborators are communicating with through the artwork. At the fourth level are the individual who accept invitations as traditional audience members. The penultimate level is the ‘Media Audience.’ They communicate to a wider network about the artwork and the final and outer level

‘Audience of Myth and Memory becomes a commonly held possibility or a part of its legacy ...in the literature of art or life of the community’ (Lacy 1995, 2010, p. 180).

Lacy concludes that it is because artists decided to address working class people like her 'Mom and Dad' that a legitimate dilemma occurs for the critics and teachers of art (Lacy 1995, 2010). She asks

'What forms of evaluation are appropriate when the sites of reception for the work, and the premises of 'audience,' have virtually exploded?' (Lacy 1995, 2010, p. 174).

Here is a twist to the social turn in art. Lacy proposes that the relationship between 'traditional' audiences and art have altered so much that the public are now implicated in shaping its future. The problem this causes for artists, art critics and the public is now not only knowing how to speak about the value of art in society, but how to develop the conditions for a conversation between them that generates a shared language from their different perspectives to speak about the value of art.

Summary

Lacy describes New Genre Public Art as a framework for understanding in more subtle and appropriate ways how the relationships between participants in art as a social process develop. By approaching this analysis from her experience as an artist Lacy specifically addresses the problems of how to speak about the social value of art that the social turn in art poses. She argues that the generative qualities of these interactions occur as progressions of immersion in engagement. Her systems of analysis form a pedagogy or evaluative mechanism that, because they are rooted in her experience, are convincing, but not necessarily adaptable to other artists' practices and their contexts.

Her complex range of relationships reflects the scale of her artworks and increasing levels of investment required because of this by both the artist and the participants. This is what Lacy's practice significantly adds to the insights gained so far in Kaprow's and APG's practices. Her focus like Certeau's overarching aim of liberation through speaking is to create the conditions for the voice of the public to be added to the critical discourses that debate the practice.

Lacy's maps of engagement are built on her close observation of how participation occurs in her artworks. They are highly complex and involve multi-layered and flexible ways for participants to interact with each other and to be observed through different media to larger audiences as they engage with each other. The purpose of Lacy's work is not only to inform society but, to rebuild trust between the public and

our democratic processes, in relation to the particular context and concerns of the participants. On a visual and organizational level Lacy's work appears to be highly choreographed. A question this raises for me in relation to Certeau is how involved are participants in shaping and owning the artwork and therefore how deeply do the conditions for change reach into the community?

The timescales of Lacy's practice take on board fluctuating levels of engagement by participants and in this sense are adaptable to their circumstances. Their scale and audacious qualities build expectations over long periods of time that then resonate as memories across different communities.

Both Lacy and Kaprow engage in educational practices as part of their artworks and are informed by Pragmatism. This is one way in which they both develop social interactions as influencing qualities that are different to APG's practice. However, together they are forming an emergent and complex set of qualities and conditions in relation to the research questions.

2.6 An Emergent Practice

Through the approach I have taken to comparing and contrasting particular examples of artistic practice in relation to Certeau's qualities of the speaking act a set of qualities and conditions for art as a social practice are emerging. Before discussing the detail of their characteristics in more depth in relation to Pragmatism I summarize what this process has revealed.

The artwork is defined as the

1. Artist when they are active within society.
2. The people who engage with them.
3. The social interaction that occurs between them.

These conditions are inherently adaptable and operate in relation to their context.

Within this overarching principle, there are six characteristics that relate either to the generative conditions that artists set up or the qualities of the social or intellectual interactions they lead to (Lacy 1995, 2010).

1. The position from which an artist engages with participants in the process of the artwork. This ranges from the politically neutral position that APG believed they adopted, to the stated feminist and working class position that informs Lacy's practice (2.5).

2. The making of generative metaphors and the symbolic nature of the artwork. For example, APG's Delta Unit (2.4.1), is a set of conditions that inform the artwork through the discourse that the metaphor provokes and a *Happening* is symbolic of Kaprow's theories of leaving art behind (2.3).
3. The role of the artist as educator and the artwork as research. This leads to generative interactions with participants through metaphors as a way of making sense of the world and the conceptual aspects of the practice (2.5.2).
4. The influence of the artwork goes beyond the artwork itself and speaks to society (2.5.2).
5. The open and public approach each practice has in relation to society that sees both time and spatial conventions as limiting social and cultural constructs.

Understanding the many different nuances of these conditions and how they occur indicates the importance of their adaptability. This is the most significant of Certeau's qualities of the speaking act in relation to understanding the generative qualities of social interaction in art. To be generative or affect liberating change each artwork needs to be particular to the motivations of the artist, the participants and their context.

To understand how these qualities and conditions become generative through the aesthetic experience of art I explore them in more detail in relation to the core principals of Pragmatism developed by John Dewey.

2.7 Pragmatism and Kaprow – How social interactions become generative

A Dialogue with Dewey

A very long time ago John Dewey told me
that 'art is the integral experience,
and in every experience,' he whispered, 'there is form,'

We spoke about how this happens,
'because, he said,
'in art there is a dynamic organization...'

What do you mean? I remember asking.

If I am to understand,

you will need to explain.

Well, he said,
what you need to know
is that art 'takes time to complete,

because it is growth...inception, development,'
and, as he turned away, he said
it is also 'fulfillment.' (Dewey 1934, Smith 2013)

Three key principles of Pragmatism underpin the various moves these artists have made in shaping the social turn in art. The first is that art is a pure aesthetic experience that concentrates at the same time as it enlarges experience. This is a key concept for understanding the generative qualities of the interactions between artists and participants as it indicates an intensifying of everyday actions and the possibility of stimulating deep understanding between people. The second principle is that we make sense of ourselves in relation to our environment through a continuous process of assimilating our experiences from the past with what is occurring between us in the present. The third principle stems from this, and is Dewey's belief that art as an aesthetic experience is free to move beyond the experience itself, and is therefore, generative in open and unpredictable ways.

Dewey saw art as an intensifying and at the same time a magnifying aesthetic or 'pure' experience and is where he believed such meaning making was possible (Dewey [1934] 1980, 2005). For example, he believed that

'There is always a gap between the here and now of direct interaction and the past interactions whose funded result constitutes the meanings with which we grasp and understand what is now occurring' (Dewey [1934] 1980, 2005, p.284).

The distinct moment or 'gap' in which meaning is generated can be identified as a perceptible interval in time that is continuous throughout our actions. The gap that Dewey describes is not between art and life, but between moments in time. Between interactions that take place 'here and now,' and those that take place in the past. Both Kaprow and Latham saw the artwork to be continuous with life and not separate to it. Kaprow worked with this principal as a continuous movement of interactions

across timeframes in the same way that Latham proposed the artist as the incidental person moved freely between the timeframes of different communities.

These principles operate in relation to the qualities of risk and uncertainty evident in the social interactions between the public, artists and art as a social process. Dewey saw how risk is rationalized through a process of assimilating what we know from personal experience with what is happening as it occurs. This drive to make sense of the world and to understand ourselves in relation to it seeks out new experiences that take us beyond what we already know. This is a blueprint for how Kaprow provoked the possibility of risk through his invitations that people accepted 'in the knowledge that almost anything can happen' (Kaprow, 1996, p.20). It doesn't explain, however, why people are prepared to participate in the unknown.

What might shed some light on this is Kaprow's understanding of Dewey's concept that as a 'pure' or aesthetic experience art 'concentrates' and 'enlarges immediate experience' (Dewey [1934] 1980, 2005, p. 285). The drive to make sense of ourselves seeks out such experiences that intensify, and change in some way, our 'habitual' or everyday existence as a way of testing what we know. Dewey explains how this occurs when he says aesthetic experience is

'freed from the forces that impede and confuse its development as experience; freed, that is from factors that subordinate an experience as it is directly had to something beyond itself' (Dewey [1934] 1980, 2005, p. 285).

Dewey is also pointing to the fact that such risk taking between art and audiences generates 'something' beyond the experience itself. This unknown quality of art is what motivates audiences to engage in encounters that offer them new experiences or new ways to understand what they already know.

Kaprow's understanding of aesthetic experience, informed by Pragmatism coupled with the approach he developed from Cage of letting art follow its own course and valuing constructed sound and everyday noise equally can be seen to position the artist and the public in direct relation to each other. In this new formation the art is now a process of interactions between the artist and those invited to engage with it. Dewey speaks about the experience of art as an object. Kaprow developed this to mean the artist and the public and the interactions that take place between them.

This accounts for how participants rationalize the risk they take in accepting Kaprow's invitation. The significance of *Happenings* is not the number of people they involve it is that they are free to become either an integral part of the artwork or remain as an observer to it. Or as Kaprow expresses it 'The artwork' which now

involves the participants 'becomes less a 'work' than a process of meaning-making interaction' (Kaprow 1995 cited in Lacy 2010, p. 321).

An advocate of Dewey's, Donald A. Schön took the principle of sense-making a stage further. Schön worked with communities, not as an artist, but as an urban planner in America in the 1950's and 60's. His theory of generative metaphor adds practical detail to the ideas of Pragmatism for the practice that build on Kaprow's concept's that underpin *Happenings* (2.3). They also particularly resonate with the context and scope of Lacy's large-scale work such as *Crystal Quilt* (1987), (1.4.1).

2.7.1 Generative Metaphor: Donald A. Schön and Lacy

Donald A. Schön is known as a Pragmatist. His study of Dewey's work developed into an 'anatomy' of generative metaphor and its application as a way of working with disenfranchised urban communities. He said generative metaphor is,

'central to the task of ...how we think about things, make sense of reality, and set the problems we later try to solve' (Schön, 1996, p.137).

Like Lacy's practice, Schön's most coherent examples involve large - scale and complex negotiations. For Schön this was between communities and planning authorities. In this sense he offers a substantive method for bringing about new social positions, though revaluing previously estranged positions. He identified a series of steps to follow: set the conditions; identify the metaphors; story telling; identify new references; rename and reset the original boundaries. The underlying principle of Schön's process is to draw boundaries between or 'frame' situations as a way to give shape to the problem to be explored.

"If we can once see it, however, in terms of a normative dualism such as health/disease or nature/artifice, then we shall know in what direction to move." (Schön, 1996, p.128).

His proposal acts as a catalyst in the sense that if both communities experience each other's stories, in such a way that generates new and deep understanding between them, Schön felt that their original identity and integrity is retained through the process of re-orienting to a new, single, position. Educationalist, Graham Low describes Generative Metaphor as 'an influential narrative approach...to locate problems (conceptually)...and then bring about some sort of change.' (Low: 2008, p. 212). It is therefore a significant concept for testing the principles of Pragmatism in relation to understanding organizational change through art.

2.8 Conclusion

The underpinning principles of Pragmatism add a dimension or bring the practice that is emerging to life. For example, knowing how participants make sense of themselves in relation to their environment alters how I think about the conditions of the practice as the artwork. Saying that the artwork is the artist, the participants and their social interactions in relation to their context is added to by understanding how the role of the artist can create conditions that effect participants. In relation to the research questions this is an important possibility. Having insight into how aesthetic experience intensifies and enlarges the moment of the experience opens up the opportunity through art for new ways to understand our own interiority and in relation to other communities.

Critical theorist, Grant Kester, proposes a dialogical framework to discuss art as a social process. This is necessary, he argues because artists engaged in collaborative practices are identifying how different types of conversational activities are now integral to their work (Kester 2011, p.10). He perceives participatory practices to be

‘a set of practices directed toward the world beyond the gallery walls, linking new forms of inter subjective experience with social or political activism’ (Kester 2004 p. 9).

Rather than being ‘directed toward the world,’ I maintain that Kaprow’s practice happens in the world. Participants in a *Happening* experience an artists’ intervention within the world. For example, in a *Happening*, when Kaprow says ‘every body is crowded into a downstairs loft,’ they ‘breath in noxious fumes’ or ‘experience long silences where nothing happens’ (Kaprow [1987] 1996, p.15) he is describing the conditions in which the artwork draws in the world around us (2.2).

The interactions described here involve sensory and physical experiences. Participants are literally filled with smoke. Being in silence with others is reminiscent of Cage’s ‘listening to silence’ experimental music compositions (Cage cited in Kaprow [1987] 1996, p. 225). What one hears is the sound of life from the street or fellow participants breathing or coughing. The subject of the work in this example is contained within the toxicity of the smoke as a possible reference to our relationship to the industrialized world. Tasting this acidity in the air, which is essential for our existence, is how participants became embodied as the art after accepting the invitation to engage in such interactions. The subtlety and complexity of these

experiences extend far beyond the purely dialogic framework of language that Kester proposes.

The qualities of the social interactions are rooted in everyday experience. For example, the position an artist operates from, or the voices of the participants are not extraordinary. They are an acknowledgement of 'how the world is' and are included in the artwork. Dewey is interested in aesthetic experience because he sees it as a 'pure' moment within our lives that creates the opportunity to learn, move beyond what we already know, or see our everyday lives in new ways. This does not happen as a separation from life, but as a metaphor or symbolic process within it.

In contrast to this embedded nature of art critical theorist Claire Bishop, perceives participatory art to currently have 'a double ontological status: it is both an event in the world, and at one remove from it' (Bishop 2012, p.284). She asserts that it communicates as a hierarchy of levels. The lower level occurs with participants as a meaning-making activity and the higher level occurs with spectators through the mediation of art as objects or narratives. It is, in her view, most successful when the art remains separate to its social aims as an 'experimental form of overlapping with the world' (Bishop 2012, p. 284). When it does not she argues it is neither, affective or visual.

However, through this review of the literature I argue that Kaprow, APG and Lacy moved their practices into society and successfully operated in ways that were visual from inside its structures. By discussing their practices in relation to the principals of Pragmatism it can also be said that the social interactions within the practice are generative and consequently affect those who participate and become the artwork.

The review of the literature has underpinned the value of social interaction within an emergent practice in the theoretical and philosophical histories of contemporary visual arts. The qualities and conditions for social interaction have been critically revealed in relation to an understanding of their cultural significance in the everyday. Through this analytical approach to the literature the details of a practice have emerged that inform the experience of art in the case study.

Chapter 3. Case Study

Summary

The timeline of the research begins at the point that I accepted the invitation to be the artist and researcher at the Barn in October 2011 and ends in October 2014 when my PhD funded research period was completed. The purpose of this chapter is to describe my experience during this time and in particular the social interactions between participants in my art works as a set of emergent and adaptable conditions defined by the speaking act in Certeau (1984) in relation the practices of Kaprow, APG and Lacy.

I divide the timeline of three years into quarterly periods and follow four key headings through each quarter. These headings have emerged as important activities in relation to the research questions. They relate to the core decision-making processes of the organization and particularly its visual arts programming. They also relate to my experiences that have occurred outside of the organization, but have informed my understanding of how it operates (2.4.1). Further to this they involve the artworks through which I have responded to the original question posed by the organization and its communities: How, through art can we discuss the sustainability of our organization?

Kaprow has influenced my focus on the social nature of the conditions that I create for my arts practice and how they may lead to further social interactions between participants. Because of this and the open and public conditions of APG's practice I began by setting up a public studio for the first year of the research. The description of the experiences relating to this decision and the nature of my arts practice are informed by APG's practice. This specifically refers to the relationship between Latham's studio practice, his theoretical principles and methodology for working as an artist in an organizational context and more broadly society. The depth and nature of the description is also informed by Lacy in terms of the types of interactions and relationships that occur between participants in art as a social practice, as well as the risky nature of working in this way.

I take an ethnographic approach to the descriptions of my experiences. This reflexive method draws out the sensory, experiential, and sometimes, emotional types of knowledge necessary for understanding the social qualities that art can reveal between participants as well as for the artist. This is in contrast to the purely dialogical methodologies that Kester, for example, proposes as a means of

categorizing art as a social practice (Kester 2011, p.10. 2.8). For example, I include my approach through art as well as my social experiences of living in Banchory.

3.1 Introduction

It was Autumn when I arrived in Banchory in 2011 and it was also Autumn in 2014 when the period of my arts practice research came to an end. During this time I have become immersed in the life of my case study, Woodend Barn, a community led arts centre, nestling on the edge of this small town. 'The Barn' as it is known is located just off the North Deeside road that connects Aberdeen in the North East of Scotland with the Cairngorm Mountains in the west.



Fig. 2. Banchory, Aberdeenshire. North East Scotland. UK.

In its most recent business plan the organization describes itself in the following way.

'Woodend Barn is the main operating venue of Woodend Arts Limited, (WAL), a charitable not-for-profit company limited by guarantee and established in March 2011. WAL superseded Woodend Arts Association (WAA) that was originally founded in 1994 with the main aim of providing the Banchory community and visitors to the area with access to arts activities of the highest quality' (WAL Business Plan 2014/15 – 2017/18).



Fig.2. Woodend Barn Arts Centre 2011

I came to be here because two of the original founders of the arts centre, Mark and Fiona Hope formed a partnership with the research community at Gray's School of Art and the Centre for Entrepreneurship at Aberdeen Business School to consider how, through art, the sustainability of their organization might be discussed. This question became the basis of an Arts and Humanities Research Council (AHRC) Collaborative Doctoral Award (CDA) that I am the selected recipient of. Funding for the research came from the AHRC while Woodend Barn sponsored all travel associated with the case study and as the research evolved contributed financial support towards exhibition costs.

My research is also one of the first Connected Communities Programme (CCP) PhD studentships titled 'Understanding Change: Connecting Communities Through the Arts' (Douglas, Hope, Anderson 2010). CCP research takes place within communities. In this sense it is a collaborative and public process. My approach to the research has been as an artist and a researcher. This duality of roles and the public nature of the research shaped my relationship to the case study. I moved imperceptibly between these positions continuously and in relation to the everyday life of the organization. How aware participants were of this and how much this matters is taken into account in descriptions of the social interactions that occurred.

My research is specifically concerned with understanding how the experience of art, activated by an artist as a social process can influence how an organization reacts to the effects of change within our cultural economies. The purpose of my research, therefore, is to respond to this question through my artistic practice. I do this by engaging the community of people who are actively involved in this organization to consider how they might usefully perceive the future of their arts centre. What emerged within the frame of my artistic research practice was an understanding of the particular nature of the social qualities evident in the conditions I create and the role they perform in generating further social interactions between participants.

Woodend Barn describes its social context in relation to

'The town of Banchory has expanded significantly over the last 13 years (population rising 16.5% to 7,030 in 2014) largely as a result of the growth of the local economy due to the offshore oil industry and the appeal of the town as a commuter base. Significantly, this now means that Woodend Barn no longer sits so physically detached from the community. New housing developments ...have brought many aspects of local life together on our doorstep' (WAL

Business Plan 2014/15 – 2017/18) Archive: HSR1/9.1

This set of social circumstances also informed the nature of my experiences in the case study.

To describe my approach and experience in the case study I move through a timeline of events that is organized into four categories of interaction: 'Woodend Arts Limited', 'Woodend Gallery Committee', 'Living' and 'Artworks'. These headings are my main points of interaction with the Barn, its activities and communities. 'Woodend Arts Limited' (WAL) is the registered trading name of the case study and in this ethnography refers to my interactions with the core company and its organizational infrastructure. 'Woodend Gallery Committee' is one of a group of associations that are affiliated to WAL. This association is managed voluntarily and has responsibility for visual arts programming in the Lang Byre Gallery. I was invited to be an ex-officio member of this association during the period of my research. From this position I have understood the decision-making processes of the broader organizational structure. 'Living' refers to the various choices I have made through the research about where I have lived and how this has affected my understanding of the case study in its social context. This is to reflect the conditions of the practice in which the artwork encompasses all aspects of its context as a limitless set of possibilities (2.3) 'Artworks' involve myself as the artist, the participants and the social interactions that have occurred between us during my time in the case study. They also reflect the

conditions and qualities of the practice in defining the artwork as this has emerged through the literature.

I have chosen to organize my experiences chronologically in this way to reveal how artworks develop out of social interactions. Beginnings such as this involve ideas and energies overlapping in ways that are influenced by external factors. It is difficult therefore to explore the reality of how interactions flow between the various communities of Wooded Barn and the different timeframes I moved between without understanding the sequence in which they occur. To aid this I have produced a timeline that accompanies this chapter, this is an A3 fold-out insert (Fig.4. Timeline).

To evidence my time at Wooded Barn I have created an archive of relevant documents and artifacts. I have followed a recognized system of archiving for community organizations established by the Community Archives and Heritage Group. Each item is referenced with an individual number (Helen Smith Research HSR1/No.), and is organized as a database that correlate to a set of folders in an archival box.

3.2 October – December 2011

3.2.1 Living

Even before the formal period of the research began I received a card from Fiona Hope saying

‘Dear Helen....please make this place your home for as much as suits you and as long as suits you. With my best wishes Fiona’ (Hope September 2011). Ref. HSR1/1.1

I accepted her invitation and lodged with her and her partner Mark Hope in Banchory for the first three months of my appointment. This close association with the Hopes in the first months of the research influenced how the community of The Barn and their broader social network around Deeside first encountered my role. These introductions first happened while being shown, for example ‘the plots’ and the wild garden, both important places and activities of The Barn. We also attended social events together, such as an exhibition preview event at *Left Bank*, a gallery in Tarland, North West of Banchory and meetings of the Woodend Wood Engravers group in their homes throughout Deeside. During this first week we also presented our collaboration to the research community at Gray’s School of Art. Ref. HSR1/1.3



Fig.5. Woodend Barn Plots 2011

3.2.2 Woodend Arts Ltd.

In my second week I accompanied the Hopes to several regular workshops and met many members of the Wooded Barn community. The first was Singing for Joy, a singing workshop that the Hopes lead on Tuesday mornings and 3rd Stage, a creative club for people who are over 50 years old. I also arranged to attend the 'kids art' session and 'Wiggle and Giggle', a dance for toddlers workshop, on my own. I decided it was important that I participate in each session and found myself having unfamiliar, sometimes uncomfortable experiences, singing publicly, for example, and rolling around the floor of the auditorium with mums and their toddlers. I carried out this experiment to understand how participants engaging in artworks might feel. In my notebook I reflected that

'I think that my experience (of singing) is probably similar to that of the people I teach to draw. I feel vulnerable as a participant' (Smith. Research Journal. 2011).

During this second week I met Val Buchanan, one of the owner/chef partnership who operate the arts centre bistro. Buchanan's is a separate business to WAL. It operates in a recently purpose built extension to the original buildings and is, to some extent, the social hub of The Barn. My final introduction of the week was during the interval of a public event in the large auditorium the Barn uses for its film, theatre and music programmes. Fiona Hope introduced me to another member of the audience, Genevieve Jones, who asked me to call her because she thought The Barn should

initiate an art and ecology project that introduced the public to issues of sustainability.

My introduction to the new and first employed director of Woodend Arts Ltd (WAL), Nicola Henderson, was in November 2011. Mark Hope, then Chair of the Board, had been the director of the organization on a voluntary basis until her appointment. Henderson invited me to attend staff meetings, which I did for several months. These became irregular and after a while I didn't know when or if they were happening. The agenda for the first meeting included organizational issues such as the office layout, a new meeting structure as well as fire exit doors and an introduction to me as the artist researcher.

The accompanying email from Henderson indicates an uncertainty about whether these concerns of the organization are the subject of my research.

'Hi All, Please find agenda attached. If you'd like to add anything, please let me know by Tuesday. Many thanks, Nicola. Ps - Helen, I've put you on first incase you don't want to stay for the other items!' (Henderson Email correspondence 2011).

Following a Christmas screening of *It's a Wonderful Life* the 'Friends of Woodend Barn' and other volunteers formally welcomed Henderson and I to the organization with a drinks reception. We both made brief presentations about our roles and the particular focus of our work in relation to the future of the organization.

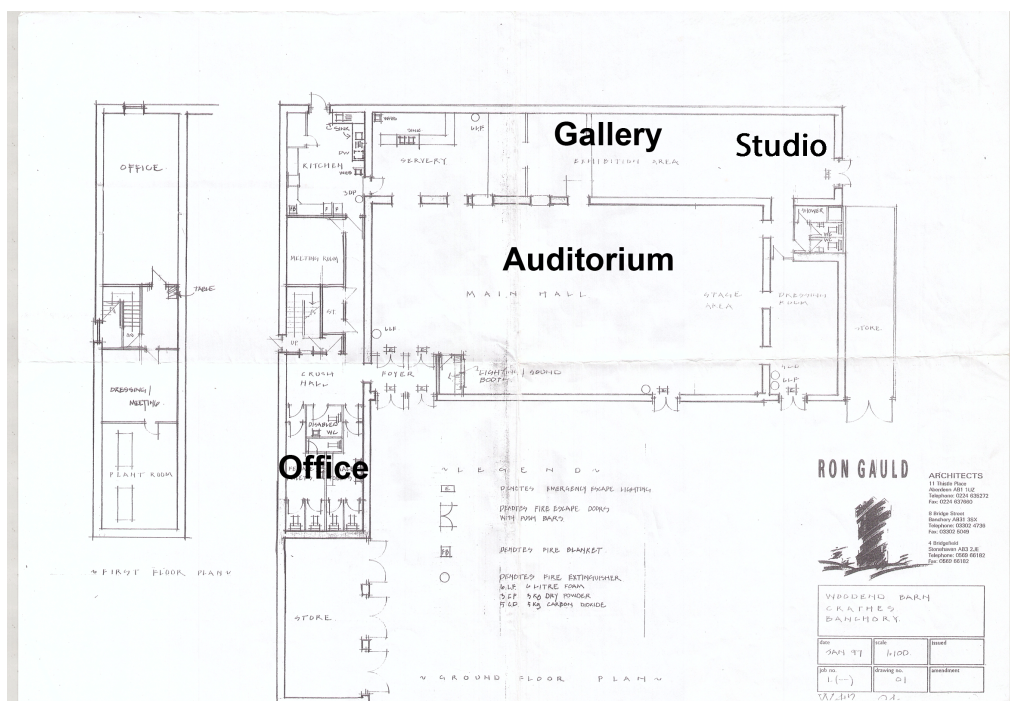


Fig.6. Floor plan of Woodend Barn

A further, and understandable, indication of how my role was initially being understood came in January 2012 when Henderson invited me to contribute a map of the location and demographic of the communities that the Barn works with for the organization's Flexible Funding bid to Creative Scotland. I had to improvise because of the short deadline and lack of resources. I took photographs of plastic balls acting as safety 'stops' on the top of garden canes in my vegetable garden. These balls acted as markers for the communities of the Barn against a painting of a map of Aberdeenshire.

woodendbarn

Creative Scotland Flexible Funding Review

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1. Executive Summary

Woodend Barn is the only professional multi-arts venue in Aberdeenshire. It is run by Woodend Arts Limited (WAL – previously Woodend Arts Association) and has been organising events since 1992.

Through its own efforts and collaboration with many other local groups, WAL has maintained a diverse, high quality arts programme for many years and this will continue to develop in response to local needs and opportunities. The flexible funding (FXO) support WAL has received from Creative Scotland has allowed the organisation to deliver an enhanced programme which both meets the needs of our broader population whilst challenging our audiences with more experimental work. The organisation has also developed a more extensive and engaging education and outreach programme across Deeside.

This document highlights what has been achieved so far and how Woodend Barn is positioned to help support Creative Scotland's vision for a creative future. It is important to emphasise that this is only an indication of our planning horizons as anything more concrete is very difficult in this time of funding uncertainty.

2. Investing in Talent

Track Record

In the past Woodend Barn's support for talent has come through providing a high quality venue for artists and audiences. The Barn also supports talent within our organisation through professional development opportunities and training. We have showcased some of the best local and national talent – please see examples under quality production. Over the years we have improved these facilities through three capital development campaigns – in 1997/8, 2006/7 and 2009/10. Our recent success as one of the partners in the Ambition Scotland programme has allowed us to develop as a digital hub in the North East of Scotland, connecting talent through new technologies.

Current Activities

We have recently embarked on new residency programmes which allow us to support artists more directly in developing their practice. These have proved very successful with dance company smallpetitekin returning in February 2012 for a third time.

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9. Map of our Core Audience



Map of communities within which we work

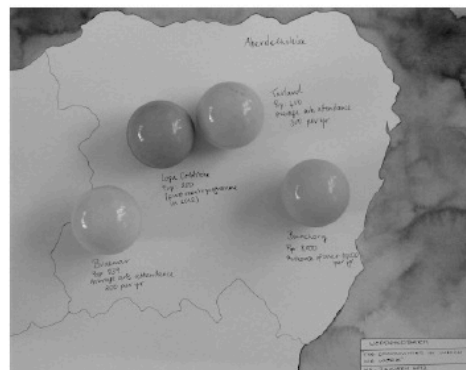


Fig.7. Extract from Woodend Barn's Flexible Funding Bid to Creative Scotland 2012

3.2.3 Woodend Barn Gallery Committee

I was invited by Fiona Hope to attend the committee meetings of the Lang Byre gallery.

'Subject: Re: Lang Byre Gallery Committee Meeting 12th Oct. 2011. Dear All, Please can we slip the meeting on Wednesday from 9.30am to 11am start? This will allow Nicola Henderson (the new Barn Director) and Helen Smith (the Grays PhD student) to join us. Many thanks Fiona' (Hope (F) Email correspondence 2011). Appendix 3. 3.1

The committee consists of volunteers, who are mostly artists and have different interests in organizing the gallery programme. At the first meeting Fiona Hope resigned her position as chair of the committee and Nicola Chambury took over this role. In contrast to the staff meetings I consistently received email invitations to these meetings and continued to attend them during the whole time of my research. The Gallery committee has become the position from which I have researched how the core company (WAL) and its network of affiliated associations operate.



Fig.8. Woodend Barn Gallery Committee Meeting. 2012

3.3 January – March 2012

3.3.1 Living

I moved into my own flat in Banchory in January 2012 and began to experience living independently in Deeside. This meant that I was sometimes invited to dinner or to go to social events with people from the Barn. Travelling everywhere either on foot, bicycle or by bus gave me a particular experience of the area. For example, I had many conversations with people at bus stops and during the 40 minute long commute into Aberdeen. Travelling by country buses can be a very social activity. I was often asked questions by people curious to know who I was and how I came to be living here. This usually led to entertaining and informative conversations for the length of the journey. This welcome social interaction gave me an insight into life in Aberdeenshire from many perspectives and added considerably to my understanding of the social context of The Barn in a short period of time. It also meant I was regularly offered lifts by people I began to know at The Barn to more remote places for example walks in Strathdon or events in Aberdeen or Ballatar.

The walk from my flat to The Barn was a brisk 40 minutes and I chose to try and follow as many different routes as I could to get to know how it connects to the town. During these walks I began to document the spectacular hedges that marked the boundaries of peoples gardens and formed landmarks on my routes. This led to a fascination with life inside these natural or sculpted forms. I began to take photographs of the inside of the hedges as I walked towards The Barn, or in more reflective mood, back to my flat, This activity became a metaphor for thinking about how to find my way in to the interconnected organizational structure of my case study.



Fig.9. Hedges of Banchory and Crathes 2012



Fig.9. 1 Hedges of Banchory and Crathes 2012

3.3.2 Woodend Barn Gallery Committee

The January meeting of Woodend Barn gallery committee marks a moment when my role began to take shape within the organization. I felt that the structure and character of this affiliate association might offer a perspective from which I could develop my research and also interact with the other key activities of the organization. At this time I saw these as the core company (WAL). This included the Board of Directors and the staff team. Surrounding these two communities of WAL are a group of independently affiliated associations, including Third Stage, Woodend

Music Society, Friends of Woodend Barn and the allotments. A separate business, Buchanan's Bistro shares the venue with WAL and its associations.

I felt that the reliability of the note-taking and production of minutes from monthly meetings would offer a way to trace my interventions into the activities of the organization. In this way the minutes became an important set of documents because they evidenced my activities in a forum that openly and collectively reviews the accuracy of this information on a regular basis. The minutes of the January 2012 meeting record that one of the forthcoming shows involves my agreement to support the exhibiting artist, Evelyn Farquharson, by investigating how she might borrow her work from the collection of student artwork at Gray's School of Art.

'Evelyn Farquharson, A Retrospective. Up: 11th June 2012. **Preview:** tbc, but probably Thursday 14th June, evening. **Down:** 16th July. **HS** to liaise with RGU (Robert Gordon University) regarding the recovery of Evelyn's work for the exhibition' (Extract from Lang Byre Gallery minutes: 18.01.2012).

Archive:HSR1/ 2.1 Appendix 2: 2.1

What the minutes don't record is that it was Fiona Hope who asked if I might support Farquharson, a member of the committee, in this way. This interaction led to lunch in the bistro to get the details of the paintings from Farquharson, which in turn led to us both meeting the curator in Aberdeen to view the original works and arranging to borrow them. I became interested in Farquharson's paintings and she invited me to her home in Banchory to see more.



Fig.10. Evelyn Farquharson and Anne Moore in Evelyn's home

During my second visit I recorded an interview of her for an essay to accompany her exhibition. Anne Moore, a member of the committee joined us because she wanted to see Farquharson's paintings. In the interview Farquharson recounted how her career as a painter and life with her family were interwoven and her feelings about the arts centre.

'I feel hopeful for the Barn. That more people will go there. There wasn't anywhere like that when I was younger' (Farquharson 2012).

A significant decision that is recorded in the January 2012 minutes is that Fiona Hope stands down as the chairperson and Nicola Chambury is elected.

Fiona Hope wishes to step down as Chair at the next AGM. Nicola Chambury has agreed to take over from Fiona' (Extract from Lang Byre Gallery minutes: 18.01.2012). Archive: HSR1/2.1

As well as this they record under 'Any Other Business' my request to set up a studio next to the gallery.

'**AOB.** Helen Smith (HS) is inquiring whether workshop leaders will be happy for her to use the back space of the gallery as her studio during workshop time. Claire Reid (CR) to find out for her. Archive: HSR1/2.1

I realised at this point that minutes of Staff Team meetings were not produced and would not, therefore, offer a record of my interactions within the organization. This explains in some way my lack of connection with them. Without support from Reid or anyone to pick up her action I asked the workshop leaders if my using the space as a studio was ok with them. They all said it was fine and I further negotiated setting up the studio with Nicola Henderson, as Director, Mark Hope, as Chairperson and Nicola Chambury as Chairperson of the Gallery Committee. From February 2012 I was identified as 'artist in residence' and agreed that this would last until October 2012. I was also offered two weeks from the 24th September 2012 for an exhibition in the gallery.

Henderson introduced a new initiative at the Gallery committee meeting in March 2012. The minutes record this as

'**Guest Curator:** Due to the good financial standing of the Barn and the Lang Byre, NH has agreed with Mark Hope that gallery funds can be used to cover expenses for a guest curator at about £250 per day.

Constitution: For just now the Gallery and the Barn will be kept as separate units which will benefit funding especially through grant applications. Further

decisions can be made next year' ((Extract from Lang Byre Gallery minutes: 21.03.2012). Archive: HSR1/2.1

Added as an Appendix to the minutes is a brief for Wooded Barn Guest Curator Post. The document says

'We need a creative visual arts curator to work with our staff, board and gallery committee to devise a framework which will inform an artistic programme which can be integrated within Woodend Barn's strategic planning and which has the commitment of Woodend Barn staff, stakeholders and partners' (Extract from Lang Byre Gallery minutes: 21.03.2012). Archive: HSR1/2.1

It also outlines the fee sources of income and management of the post.

Management: Management and support will be through the Director. The post will also be supported by the Lang Byre Gallery Committee.

Terms: The consultancy is expected to take around 15-18 days on an agreed fixed fee basis and be undertaken over the course of approximately 3 months commencing in May/June 2012. The fee level is £3,750 plus £250 towards expenses.

Funding: There is already a commitment of £2,000 from the Lang Byre Gallery Committee and we are seeking match funding of £2,000 from K&DAF (Kincardine & Deeside Arts Forum) which is being wound up in May' (Extract from Lang Byre Gallery minutes: 21.03.2012). Archive: HSR1/2.1

Kirsteen Macdonald was appointed as the Guest Curator and attended the following gallery committee meeting. The minutes from this meeting in May record this in the following way.

Guest Curator: Kirsteen Macdonald introduced herself. She will be reviewing the Lang Byre programme and Environmental Art Walk ideas. She will be looking at the whole Barn programme, past and future. She will prepare a report for the committee' (Extract from Lang Byre Gallery minutes: 30.05.2012). Archive: HSR1/2.1.3

3.3.3 Artworks

Outside of these formal meeting structures another set of social interactions were evolving. Following my introduction to Jones by Fiona Hope a short chain of emails between us led to 'coffee and cake' in Buchanan's.

'Dear Helen. Genevieve would like to meet up in Buchanans and talk through ideas in the New Year. I am happy to do so when you are free. Speak in the New year. Happy Christmas. Fiona' (Fiona Hope email 20.12.2011)

I know we are all really busy but feel this is important on a lot of levels. i.e. To introduce the ideas and concepts that are part of ecological art to a wider audience. To introduce what *On the Edge* are doing to a wider public. To have an event that is fun and thought provoking and not too worthy. It would be really great to make this happen' (Jones Email. 2012).

This led to my spending a day with Jones, an architect, in her self-built eco-home in Bandoole near Torphins, North West of Banchory. While Jones shared her insights into sustainable living and her network of ecological organizations, of which I have no experience, we tried to find out if we shared any aims around the topic. The purpose of this was to be clear what our motivations might be before beginning to develop an artwork. Jones sent me many links to material she thought I would find interesting around the topic of sustainability. Following this I met with Hope (with apologies from Henderson) to share my discussions with Jones and in this way was moving an informal set of interactions around the development of an area of interest into the formal structure of the organization.

3.4 April – June 2012

3.4.1 Woodend Barn Gallery Committee

At the gallery committee AGM in May 2012 Mark Hope attended as the chairperson of WAL. Henderson and I attended, along with Barbara Bruce, who voluntarily coordinated fellow volunteers to 'steward' the gallery. We were voted in as 'ex officio members.' Clare Martin who was the bookkeeper for WAL was also a committee member and produces the committee's accounts. The previous AGM minutes were approved including proposals to increase WAL's rental charge for the gallery to £40 per week - to be paid in one installment and to review the heating costs during winter months. This highlights the financial arrangements between the core company and

the associate organizations. An EGM for July 2012 is arranged to discuss a new constitution.

During these months I had four key areas of research. Three were responses to invitations to become involved in activities; Farquharson's exhibition; the development of gallery procedures with Chambury, Moore and Henderson; and a collaboration with Henderson to devise and chair an organizational Development day. The fourth area of research is the beginning of small projects in my public studio.



Fig.11. Installing Evelyn Farquharson's exhibition in the Lang Byre Gallery

Working closely with Farquharson on her exhibition revealed the way the gallery delivers its programme in relation to the core organization (WAL). The work of installing an exhibition is carried out by the exhibiting artist, their friends and family, a volunteer member of the committee and with paid support from either the caretaker of the organization or a volunteer. The May Gallery minutes record that James Black, a newly appointed marketing officer for WAL will produce posters for the exhibition and 'advise the committee of a mailing list.' The work largely takes place at weekends when the staff office is generally closed because this is when the artists' family or friends have time if they are working. It is also when the gallery is not being used for workshops. Farquharson's three adult children, partners and grandchildren drove from different parts of Scotland to work with us for the weekend. Once the paintings were hung and before it was open to the public I communicated through Barbara Bruce with the volunteer stewards to invite them to walk around the exhibition with Farquharson. Together we made a 'find the painting' worksheet for young visitors. The opening event revealed a community of artists who spanned every generation, including an artist and his partner who had taught Farquharson at Gray's School of Art in the 1950's.



Fig.12. Evelyn Farquharson's Exhibition Opening 2012



Fig.12.1 Evelyn Farquharson's Exhibition Opening 2012

The gallery committee asked Chambury, Moore, and I to develop a template timeline of the tasks involved in delivering each exhibition. We were then to liaise with Henderson for feedback and to find a way to implement this plan. The purpose of this was to identify who was responsible for each task and to aid their efficiency. Moore and I both have curatorial experience. We shared copies of the schedules we have used in the past with Henderson and Chambury. An underlying issue that this work aimed to clarify was how to integrate the responsibilities of WAL and its staff team for the delivery of a visual arts programme with the responsibilities of the volunteers falling to the gallery committee and exhibiting artists.

3.4.2 Woodend Arts Limited

Mark Hope invited me to meet with himself and Henderson to discuss their thoughts for an annual review and planning event known as Development Days. The participants in this event were Board members, staff and volunteers. The volunteers were invited through a regular email update. I agreed to collaborate with Henderson to identify her agenda for the day. I would then devise a format for involving participants in discussing these issues as well as chairing the discussion. This would allow Henderson, Mark Hope and other board members to engage in conversations with staff and volunteers.

Henderson opened the event with The Barn's 'Funding Story' to provide a context for the day. This was effective in outlining WAL's view of the reductions in public funding they perceived in the future and a need to increase sources of generated income to create an equal balance between 'grants' 'earned income' and 'private donations and hires.'

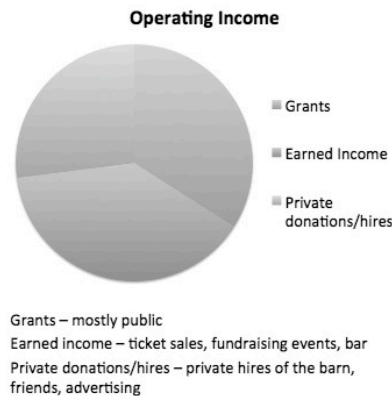


Fig. 13. Woodend Barn 'Funding Story' slides from Development Day June 2012

The Future

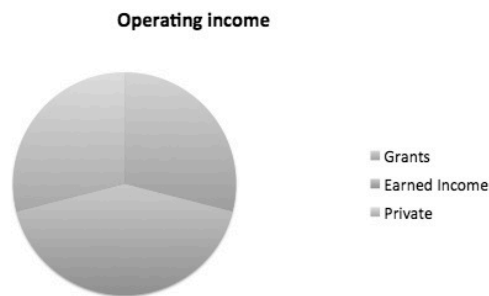


Fig. 13.1 Woodend Barn 'Funding Story' slides from Development Day June 2012

Henderson proposed how this would be achieved in her fourth slide.

'How? Improved targeted marketing. Improved business relationships. Increased number of sell out events. Corporate events focused team – staff and volunteers' (Henderson Slide presentation 2012). Archive:HSR1/3.1



Fig.14. Development Day June 2012

Following this we proposed a discussion around three themes: Community as Process; Activity as Energy and Resourcing / what sustains / gives sustenance to this process? We negotiated with the participants a set of questions in relation to

each subject that might reveal how we might speak about ourselves as a community. We discussed ideas for ways forward. I shared a table of the answers to these questions with Henderson and Hope for circulation to the 30 participants. Examples include

‘What is the Barn & Bistro message?’ “Family!” Places to hang out & meet friends (& strangers). Promoting creativity & Going Local.” “Barn & Bistro need to be connected in publicity.” “Get involved! A welcoming space. Spaces to be sociable’ (Extract from participants answers 2012). Archive: HSR1/3.1

‘How do we extend the Barn message to a wider audience?’ “More education work. Engaging with more community groups, schools. etc., “More creative use of interior.” “Encourage more conversations. Talk to everyone who comes through the building.” “Open Day. Word of Mouth’ (Extract from participants answers 2012). Archive: HSR1/3.1

‘How do we get more people involved in cultural activities that challenge them?’ “Create projects that link/processes/knowhow of food (growing)/production/consumption / with the arts. e.g, Bee project. “Do people always need to be challenged?” “Create an active friends/volunteer group. Develop the loyalty through people already coming to the Barn.” “Offer taster sessions/events in combination with Buchanan’s if that is where people feel more at ease’ (Extract from participants answers 2012). Archive: HSR1/3.1

‘How do we get young people involved in the Barn?’ “Family!” “Barn as space for them to do what they want as bands not just classical music etc.,” “Exhibitions of work from the workshop classes.” “Ask young people to programme and market music and film, dance, theatre, what they want to see. Be involved in whole process. Offer sound /light tech shadowing opportunities’ (Extract from participants answers 2012). Archive: HSR1/3.1

Following the event in June I wrote a short report of the event for the current business plan. This pointed to the fact that

‘Actions from the 2012 consultation have not yet been discussed at Board level. It is proposed that a set of informal interviews of volunteers and Friends who attended the event in June are conducted collaboratively by Helen Smith and Nicola Henderson’ (Smith 2012). Archive: HSR1/3.1

The 2012 WAL AGM took place in June and I was invited to meet all of the directors and their partners for a dinner prior to the meeting in the bistro.

3.4.3 Artwork

I also met with Hope and Jones (apologies received from Henderson) in June to pick up on Jones's idea for an art and ecology event and our shared interests in thinking about sustainability through art. I produced a set of notes for feedback from this meeting which we shared with Henderson.

'Motivations for a discussion around the topic of sustainability in an art context at Woodend Barn: 1. To expand the terms of reference by which Scottish Ecological Design Association, SEDA, discuss sustainability to include art, and in particular the work of *On The Edge* Research at RGU. 2. To be a collaborative process for creating a specific, time-based and relevant definition of future sustainability for Woodend Barn. This is relevant for The Barn's development, business planning and on going Doctoral research in collaboration with Gray's School of Art' (Smith 2012)



Fig.15. My Studio at Woodend Barn

I could not be present in the studio all of the time. However, because of its public location I could communicate with many people through the presence of my artwork. I was also aware that my decision to have a studio exposed the question of what kind of artist I considered myself to be. I have a studio practice that involves painting and performance that is often collaborative and in a social context. In the past this has involved working with artists and other communities in public locations. My studio is an office for planning and developing artworks and a place for drawing and painting. I relate this to the practice of Latham, who continued his studio practice throughout his career. There is a clear and direct link between his paintings, made objects and performances and the development of his theoretical principles in relation to his practice in organizational situations and more broadly to society. I also relate my practice to the more intimate aspects of human behavior and collaborative nature of Kaprow's practice. The subjects and political positions of the practices of Lacy and influence how I work. I see these broadly as the lives of women and workers in society. I used the studio as a place for drawing and painting in relation to the organization and its activities. I also used it as a way to establish my identity as an artist and researcher within the organization rather than just a researcher. I did this through a series of experiments to test different ways of interacting with the informal and formal decision making processes of the organization. A characteristic of these experiments is that they did not carry the expectation of a finite result. Many experiments might not have come to fruition. If they attracted enough energy, or interest, they would evolve, if not they would not. Two examples that did not go further are *Studio Notice Board* and PAVILION.

Studio Notice Board was a small pin board with a sign saying

'While I am resident artist researcher at Woodend Barn I am interested in collecting current news stories that will act as a global, national and local context for my time here. If you read anything that you think would add to this, particularly in areas of sustainability, world politics, social issues, or any other topic that interests you please pin your cutting up with a note of the newspaper and date. Thankyou!' (Smith 2012).

This artwork had limited success. It attracted no more than 10 contributions from participants, but I received feedback from stewards that the articles I regularly pinned up were read by those who visited the gallery and attended workshops each week.

One article that was left by a participant was about arts funding in Newcastle upon Tyne, my home town, and I expect was left because of this connection.



Fig.17. *Studio Notice Board 2012.*

PAVILION was a direct intervention on my part to understand the relationships between The Barn and their landlord, The Burnets of Crathes Castle, who manage the Leys Estate. They were also the driving force behind the rugby club, one of The Barn's neighbors. The back doors of the studio and gallery opened out onto a driveway that separated The Barn from the original farmhouse. At this time the tenant worked as caretaker for The Barn and grounds-man for the estate. I took the opportunity during regular tea breaks on the doorstep to engage in conversation with Neil, the caretaker. Over time it became apparent that his next task for the estate was to paint the nine porta-cabins and metal containers that form the rugby-club pavilion in 'Burnett green.' This led to a series of conversations between us about the eyesore of the containers and their unfortunate effect on the first impressions for visitors to The Barn. I helped him paint the cabins in return for his support in giving a proposal to Alexander Burnett, his boss and chairperson of the rugby-club. My proposal was to paint in different colors the word PAVILION onto the fresh new green

paint and running around the outside surfaces of the containers. The plans, mock-ups, research into pavilions and final proposals were all pinned up on the studio wall as they progressed and I received examples of other pavilions from visitors to the studio. My arrangement with the caretaker was that I would post a final proposal through his letter-box prior to a rugby club meeting. The proposal described my role at The Barn and outlined how I would engage with the players and supporters of the young and adult teams in exploring the history of pavilions. Archive: HSR1/8.1. I proposed to link this with a similar activity at The Barn in exploring the meaning of the term gallery. I will never know if he did pass it on to Burnett, because the trail went cold at this point in the process.



Fig. 18. *Pavilion* 2012.



Fig. 18.1. *Pavilion* 2012.

3.5 July – September 2012

3.5.1 Artwork

The studio experiments and my experience of how volunteers manage the gallery in relation to WAL while working with Farquharson informed the first steps I took in developing the artwork FOLD. This grew into the work I would present as part of the gallery programme for 2 weeks beginning the 24th September 2012.

Inspiration for FOLD came from the over-abundance of rotary washing-lines, visible behind the hedges of Banchory's gardens; and the details of lives in the washing revealed to passers-by and neighbors.



Fig. 19. *Fold* Banchory washing line 2012

Before the exhibition large quantities of bright, white, starch-folded and steam-ironed cotton sheets were borrowed from the mending cupboard of the Deeside Laundry. The sheets told their own stories - tiny squares of darning, top-edges ready for replacing with bottom seams, and the names of the Royal Deeside Hotels they belonged to, stitched into their pink or blue edging.



Fig.20. *Fold Plinth with folded sheets 2012*

My starting point was the concept of making a work in as collaborative a way as possible. I wanted to interact with as many of the formal and informal infrastructures of the organization as could. I also wanted to interact through the process of making the work with partner organizations and to make new connections locally and through my previous work. In this way I didn't want to limit the possibilities of who I interacted with in the development and delivery of the work. I actively wanted to involve as many people from all aspects of my life as possible. The metaphor that emerged through these aims and the reading I was engaged in at the time was that of folding.

I didn't want to place any limitations on where ideas emerged from, or how the work progressed in the early stages of its development. My first interaction was with Rob Gibbons, a friend and printmaker working in North Shields near where I live in England. I knew that Gibbons was highly experienced and knowledgeable about industrial and fine art print-making processes. He reached up to the bookshelf above his desk and selected a pamphlet on 'Folding and Creasing: Finishing of Coated Papers after Sheet-fed Offset printing' Archive: HSR1/5.1. Gibbons described in detail the process of folding. This involved knowing the qualities of the paper, for example the direction of the fibres and the type of coating it may have on its surface. He told me that before making a fold a crease had to be made on the outer surface and along the line of the fold. This stretched the fibres of the paper and prevented the outer surface from becoming stressed and then cracking. This created a creasing bulge on the inner side of the fold. The care that this process involves is like getting

to know how an organization works by first making a precise impression into its surface. This is how I viewed this artwork. It was a way of preparing the underlying fibres or structures of the organization for a future permanent fold. What I also found interesting was how a new 'hinge' or creasing bulge is created that allows the fold to be made without damaging the paper. This, I thought could be seen as the social interactions that make the folding of art into the organization possible, immersive and durable.

Gibbons and I collaborated on the design, selection of papers and production of 100 artists' books called *Fold*. Archive: HSR1/5.4. The book contains an invitation to fold a sheet with someone else; an extract from *England England* by Julian Barnes (1998) and a fold out of a series of images of myself and Chambury folding a sheet.



Fig.21. *Fold* The Book 2012

FOLD

Let's dance! If not, dance, then let's fold cotton sheets together.

Lifting a folded sheet from the top of one of two piles of sheets and asking another person to unfold the sheet with you.

Offering them 2 corners and fully unfolding the sheet.

Then, folding the sheet up again. Doing this together, and on finishing, putting it on top of the opposite pile of sheets.

Doing this as many times, and with as many people, as you have time and energy for (Smith, 2012, p.1).

The book acted as an invitation to participate in the art. Participation was usually activated by the volunteer stewards. Building on my experience of exploring the exhibition with stewards before Farquharson's show I invited them to engage with the work during the few days that it took to install the work. As before I communicated by email with them individually, with plenty of advance notice of the dates and offered two options on times to ensure as many people as possible could participate. I also offered refreshments for each workshop. We sat amongst piles of sheets, half painted plinths and ladders as the exhibition was in the process of being installed. I introduced the concepts of *Fold* by moving through the three elements of the book while they held and unfolded their own copies. I then said that the purpose of the workshop was to ask them how we might encourage visitors to the gallery to fold a sheet with someone else.

'I asked the stewards how they thought people would respond and, yes how they would feel comfortable in inviting people to have this experience of folding a sheet either with them or with somebody else they had come to the gallery with. So we talked about that, and people had different ideas about showing them the book first. When we went through it together they told their stories; some interesting things came out at each of those sessions as well, so I began to see that that was part of the work' (Smith 2012 audio description and reflections of *Fold*) Appendix 2/ 2.7

Amidst laughter and a sense of fun we all folded sheets in pairs and they began to say how this felt or what it made them think about.



Fig.22. FOLD 2012



Fig.23. FOLD 2012

I then asked them how we could capture these sort of reflections from visitors. They decided that they could ask people to write them in a notebook, or they could do it once the person had left. We then thought it would encourage people to do this if they could read what other people had experienced by blue-tacking the notes onto a

wall in the gallery. This led to the stewards suggesting they bring in photographs or artworks that connected for them with the subject.

Examples of the reflections that were added to the wall during the 8 days of the exhibition are varied and give an insight into the thoughts and feelings this social interaction inspired. Archive: HSR1/5.6



Fig.24. *Fold* Wall of participant's reflections 2012

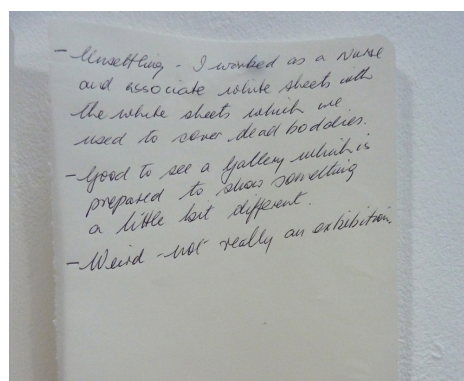


Fig.25. *Fold* Participant's reflection (detail) 2012

The evocative stories told by visitors who experienced FOLD became the source of new language that was rich and contained metaphors of their own. The over-riding responses were of personal recollections; “The smell of the warm linen cupboard” or “giggles with, my sister, or mother...trying to keep a tight hold of my end of the

sheet.” “Two ladies in the room folding now, it’s infectious.” (Unpublished visitors reflections, September 2012). ‘Letting it go’ referred to the process of dropping two of the sheets four corners and is a metaphor for a liberating openness, while ‘infectious’ denotes a viral way of being affected by something, either healing, or harmful. To recall the ‘smell of the linen cupboard’ triggered by the sight of the beautifully folded sheets, leads to transference of meaning across the visitors’ senses and indicates a depth to their experience.

One visitor left a response after spending time in the gallery without folding sheets and another, strikingly different response after a following visit when she did. The first reflection is; ‘Unsettling. I worked as a nurse and associate sheets with the purple-edged mortuary sheet in which we reverently wrapped the dead, before the porter came to take the body away’. And her following reflection ‘Beautiful day, so we went outside...to the grass... to fold sheets; run up and down with sheets; singing while folding sheets. Great fun’. (Unpublished visitors reflections, September 2012). The contrast in these emotional responses, ‘Unsettling’ to ‘Great Fun!’ is also striking in relation to their correlation with, firstly, witnessing *Fold*, and on a following occasion, actively participating in the experience.



Fig.26. *Fold* Participants folding sheets 2012



Fig.26.1 *Fold* Participants folding sheets 2012

Fold evoked negative responses. “Weird, not really an exhibition” (Unpublished visitors reflections, September 2012) is just one of these. Most were not written down, but heard, or observed through visitors choosing not to accept an invitation, or staying in the gallery only briefly.

The reflections left by visitors also included the following note and set of photographs.

‘Helen’s proposal that visitors, friends and active members of the Woodend Barn are the creative life of the gallery. The folding of sheets is symbolic of this... Helen jokingly said to me that someone might wrap themselves in a sheet! To me this brought back memories of my late husband Clement Young, working towards an Exhibition in the 70’s wrapping himself in canvas and being photoed by me’ (Farquharson 2012 Unpublished visitor’s reflections) Archive: HSR1/5.6



Fig. 27. *Fold* Participants reflections 2012

A final element of *Fold* was the screening of a documentary film 'A Pool of Information: The Search for Positive Health' about The Pioneer Health Centre, Peckham 1935 – 1950. Archive: HSR/5.9. I felt that this 'experiment' in health offered a useful model for discussing the organizational future of The Barn. In particular its belief that

'Society has changed, but there is still a need for the development of an active, responsible populace, which is capable of cultivating its own health in collaboration with doctors and others working in health-care and leisure' (PHC Ltd 1993)

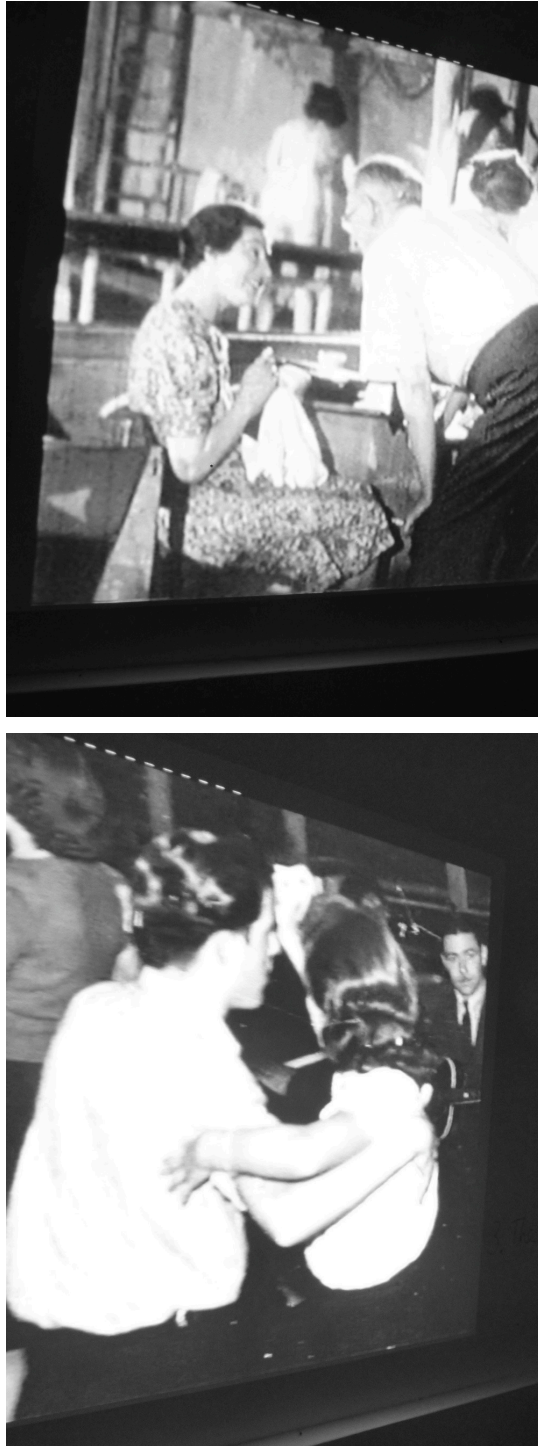


Fig. 28. A Pool of Information: The Search for Positive Health (PHC Ltd 1993).

My aim was to juxtapose this example that integrated 'leisure activities' and collaborative attitudes, to positive health between trained professionals and members of a community in an organizational context with the activity of *Fold*.

3.5.2 Woodend Barn Gallery

During this time I met with Kirsteen Macdonald the guest curator and invited her to present her work as part of *Fold*. This didn't transpire, but I introduced FOLD to the participants of most weekly workshop. This included liaising with the artists running the art clubs for both age groups of young people and leading a workshop with 3rd Stage over 50's arts and crafts group.

3.5.3 Woodend Arts Ltd.

In September 2012 I made my first presentation to the directors of the organization at a Board meeting. I summarized my activities and observations of the first year. At this meeting I was invited to contribute the concept of *Fold* as 'dressings' for the forthcoming 20th Anniversary fundraising event. Henderson and I collaborated with Maxine Smith a director of the organization, Cartrin Jeans, an artist then working at The Barn on an arts project with young people in Banchory and Chambury in her print studio in Crathes. We produced folded paper hangings, 'We are the Energy' badges and folded paper spines, made by Chambury. These acted as folds in which to slot the menus and publicity material.

There was a discussion at a board meeting at the time around the appeal of the programme to generate more income through ticket sales. This had been expressed by Henderson at the previous Development Day. Tony Brown, the Finance Director asked a set of questions as a response to the current draft business plan. They included

'Who are our audiences? Why are we doing the programme that we are? What is the core programme that maintains our audiences? What is the rough proportion between this and our challenging programming? (Brown 2012. Noted in research journal. Smith 2012).

In relation to this exchange and following this meeting Henderson approached me and expressed her feeling that members of the Board were more directly involved in the running of the organization than she had experienced previously.

Living

By September 2012 I had moved from Banchory to a flat in Cults on the western edge of Aberdeen. I did this to coincide with the end of the period of my studio

residency and to experience Woodend Barn from the perspective of a commuter living half an hour away.

3.6 October - December 2012

3.6.1 Artwork

In October 2012 Hope, Henderson and I reconvened to make some decisions about the art and ecology event that Jones had suggested a year earlier. We referred back to the notes we had agreed in June and in particular a set of questions we had posed then.

‘What are the issues we want to discuss around this huge topic of sustainability? What are current agendas and contexts for this discussion? Who are potential participants and partners? How might we sustain the learning we gain from such an event?’ (Smith 2012)

The principal of an exhibition and programme of events was agreed and I recorded this in an email to Henderson Hope and Jones.

‘Essentially we agreed to include the concept of a weekend symposium and associated exhibition in The Barns future programme. Nicola supplied useful and critical dates for us to work towards. Funding Deadline for an event during April – November 2013 is 3rd November 2012 (2 weeks from now)....I reported Genevieve's offer of supporting the development of the event. So, what next? Nicola, what information do you need for your funding application?’ (Smith 2012)

Henderson replied that it would be

‘a small element of a larger project - this is a Year of Natural Scotland project’ (Henderson 2012).

Jones commented in her reply that she was

‘very glad to see this has at last made the next stage’ (Jones 2012).

The minutes of the November 2012 gallery committee meeting record a proposal for a

'Sustainability Exhibition 2013. This could lead to an exhibition of Artists' work inspired by the subject and led by Helen... Mark Hope and Genevieve Jones...an architect working on ecological and sustainable principals' (Extract from Lang Byre Gallery minutes: 30.05.2012). Appendix: HSR1/2.1

3.6.2 Woodend Arts Ltd.

At the Board meeting in September 2012 I made a note of a comment by Henderson that 'links with the university are parallel and not integrated' (Henderson 2012). Following *Fold* and the next exhibition in the gallery diary *Sounding Drawing*, which was also linked to research at Gray's School of Art and led by Anne Douglas, I invited participants from the gallery committee and staff members to participate in a focus group to reflect on the experiences of these research projects and gallery activities in general.



Fig. 29. Visual Arts Research Focus Group 2012

Those invited were staff members including, Henderson, James Black (Marketing Officer) and David Officer (Box office and admin assistant); Volunteers, including Chambury, Hilary Duncan (artist and founder of the Young Peoples arts workshop);

Board members, Fiona Hope and Mark Hope, and Anne Douglas. Henderson sent her apologies and Black offered to be interviewed separately as he was leaving the organization the day before the meeting was scheduled.

A summary of the key points of the focus group includes:

'Fold and Sounding Drawing invite an 'energy to experience' them. This is seen as complementary to exhibitions, which are equally thought-provoking and fulfilling, in a less 'active,' more contemplative way.... Developing clarity of the roles and responsibilities between the Lang Byre Association and the Woodend Barn staff team, needs to be flexible, but is a priority....Before the farmhouse and walled garden are developed a discussion led by an architect, with experience of how people use creative communal spaces and 'flow' through the internal and external 'foot-print' of The Barn is needed' (Extracts from Visual Arts Research at Woodend Barn. Audio. 2012). Appendix 2/2.3

3.6.3 Woodend Barn Gallery Committee

The gallery committee received the Guest Curators report in November 2012. Chambury circulated it with the agenda for their meeting on the 29th November. It was decided at this meeting to discuss it in detail at the January 2013 meeting. My diary of 29.11.12 describes my reaction to the report.

'A day of meetings at Woodend. Travelling by bus I am reading the commissioned curators report, 'Woodend Barn. Guest Curator research and Development. Final Report. November 2012.'" Skimming through familiar territory I slow when I arrive at "3.2 Management of LBG (Lang Byre Gallery) – Organizational structure of exhibitions. The first sentence reminds me that the LBGc (committee) has been formed since 1998 (Smith. Research Journal. 2012).

'The primary rationale for LBG committee remaining a separately constituted group is its financial autonomy. It has the capacity to apply for and access funds separately from WAL. However, in practice this has seldom been utilized to develop a new programme. And since the recent dissolution of the Kinkardine & Deeside Arts Forum who distributed annual grants to voluntary sector groups such as LBG, and the increase in staff at WB, this autonomous structure seems less relevant or necessary' (Macdonald 2012). Archive: HSR1/2.2

The final paragraph of section 3.2 acknowledges the ‘key asset’ of the LBGc (committee) is

‘the range of expertise, local contacts and experience of the individuals the group encompasses and the ideas and energy that this generates. It is important that this type of continuous discussion and debate informs the ongoing development of the programme’ (Macdonald 2012). Archive: HSR1/2.2

The paper was circulated to the committee by Chambury several day’s before. I wondered how they were feeling about this. Section 3.2 of the report continued to tell us that LBGc (committee) had renewed its constitution earlier this year and had

‘Recently been implementing new strategies of communication with WB staff’ and that ‘further development to the structure and resourcing of the visual arts programme will be necessary in realising any change of direction or addition of new models as proposed here.’ At the same time the ‘continuing involvement of volunteers and community members in the planning and delivery of the programme will continue to be at the core...and vital to its success’ (Macdonald 2012) Archive: HSR1/2.2

3.6.4 Artwork

The possibility of Lavender as a subject began for me as a conversation in the bar on the evening of Hope’s (F) birthday, (November 2012) after a Woodend Barn Music Society event. This was the first time I had heard anyone mention Banchory lavender. Brown and his partner Christina were telling a small circle of friends about how they had recently heard that it grew commercially in fields that could be seen from the North Deeside Road. I remember a shared moment of imagining the effect of both the sight and smell of fields of Lavender.

In December 2012 an invitation is made to a group of 8 people, with a range of involvement in The Barn, to come to a New Year dinner at the Hope’s home to discuss ‘a sustainability event and exhibition. Buchanan’s was closed for the first 2 weeks of January and so a pot-luck supper was decided upon as an alternative. I proposed a guest list to Mark Hope who agreed a final group would include: Val and Calum Buchanan, Chambury, Duncan, Fiona and Mark Hope, Henderson and Jones. Apologies were received via Mark Hope from the Buchanans.

‘Thanks for including Buchanans. Would love to try and come but may be away when we are shut. If we are not, and the date fits, one of us will come along.

Definitely could not do the 8th Jan. Val' (Buchanan. Email. 2012).

3.7 January – March 2013

3.7.1 Artwork

Between the time of inviting the guests by email and fixing 11th January 2012 as the date for dinner Chambury, Jones and Hope (F) were engaged in conversations about art projects and local people concerned with issues of sustainability. The problem of artists globe-hopping to make work about being sustainable was one example. Jones also re-sent a short paper with links to relevant blogs she found informative and Mark Hope re-sent a paper to everyone about a proposed eco-village to be constructed on a site next to the Barn.

'Dear All, I think that this could be a really interesting show to have at the Barn.
<http://heriottoun.blogspot.co.uk/2012/11/the-first-thing-that-hits-you-is-light.html> It could link well into our sustainability discussions, Fiona'

'It does sound interesting although I do have reservations about people needing to go on big trips to show how unsustainable our current way of life is... Nicola C'

'Totally agree about the big trips. Genevieve'

'I think they have all sailed there on a tall ship.....Fiona' (Hope, Chambury, Jones. Extract form emails 10.01.13).

At this time I had a hunch that an open and collaborative process was the way to generate meaning as a process for the term sustainability and that we needed to establish a method as a way of discussing the process that was specific to our own situation. Our approach was to select a metaphor that contained rich and interesting stories through which we could discuss the meaning of the term sustainability and in particular the specific organizational and wider sustainability of The Barn.



Fig. 30. The Lavender Group eating together 2013

Many subjects were discussed at the New Year dinner. Henderson described a project she had experience of at Timespan in Helmsdale where participants in an arts project were given identical shoe boxes to respond to creatively.

‘This idea of ‘framing’ a project was very popular throughout the rest of our conversations. ‘Shoe-box’ became a metaphor for how we might frame our project through a particular idea and place for artists, writers, and ourselves, to respond to’ (Smith. Extract from meeting notes. 2012). Archive: HSR1/6.2

The conversation led off from Genevieve’s conviction in art’s ability to explore the issues of ecology in interesting and imaginative ways without being didactic. An open, collaborative and exploratory approach to ecology became a bench-mark for how we might think about working sustainably to build and strengthen ourselves and our community through the process. Sustainability also triggered conversations that moved between subjects close to the accessibility, operation and development of The Barn’s future and broader ecological issues that we feel are relevant to us.

How to keep The Barn relevant and welcoming to a growing and strengthening community for the future was spoken about at length. We shared many creative ideas to build on the relationships already being developed, particularly with the Youth Forum. Inviting friends and encouraging those who already attended to be more actively involved were suggested. Ensuring we were accessible and visible was

part of how we built and deepened the Barn's relevance for more people. We spoke about how we wanted The Barn as an organisation and its activities to reflect more closely the many ethnic communities living in Banchory and Aberdeenshire. We spoke about achieving this through our creative programmes. We wondered if initiating creative projects such as story telling and theatre will build relationships between and within the community.

Underpinning all of our thoughts on The Barn as a growing, more involved and diverse community of people was a sense of how caring for our personal and collective health was essential for our sustainability.

Broader issues connected to the environment of The Barn included the coherence and visibility of access to the site such as finding the way around the buildings, how The Barn related to the other areas and public buildings of Banchory. The disjointed nature and poor accessibility of some of the pathways, riverside walks, roads and cycle-paths around Banchory and Crathes were felt to contribute to this. How we could contribute to joining up the dots on this was a question we referenced through the challenge of changing our individual and collective habits to reduce our personal and collective carbon footprint. Current and potential projects on the horizon at The Barn, which we could link with are the development of the farmhouse and walled garden and the longer-term eco-village development beyond the plots.

Our conversations about artists and ecology triggered conversations about nature and environment in the Banchory area, Scotland and beyond; certain topics such as the specific location of alder, habitats for red squirrels, the Banchory lavender plant and issues around seed collection and storage drew out rich and detailed knowledge. It was interesting to experience how a topic that reveals very specific and interesting knowledge grows an energy. Good stories were also felt to do this and story telling was thought to be a great way to be creative together. However, the subject that told the richest stories and generated the most energy around the table was the Deeside Lavender.

Our focus was to develop an ambitious collaborative project around the subject of sustainability. We discussed how the exhibition could be a programme of events shaped by the coherence of the ideas in relation to our discussions. The Lang Byre Gallery committee through Chambury, Duncan, Hope, Henderson and myself are a link between the gallery programme and other aspects of the broader programme and activities at The Barn and involving the administrative, fundraising, marketing and practical expertise of the staff team.

'Dear Helen et al. Thank you for gathering us together last night. I really like the whole thing of working with where the energy lies... I had interpreted Helen's Barn slogan "We are the energy" as a symbol for - we can create the ideas and solutions ourselves in our own community when we communicate with each other. It now has an add on meaning for me: one for lowering our carbon footprint. i.e. If we see ourselves as the energy thenwe can walk, we can cycle, we can give lifts to people in our cars, we can push children in buggies. "We are the energy" for our own transport' (Hope, F. Extract from Email 12.01.13). Archive: HSR1/6.14

Group emails, in my experience were the established form of communication between people at the Barn. As a consequence, the development of many of the conversations between those who attended the dinner can be found in these interactions. Protocols for this were not spoken of at this time and individuals demonstrated different approaches to, for example, always including everyone in correspondence, or sometimes selecting variable groups from the larger group. This decision was presumably made on the basis of the subject of the email or its links to a face-to-face conversation between some members of the group. I became aware of this and adopted an approach of re-establishing a full list of addresses whenever I noticed addresses were missing.

What these early emails reveal are the many ideas, subjects and suggestions that flowed between the group, but were not acted upon. For example, Duncan suggested

'ECHR (Centre for Environmental Change and Human Resilience) to talk <http://www.dundee.ac.uk/centres/cechr/>. My sister in law, Jean Duncan, is Artist in Residence with the project at the moment so she would know who best to speak to. There may be something similar in Aberdeen Uni, but I just happened to know about this project' (Duncan. Extract from Email 13.01.13).

Henderson suggested artists she was already interested in working with at The Barn who might also be relevant for the process and subject of sustainability.

'The starting point of lavender is a fascinating one and one I look forward to developing with you all. Slightly separately, but still connected, I was thinking about 2 artists over the weekend: Ruth MacDougall is an artist who is inspired

by ideas of physical endurance and environmental sustainability... Zoe Walker and Neil Bromwich... involved in specific projects to examine the environment they inhabit and to reflect on the larger global situation. They are artists that I think would both work with the community in a meaningful way and that would bring interesting views and ideas around our core subject matter. Best. Nicola' (Henderson. Extract from Email 13.01.13).

Mark Hope emailed

'Re. invitees, I've been thinking about widening the circle at some point. There will be many people who would like to get involved and we perhaps need a plan of engagement sooner rather than later....maybe an agenda item for the next meeting? Best Mark' (Hope (M). Extract from Email 15.01.13).

My reply indicates that Henderson and I had also been thinking about this.

'I agree Mark, yes let's talk about it on the 14th. Nicola H and I both think Susan Whyte would be a great addition to the meetings too. Best wishes Helen' (Smith Extract from Email 15.01.13).

'Agreed - let's invite Susan now and discuss others when we meet. (Hope, M. Extract from Email 15.01.13).

Following this Jones replied

'...maybe we should agree first a little more precisely the framework/pattern of what we are planning... if we simply invite everyone with an interest and passion in sustainability it will become very unwieldy and almost impossible to make decisions. (Believe me I speak from experience). I believe the event needs to be quite focused in order to really be the inspirational thoughtful art event we were discussing (Jones. Extract from Email 15.01.13).

Whyte, the Programme Manager, was thereafter included in all correspondence and invited to meetings. There are many more examples of these threads of conversations between the group that became one of the ways that we communicated. What these particular examples demonstrate is that many ideas were suggested and discussed between the group that did not then occur.

Shortly after the New Years dinner I discovered a short film 'Deeside Industries: The processing and distillation of lavender water at the Banchory lavender growers, Ingasetter Ltd' (Kay Gordon 1965 produced by Clansman Films <http://ssa.nls.uk/film.cfm?fid=2641>). Archive: HSR1/6.9. I included a link to the film at Scottish Screen Archive with the notes from the dinner. The film, a product of its time, brought the subject to life and increased the connection with place and a curiosity to identify the people who appeared at work in the lavender fields and the factory.



Fig. 31. A Deeside Industry (Scott 1965).

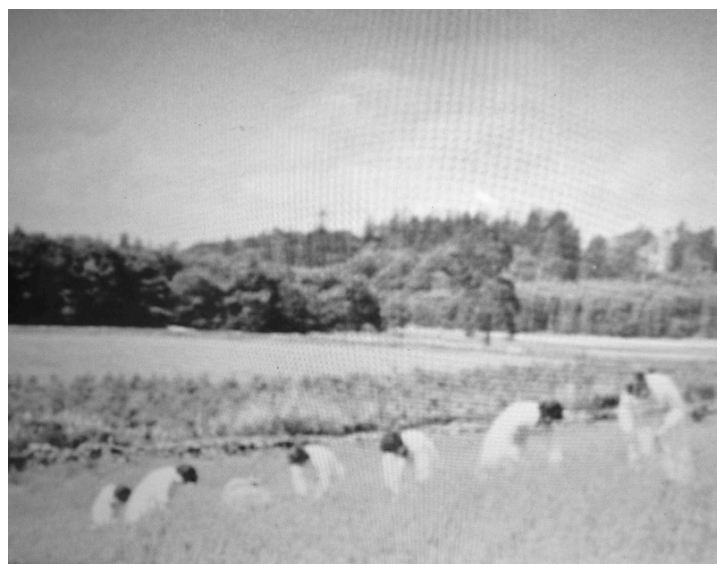


Fig. 31. A Deeside Industry (Scott 1965).

My email suggested next dates for 2 meetings at the end of the month and 2nd week of February and that

‘After this I suggest we meet monthly, and a few days before the Lang Byre committee meetings. Best wishes Helen’ (Smith. Extract from Email 15.01.13).

In this way I suggested a loose framework for the development of ideas and decision making around the exhibition and events that tied into the gallery committee meeting schedule and decision making process. Neither plan worked. The next available date that everyone could make was the 14th February and it was very convenient to have them after Gallery meetings, which meant that those of us who attended both had lunch together between meetings. At the first meeting I suggested that we make a spreadsheet of everyone’s availability for the next 6 months. This acted as a guide to managing expectations of what might be achieved in the 6 months before the date of the exhibition. The Agenda for meetings was decided at the beginning of the meeting and we rotated the job of chairing. The Agenda for the first meeting is ‘What is the focus and shape of the project. Who to engage and how? Dates of event. Meeting schedule’ (Lavender Group. February 2013). Archive: HSR1/6.20

My role in establishing the core group, creating the conditions for them to identify a subject for the work, a skeleton time-table for getting together and a gauge of their availability for the next six months was more or less complete at this point. This involved a high – level of involvement on my part. Following this, I removed myself from the process of leading a ‘team’ and the concept of myself as responsible for any visual collaborative outcomes.

Notes were not made and circulated for this meeting. My own notes and subsequent actions and emails indicate that the key topics of discussion included: a visit to meet artist John Newling at his current exhibition at Nottingham Contemporary; Henderson asked if the exhibition could begin on the 16th August and have an event weekend on the 28th and 29th September. Duncan and Fiona Hope suggested that knowledge about the Ingasetter Company might be gained from contacting people in Banchory who were thought to have connections with the Inkster family or who had worked for them. These might include the Cram family who live in the house where the Inksters lived and Dr. Lizzie Finlayson who has an interest in this history. Henderson also suggested that the art project *Steep Trails* and their art-eco lab events might be a possible and collaborative way to explore our ideas. Questions we began to ask at this meeting were why did the lavender company close and how can we discover

why Lavender thrived here?

On the 8th March I sent an email to the group with a list of meetings dates between March and August 2013 and confirmed the exhibition dates.

	1. W/B 24.06.13	2. W/B 01.07.13	3. W/B 08.07.13	4. W/B 15.07.13	5. W/B 22.07.13	6. W/B 29.07.13	7. W/B 05.08.13	8. W/B 12.08.13	9. W/B 19.08.13	10. W/B 26.08.13	11. W/B 02.09.13	12. W/B 09.09.13	13. W/B 16.09.13	14. W/B 23.09.13
Key Events	26.06.13 Visit Ab. Linn. Exhnb. 11am	02.07.13 Lavender Meeting 4pm the Barn	08.07.13 Banchoory Horticultural Soc. 7.30pm					Preview 16.08.13	The Ingasetter story	The Botanical History of Deeside Lavender	Our Community & Sustainability			
Hilary								OK	Ok!ish preparing for NEOS	Ok!ish	Neos from 14.09.13	NEOS & away last w/end.		
Genevieve								ok	p/a 16 th – 18 th Aug - 30 th Aug – 1 st Sept	ok	p/a 14 th & 15 th	p/a 22 nd	ok	
Mark										Ok 25 th & early week p/a 29 th Aug – 2 nd Sept. ok 4 th – 6 th			ok	
Fiona								ok	ok	Ok 25 th & early week p/a 29 th Aug – 2 nd Sept. ok 4 th – 6 th	p/a 8 th for the week	Neos.	ok	
Nicola H									p/a 16 th – 20 th & 23 rd - 25 th August		At work			
Nicola C														
Helen		N/a 03/07/ - 29/07 Annual leave & Writing Residency. Contactable by email						ok	ok	28 th Aug – 30 th Dundee	ok	ok	ok	ok
	1. W/B 24.06.13	2. W/B 01.07.13	3. W/B 08.07.13	4. W/B 15.07.13	5. W/B 22.07.13	6. W/B 29.07.13	7. W/B 05.08.13	8. W/B 12.08.13	9. W/B 19.08.13	10. W/B 26.08.13	11. W/B 02.09.13	12. W/B 09.09.13	13. W/B 16.09.13	14. W/B 23.09.13
Tony		01.07 thru 11.07	01.07 thru 11.07		22.07 & 24.07	29.07 & 30.07		14.08 thru 19.08	19.08 & 20.08 thru 31.08	20.08 thru 31.08 & 1.09	1.09 thru 12.09	1.09 thru 12.09	17.09 thru 24.09.	17.09 thru 24.09.

Fig. 32. Lavender Group Availability January 2013 – September 2013

‘Hi all Fiona and I met with Jeannie Cram to talk about the Dee Lavender on Tuesday. Here are quick notes of our meeting together with scans of the relevant pages of the book she has lent us. I am happy to visit Enid Black on my return from holiday, and I will also speak to Mr & Mrs Burnett who have photos of the Lavender Farm and who know people who worked there. Lizzie Finlayson has some of the lavender in her garden, so we may be able to use that for propagation. All the best Hilary’ (Smith. Extract from Email 08.03.13).

Duncan attached PDFs of the information they had uncovered and copies of pages about the Deeside Lavender, *The Genus Lavandula* by Tim Upson and Susyn Andrews (2002). In their taxonomy they identify ‘a cultivar of Lavender, developed

commercially by Chemist, Andrew (Drewie) Inkster, that is specific to Banchory is the most northerly commercially grown cultivar in the world at 57.04° N. At this point individuals who had committed so far to engage in the artwork began to take responsibility for it. The following document is a report of an interview two members of the Lavender Group had with a local resident, Jeannie Cram.

Dee Lavender

Meeting with Jeannie Cram, Fiona Hope, Hilary Duncan

Tuesday 5th March 2013

1. Jeannie has kindly lent us her book 'The Genus Lavendula' A Botanical Magazine Monograph by Tina Upson and Susyn Andrews. Pages 9-10 Dee Lavender (photocopy attached).
2. Enid Black used to work for Dee Lavender. She now lives at 12 Burnett Road, phone 822581
3. Charles Michie bought the business in August 1976 and the Michie family ran it until it was closed in 1986 (not completely sure about this, but worth contacting Charles Michie junior who is the pharmacist at Charles Michie Chemist in Aberdeen).
4. Susyn Andrews from Kew Gardens came to Crathes to give a talk about Lavender.
5. Alan Inkster wrote a book about lavender
6. People working with the Lavender weren't affected by midges, and the factory produced 'Skitto' sticks as midge repellants (used by the Queen).
7. The Crams have a border of 'Torramhor' Lavender. Her son Peter has tried to propagate it with some difficulty, but they are not able to let us use the lavender as Peter is considering the possibility of doing something with it.

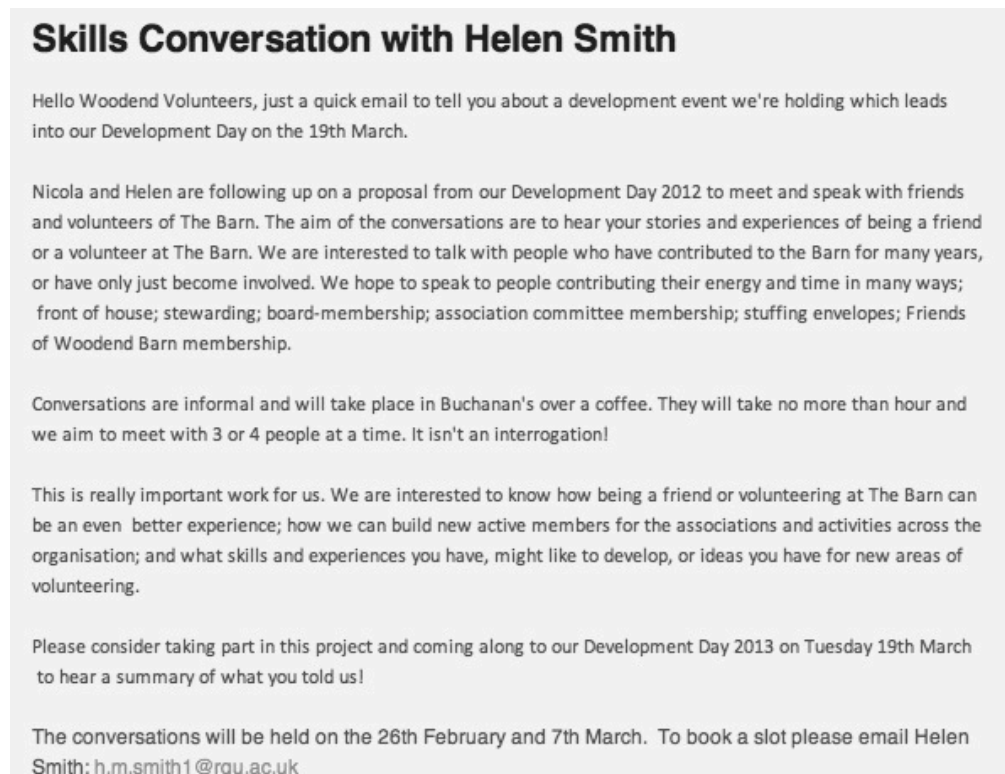
Fig. 33. Duncan & Fiona Hope meeting notes 2013

3.7.2 Woodend Arts Ltd.

In the second week of January Henderson invited me to meet with her to talk about her plans for a second Development Day, scheduled for March. A volunteer with experience as a management consultant had agreed to coordinate this year's event.

I proposed that in preparation for this we collaborate on a set of interviews of volunteers who had participated in the first Development Day.

A call for participants for the interviews was sent out via the organization's volunteer blog.



Skills Conversation with Helen Smith

Hello Woodend Volunteers, just a quick email to tell you about a development event we're holding which leads into our Development Day on the 19th March.

Nicola and Helen are following up on a proposal from our Development Day 2012 to meet and speak with friends and volunteers of The Barn. The aim of the conversations are to hear your stories and experiences of being a friend or a volunteer at The Barn. We are interested to talk with people who have contributed to the Barn for many years, or have only just become involved. We hope to speak to people contributing their energy and time in many ways; front of house; stewarding; board-membership; association committee membership; stuffing envelopes; Friends of Woodend Barn membership.

Conversations are informal and will take place in Buchanan's over a coffee. They will take no more than hour and we aim to meet with 3 or 4 people at a time. It isn't an interrogation!

This is really important work for us. We are interested to know how being a friend or volunteering at The Barn can be an even better experience; how we can build new active members for the associations and activities across the organisation; and what skills and experiences you have, might like to develop, or ideas you have for new areas of volunteering.

Please consider taking part in this project and coming along to our Development Day 2013 on Tuesday 19th March to hear a summary of what you told us!

The conversations will be held on the 26th February and 7th March. To book a slot please email Helen Smith: h.m.smith1@rgu.ac.uk

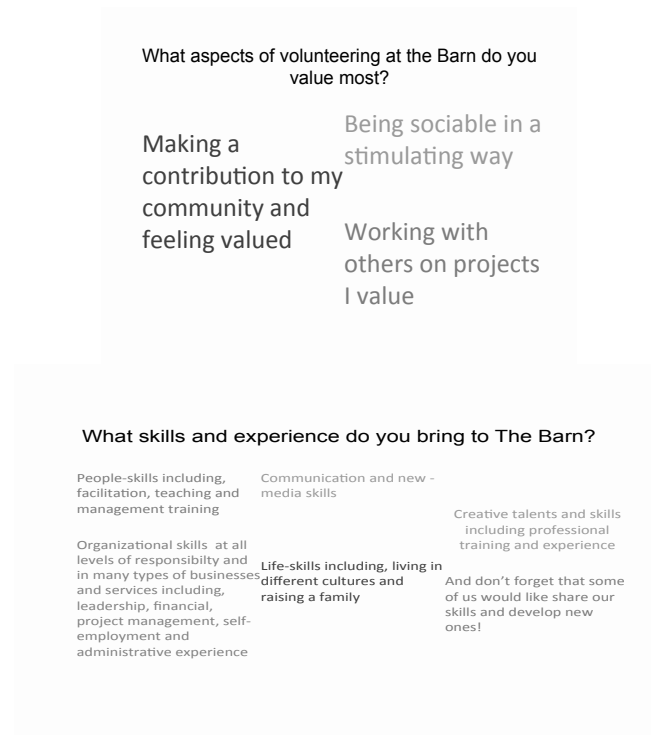
Fig. 34. Woodend Barn Volunteers Blog - Invitation to be interviewed by Smith & Henderson 2013

Forty-five volunteers regularly receive this and twenty signed up. Henderson and I met with them in small groups of three and four over two days. We asked the same set of questions at each interview and participants responded individually or sometimes as conversations between the group. I hoped this would reveal more insights into their perspectives of the organization. The questions we asked included: What aspects of volunteering at the Barn do you enjoy most? When you think right now about your volunteer work at the Barn, who do you imagine you are supporting? When you think of the skills and experience you bring to the Barn, which of these could be shared with other volunteers? How could volunteering at the Barn be better for you? e.g., are there any skills or activities you would like to develop relative to the volunteer work? How could volunteering at the Barn be made more attractive to your friends?

My purpose in setting up this set of interviews was to create the informal conditions for Henderson to spend two days with volunteers before the next Development day. The questions were agreed between us to understand how much they have invested in its success and are one of the resources for building the future of the organization. I wanted her to hear the professional and life experiences they offer and I also wanted the volunteers to feel listened to. They shared many insights into the detail of how the organization operates and made offers of time, skills and ideas for supporting the workload of the staff team (Audio). Appendix 2/2.12

A week later I presented the volunteer's responses at the Development Day. However, at a deeper level I hoped the experience of these conversations would inform the discussions and any outcomes that were agreed.

Programme task Force



Who do you imagine you are supporting when you volunteer here?

The community who use and are a part of The Barn.	Artists and people who enjoy art
Musicians and people who enjoy music	The organization
	Young people
	Myself

How could volunteering at The Barn be more attractive to a more diverse group of people?

Mentoring and internships across all of our volunteer activities	Tell our stories and share them with the press
Active family volunteering events and Open Days that focus on our volunteering activities	Build volunteers through the Friends association
	Attract more people who are passionate about visual art and music to become members of the associations

Fig. 35. Summary of volunteer responses. Presented at Development Day March 2013.

3.7.3 Woodend Barn Gallery Committee

On the 9th January Chambury circulated a 'Report Summary' by Macdonald sent to her by Henderson in which Chambury inserted her comments in red (see below). This summary contains no reference to section 3.2 concerning the future status of the committee. The gallery committee received this along with Chambury's responses to the Guest Curator report for discussion at their meeting the following day. Chambury makes a key point that the timing of the appointment of the consultant was unfortunate in relation to her own recent election as the chair of the committee. This, she felt, had resulted in not being able to offer as much support as was possibly needed. However, she made some specific response that the committee discussed and their decisions are recorded within the body of her report. Archive: HSR1/2.2. For example,

'My main concerns are her comments about the committee. 3.2 She uses capitals for LBG but a small c for committee. P 4 At the top. 'all income is used for the development of the gallery programme' – this is incorrect, as the gallery give the Barn money each year. 'the primary rationale for the LBGC remaining

a separately constituted group is its financial autonomy'. No, this isn't the reason. **This will be reviewed and changed by Kirsteen**

3.3. 'No formal conditions define the criteria or rationale for the selection of work from artist proposals...decisions...are reached though an "instinctive approach" **"Instinctive approach" has been removed**

Then to p15. Defining the relationship between LBG and WB over the next year or so 'for instance WB to lead on strategic partnership with project delivery modes that involve LBG in decision making.' Dissolve the separate constitution of LBG and change the name to Art Committee – wider responsibility for exhibitions and art projects at WB in partnership with staff – advisory group to continue community participation in the programme as a conduit for volunteer recruitment and co-ordination

This seems to be sidelining the committee. This is not what the committee wants or thinks is the best way of managing the gallery, although the committee acknowledges the committee needs improving. **Nicola H reassured the Committee that this is not the case and that the linking of various groups within WB is being coordinated by her'** (Extract from Lang Byre Gallery minutes: 10.01.13) Archive: HSR1/2.2

Following discussions between gallery committee members and Directors of WAL the report was rejected.

Progress on the Sustainability Project is reported on at further gallery committee meetings in January and March 2013. The proposed themes of allotments and food for the 2014 programme are seen to

'link into Sustainability Exhibition in 2013. This exhibition is organized by a group from the Barn and Lang Byre committee...The group is influenced by HS research into how we work as a community, so Woodend Barn can be sustainable over the next 10 years (and beyond?)' (Extract from Lang Byre Gallery minutes: 17.01.13). Archive: HSR1/2.1

At the March committee meeting Henderson includes the Sustainability project in a new initiative that she makes a verbal report at the start of each meeting. The minutes record that

'Nicola was thanked for giving such a comprehensive report. The committee felt that the report was a very valuable communication which added to the

overall understanding of the 'bigger picture' of which the Lang Byre gallery is part'(Extract from Lang Byre Gallery minutes: 14.03.13). Archive: HSR1/2.1

3.8 April – June 2013

3.8.1 Artwork

The focus of the Lavender meeting in April 2013 was to identify people who we might contact to investigate the ecological, horticultural and historical aspects of the subject. I made notes on a large sheet of paper as everyone spoke Archive:

HSR1/6.2



Fig. 36. Lavender. Meeting Agenda & Notes April 2013

Following this I drew up a long list and circulated it for comments Archive: HSR1/6.1. We were looking for individuals from an interesting variety of perspectives on sustainability relating to issues connected to Deeside lavender. Henderson confirmed that *Steep Trail* would be able to join us for an art-eco lab on the 18th and 19th May. This format of gathering together a lot of knowledge of all types in one intensive experience around a particular subject seemed similar to the working practices of The Harrisons (Chapter 1. P.6). The Lavender Group embraced the principal enthusiastically and committed to the weekend. The final programme, which I

curated, looked like this:

<p>Art-eco lab – Day 1 The Lavender Project Crathes Hall</p> <p>Saturday 18th May 2013 9.30am – 4.00pm</p>	<p>Art-eco lab – Day 2 The Lavender Project Woodend Barn</p> <p>Sunday 19th May 2013 10.00am – 3.30pm</p>
<p>9.30 Arrive: Coffee – meet at Crathes Hall</p>	<p>10-10.20am: Coffee – meet at Woodend Barn</p>
<p>10.00am -10.30am – Introduction to Steep Trail by Liz Adamson and Graeme Todd of Polarcap</p>	<p>10.20pm – 10.50pm – Chris Fremantle - Eco Art Scotland</p>
<p>10.30am – Walk to Crathes Castle Garden to meet, and speak with Head Gardener, Chris Wardle.</p> <p>The role of the National Trust in seed conservation and the propagation and sustaining of lavender at Crathes Castle.</p>	<p>10.50- 12.00am - A walk to the site of the Ingasetter factory and the Lavender field.</p>
<p>12.15pm – 1.30 ‘Lunch & Lavender’ Buchanan’s Sandwich & Salad lunch</p> <p>Jeannie Cram, Enid Black and Lizzie Finlayson are joining us for lunch and will watch DEESIDE INDUSTRY by Kay Gordon 3.23m (Scottish Screen Archive), with us. They are happy to answer questions about their experiences at the Ingasetter Lavender Company.</p>	<p>12.00pm – 12.45pm Lunch (Served in the communal shed on the allotment if it’s a nice day)</p> <p>Buchanan’s Soup & Sandwich lunch</p>
<p>1.30pm – 2.00pm</p> <p>Dr Alan Bowman</p>	<p>1pm - 1.30pm</p> <p>Dr Wendy Steel</p>

Bio Scientist: The interconnected relationship between bees and plants, such as lavender, and the current crisis effecting the worlds population of bee's and how this informs broader understanding of ecology and sustainability.	Bio Scientist: The experience of a successful organic gardening business, 'Vital Veg', and issues of soil and seed conservation.
2.00pm - 2.30pm Kate Sheridan Medical Herbalist: Properties of lavender and experiences of community activities involving herbs.	1.30 pm – 2.00pm Fiona Heeson Dot Rural Aberdeen University. Community-led Internet initiatives as a method to increase community resilience or sustainability.
2.30pm – 2.50pm Coffee	2.00pm – 2.20pm Coffee
2.50pm – 4.00pm Group discussion led by Genevieve Jones	2.20pm – 3.30pm Group discussion led by Mark Hope
4.00 pm End	3.30 pm End

Fig 37. *Lavender*. Art Eco Lab Programme of Speakers & Activities. May 2013

Walking together to the significant sites of the history of the Ingasetter Lavender Company for the first time together was a powerful experience. The need for notes as a record of this became unnecessary. Instead the events, conversations and many incidental moments we experienced over the weekend has underpinned the larger collaborative process. It also tested our ability to work together for the first time over a few days. The combination of learning and contributing knowledge was finely balanced and I believe everyone engaged in both. Significant moments will be different for each person, but for me they include walking to Crathes Castle gardens together then listening to head gardener, Chris Wardle, explain why Andrew Inkster was able to cultivate a commercial lavender in the soil and climatic conditions of Deeside. Watching the Deeside Industries film with Jeannie Cram and Enid Black who appears in the film, hearing Wendy Steel's bleak view of the future fertility of the earth's soil based on her experience as an organic farmer in the North East of Scotland, meeting new people with experience and knowledge of these subjects while out walking and the group discussion led by Chris Fremantle on the nature of

collaborative working between art and science.



Fig. 38. *Lavender*. Art Eco Lab. May 2013

A month lapsed between the art-eco lab and the Lavender group's next meeting. We had opened up the subject in many ways during this weekend and now we had to consolidate what we found most pertinent and focus on the making of an exhibition together. I prepared a diagram that was informed by my reading of the weekend for this next meeting in June 2013. I proposed it as a way to examine our questions and from this process develop a form for the exhibition. I mapped this out on 2 sheets of

A3 paper and made copies of this for the group to write on as we tested its principles. This worked well as a way of capturing responses. Archive: HSR1/6.2

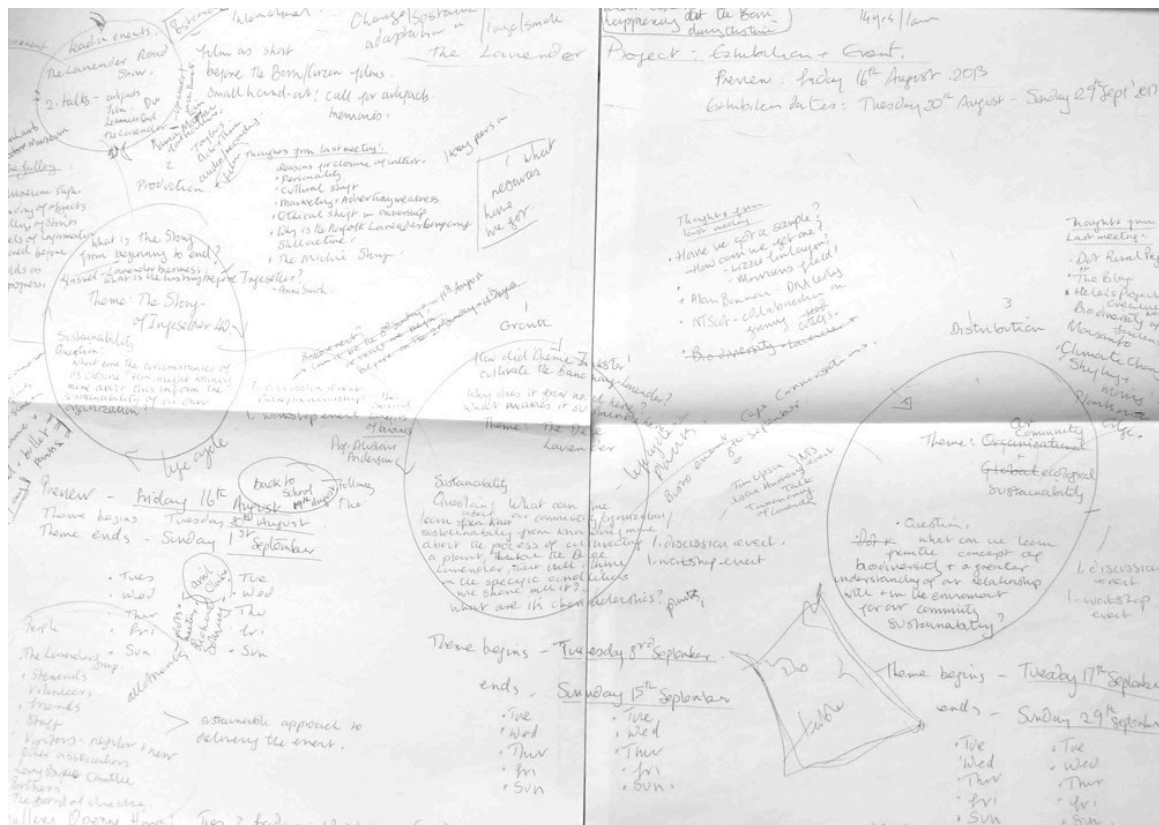


Fig 39. Exhibition Planning document for Lavender group meeting. June 2013.

We had started to speak collectively about three aspects of the 'story' of the Deeside Lavender: Its production; its growth; and its distribution. I proposed that the story of the company was a theme within the subject of production: that the biological and horticultural history of the plant was the theme within Growth; and that our community and ecological sustainability worked as a theme within the concept of Distribution. As starting points for the discussion I framed a question in relation to sustainability and made a note of 'thoughts from our last meeting' for each of the three themes. Around this proposal ideas grew for lead-in events such as postcards that invite people to 'be part of the exhibition,' as well as making links with people at the horticultural and historical societies in Banchory. We were looking for ways to tell the story in a way that gains clarity and depth over the course of the time of the exhibition. We were also looking for ways to think about the time in the gallery as a continuation of our experiences of the *art-eco lab*, including how to use the film to inspire curiosity in others in the same way that it had for us.

The prospect of making a public exhibition from this starting point in such a short space of time (10 weeks) was more daunting for some of the group than others. This is where the particular experience of the three artists, Chambury, Duncan and Fiona Hope, became apparent to me. They appeared more comfortable with the process of translating discussions and theories into practical steps. My approach to the sustainability of this process was to sit back as much as possible and let the ideas that motivated individuals into action come to the fore. I did this within the constraints of ensuring something of quality would happen in the time and resources that we were able to activate. In this way the results of our collaboration took shape. My focus was to keep setting up the conditions based on the development of the group's ideas for a next set of interactions. The suggestion by Henderson and Hope that Tony Brown be asked to join the group at this meeting was because of their other time commitments to the organization and possibly because of the 'directionless' nature of the process.

I attached a revised version of the hand drawn exhibition plan that reflected our conversations to my emailing following this meeting. Archive: HSR1/6.15

'Dear all... (Can) you let me know your dates for availability during the exhibition, so that we can plan to share our involvement through the busy summer months... We are aiming to have 1 discussion event and 1 workshop per theme. To present the project at 2 clubs/societies in Banchory before the exhibition begins and to produce a set of postcards and information panels for the exhibition' (Smith 2013. Extract from email. 12.06.13).

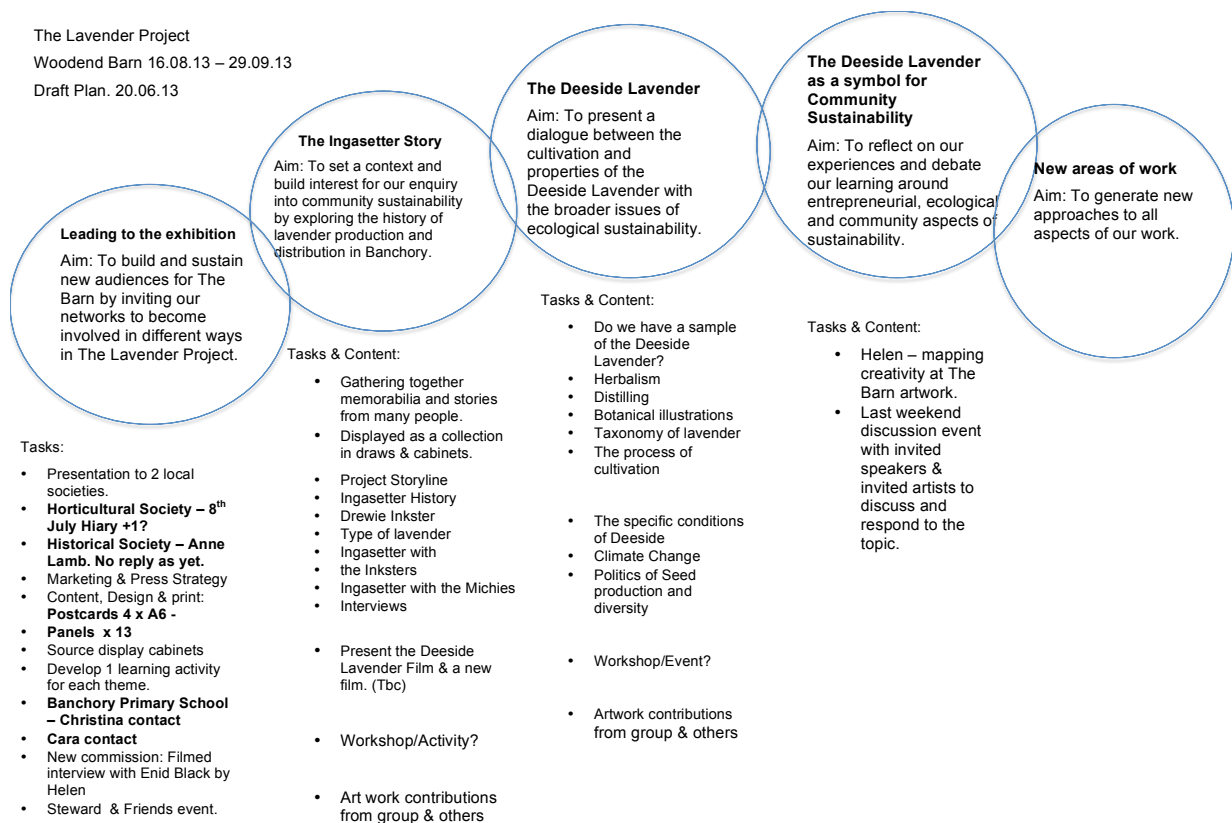


Fig. 40. Exhibition Planning document following June 2013 Lavender Group meeting.

I had lunch with Brown on the 18th June to convey the request of some members of the Lavender group that he might consider joining us. He agreed.

Following this meeting in June the level of email correspondence between the group began to increase. This reflected the level of activity that was taking place.

Responses to my request about their availability during the exhibition dates reflected their different relationship to the organization. For example Henderson replied

‘Hi Helen, I obviously work in general from Monday – Friday so apart from planned meetings attached to the exhibition, I will be limited in what else I can offer. Other dates that I am unavailable are: 16th – 20th August. 23rd – 25th August. I’m about most of September at the moment. Best, Nicola’ (Henderson 2013. Email 18.06.13).

And Jones, whose involvement is on a voluntary basis replied

‘At present I am probably not available 16th-18th August, 14th 15th September

Definitely not available 30th August-1st September, 22nd September.

Weekly commitments are Monday evenings, Wednesday evenings and Friday Mornings. Other than that I can be flexibly available although obviously not all the time as I am still busy on the farm. Hope that helps. Genevieve' (Jones 2013. Email 18.06.13).

This was a period when the group introduced the *Lavender* project to their networks. For example Mark Hope sent emails to the Barn's allotment society and Banchory Horticultural society.

'Hi Norma, I'm not sure if you're aware of a project based around Banchory lavender that is happening at the Barn in August/September...We wondered if the Horticultural Society would like a brief presentation on what's proposed. I guess speakers for your meetings are organised well in advance but might there be a 5 or 10 minute slot where a brief summary could be given (before 16th Aug when the exhibition opens at the Barn? all the best, Mark' (Hope 2013 Extract from email 18.06.13).

Henderson emailed the Banchory Heritage Society and Brown contacted the Banchory Probus Club for 'semi-retired business professionals.'

Brown was keen to have a hand in the press and marketing for the project and Henderson agreed he should lead the press campaign and the marketing officer managing all marketing in the same way as happened for other gallery exhibitions and events.

I began the process of suggesting images and agreeing the wording for the exhibition postcards and set up a meeting between, Enid Black myself and Brown.

Enid Black became an important link with the story of the Ingasetter Company. Following the invitation from Fiona Hope to join is for lunch while watching the Deeside Industries film Black had lent us the bundle of photographs and artifacts she had brought to show us. She had worked as an administrator for Andrew (Drewie) Inkster from the very beginning in 1946 and continued in a key organizational role until the company was finally wound up in 1986. Brown and I had afternoon tea with Black shortly after the previous Lavender meeting to share our ideas for the exhibition, to ask her permission to reproduce her photographs and to clarify the details of the Ingasetter timeline. Black was both generous with her knowledge and supportive of our activities. She lent us a copy of *The Ingasetter Story: A brief history of the origins and development of an unusual business in North East Scotland*'

(2002) by Alan R. Inkster (son of Drewie) which also proved to be a useful guide.

Archive: HSR1/6.5

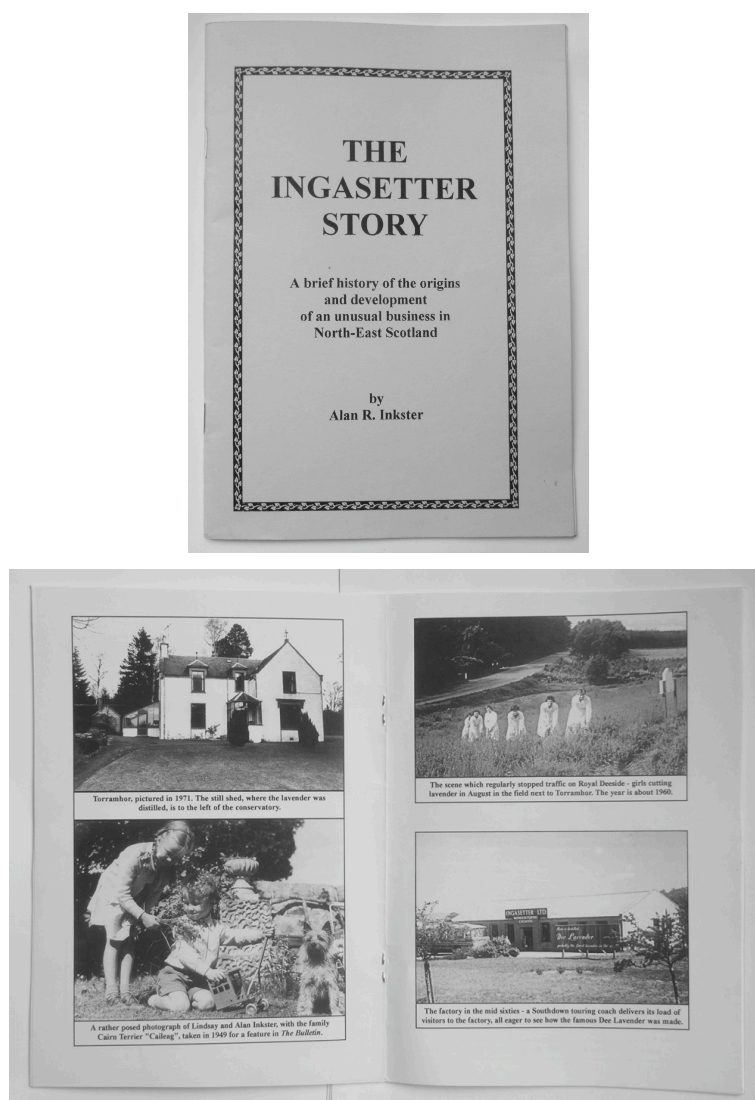


Fig. 41. *Lavender*. The Ingasetter Story (Inkster 2002).

I also invited the group to meet Scot Byrne the curator of the Special Collections gallery at Aberdeen University library. Our specific purpose was to get an insight into how he told a historically interesting story using display panels and audio-visual equipment. This experience gave the members of the group who were able to attend a shared language around this area of expertise. This group consisted of Chambury, Duncan, Brown. His partner Christina and myself. This in turn gave a confidence to the decisions we took about the exhibition at the next meeting. Brown offered to draw up a set of notes from the conversation that followed this visit and circulated them to

the group. Following this meeting Chambury, Duncan and I had lunch and spent the afternoon exploring the Cruickshank Botanical Garden together.

Brown emailed a developing timeline that traced the history of Ingasetter Ltd and began scanning all of the photographs Black had lent the project. He began the process of putting these together as panels to tell the story of the Deeside Lavender.

3.8.2 Woodend Barn Gallery Committee

The gallery committee AGM 2013 was held at the end of June and involved a pot-luck supper for guests and a presentation by James Albon, the artist showing in the gallery at that time and myself showing the Deeside Industries film and giving a hint about the forthcoming exhibition and events. Chambury in her report describes the recent experience of the Lang Byre gallery committee.



Fig. 42. Woodend Barn Gallery Committee. Meeting outside of Buchanan's Bistro 2013



Fig. 42.1 Woodend Barn Gallery Committee. Meeting outside of Buchanan's Bistro 2013

'The past eighteen months has been a period of transition for Woodend Barn and for the Lang Byre Gallery. Over 20 years Woodend Barn grew from a community play to a thriving multi arts organization, with much less public funding than similar organizations and its own very distinctive ethos and style. Involving associations of local people motivated to ensure their particular cultural interests have a voice and a presence in Deeside.

A couple of years ago it became clear that to sustain the organization for another 20 years the appointment of a full-time Director for Woodend Barn was necessary. This allowed Mark Hope to step back from the day-to-day running of Woodend Barn and Fiona Hope, who had run the Lang Byre Gallery, to step down from this post and from the committee. It was at this point in 2012 that I accepted the committee's request to become the current chairperson.

This was obviously a huge change for Woodend Barn. Much of its work is done by dozens of volunteers working in numerous different groups, such as Friends of Woodend Barn, Woodend Music Society and the Allotment Group. These groups were able to carry on and continue their work much as before.

So this past year for the Lang Byre Gallery has been a time of identifying the role and tasks of its Committee, and making sure a framework between

ourselves and the staff team was in place for the efficient and considerate running of exhibitions' (Extract from Lang Byre Gallery AGM 2013). Archive: HSR1/2.1

3.9 July – September 2013

3.9.1 Artwork

The notes Brown made following our visit to Aberdeen University included an agenda we had spoken about for the next meeting on 2nd July 2013.

'Dear all, my interpretation of yesterday's discussion results in the following draft agenda for next Tuesday's meeting: 1. Content of exhibition 2. Project publicity plan 3. Project actions/action parties/action dates 4. Sustaining relationships with exhibition attendees' (Brown 2013 Extract from email 27.06.13).

We shared the experience of visiting the exhibition about wayfaring at Aberdeen University. Particular attention was given to the curator's experience of producing the content for information panels. Tony Brown's notes record this detail.

'My own further notes from our discussion: Panels AO size (2 x A1). Keep it simple – limit panel information: recommended not more than 200 words /panel. Wall projection of still images was good. Exhibition should run clockwise from entrance. Need to draw people through to end of exhibition. Use different levels of storytelling. Make a bold statement on entry' (Brown 2013 Extract from email 27.06.13).

I emailed a mock up of a display panel using Brown's information. We met in the gallery and I projected this onto a wall at a scale similar to the panels that Byrne had shown us.

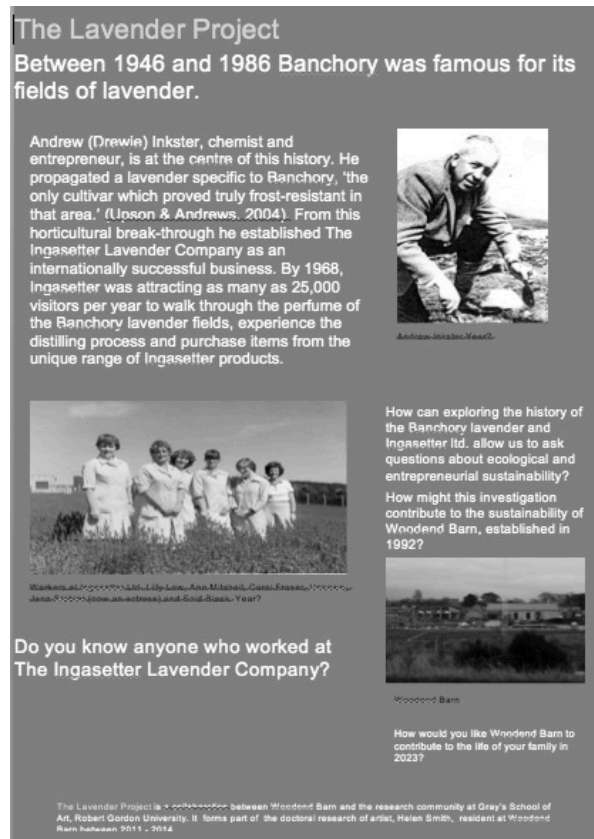


Fig. 43. Slide to illustrate scale and hierarchies of text and images of panels.

The public note-taking at this meeting recorded most of the decisions, but not the shift in atmosphere and style of discussion that occurred with the addition of a new member, Tony Brown, to the group. The decisions taken were recorded as they were made on A3 sheets of paper that were taped to the wall. They are

'Content: Storyline – The Dee lavender. Ingasetter Ltd. Ecological & entrepreneurial sustainability. How does this investigation allow us to explore the sustainability of Woodend Barn? Panels – Information/dialogue. Activities. Postcards – Pre-publicity. Invitation to contact us prior or during the exhibition with stories & memorabilia. Stories. Deeside Industry Film. New commissions. Interview of Enid by Helen/ Prints of Deeside Lavender - Nicola. Workshops x 2 Woodend Wood Engravers' (Meeting notes 11.06.13). Archive: HSR1/6.2

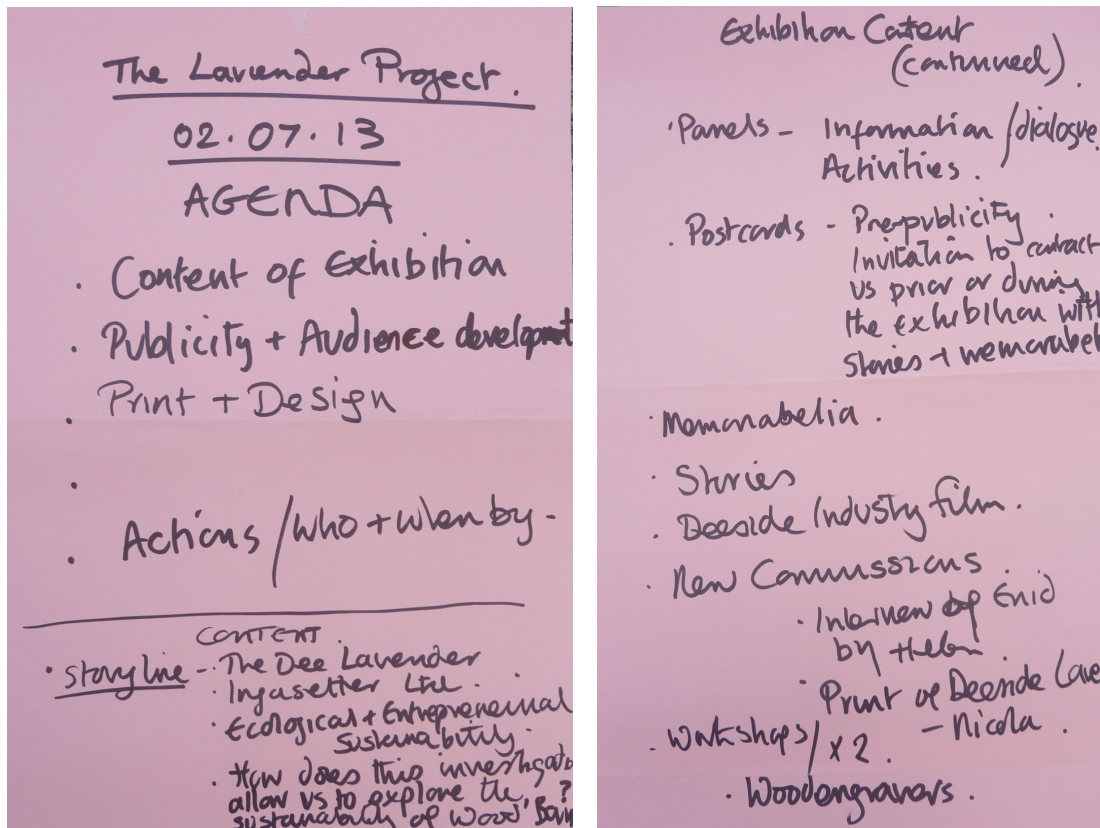


Fig 44. Lavender. Meeting Agenda & Notes July 2013

What these notes don't record are the 'Actions/who and when by.' Brown, Chambury, Mark Hope, Jones and I agreed to be an editorial group to produce the panels. Brown agreed to write a press release for feedback and distribute it to journalists. Duncan and Fiona Hope agreed to make contact with schools, societies and interested individuals in Banchory. Henderson agreed to contact the designer and print company WAL usually work with for postcards, posters and panels costs. Henderson, Chambury, Duncan and I agreed to collaborate on the design and text for the postcards and panels. Everyone agreed to distribute them once they were produced. It was agreed that we would achieve our actions by our next planned meeting the 30th July 2013. In the mean time we would work together and continue to communicate by email.

My first action was to write a summary of the meeting and distribute it. In response to this Brown returned a list of actions that he, Mark and Fiona Hope planned to do, as well as several other actions that needed owning.

'Helen, Thank you for this – much appreciated! I have added below notes concerning action updates and other actions that I think worth recording (inter alia following my meeting this morning with Mark and Fiona)' (Brown 2013)

Working from the growing timeline and quantity of scanned photo's Brown was busy sharing with the group I drafted a set of panels under the headings we had discussed. I sent these to the editorial group who individually and also in conversation with others from the group and friends contributed to the process of shaping the information into a story line. Through this process differences of opinions occurred and were resolved by the group expressing their opinion and then if it was an issue which I felt threatened the integrity of the work, I would explain my point of view and make the final decision. This never pleased everyone. For example, Brown produced information for a '13th' panel, which depicted historical uses of Lavender with images from Hollywood films. His choice of imagery had a focus on beautiful and scantily clad women, and I was uncomfortable with the accompanying text. I felt the content was not relevant to our question: How through art, can we discuss the sustainability of Woodend Barn? Opinion was divided on panel 13 as the emails below demonstrate. However, I took the final decision.

'Hi Helen. I've now had long conversations with Tony and Genevieve as well as with Fiona and François Matarasso who was staying here last night. Happily all these conversations have led to similar conclusions (mostly confirming our earlier discussions in the group). In no particular order, my thoughts are: - we need to engage with the wide public who'll come to the exhibition. Hence the panels need to avoid being overtly educational or academic - the panels on the walls need to be picture heavy and word light (as we all agreed at the outset). - we should put back in the slide about Queen Elizabeth 1, Antony & Cleopatra etc as this is a bit wacky and livens up the historical and biological info' (Hope 2013. Email 10.06.13). Ref/HSR No.

I emailed the group with all of the panels and my opinion.

'However, my personal view is that it (Panel 13) sits oddly with the sequence we have developed. I feel that we have covered uses of lavender adequately in panel 3' (Smith 2013 Email 25.07.13).

Jones and Mark Hope replied to this by email and others spoke to me directly about their views.

'They go together like lost socks.1 panel enough I agree. Genevieve' (Jones 2013 Email 25.07.13).

'Hi Helen. I think Tony's intention was to replace Panel 3, not have an additional panel. I think the current (amended) draft is worthy but a bit dull and only has one pic. I think Tony's earlier draft was too racy for some (as the redraft may be - it could be edited if so, e.g. "desire" probably doesn't need "sexual" before it) but I think it's less wordy and easier to read (hence more interesting for most viewers). Ultimately it's your call as you need to feel happy with the look and feel of the exhibition as a whole. Best Mark' (Hope 2013. Email 25.07.13)..

As well as this there was also a misunderstanding on my part about the correct final version of panel 12, which I apologized for, but knew this must have been disappointing for Mark Hope and Jones who worked on it.

Once the content was in place I suggested that the panels drew on the aesthetic feel of old railway posters with designed torn corners and signs of aging. In contrast to this the artifacts and memorabilia could sit between the posters on small white 'floating' shelves and in white 'box' frames. Feedback for this plan was positive and because the gallery committee could re-use the shelves and the frames they agreed to buy them.

THE LAVENDER PROJECT

Between 1946 and 1986 Banchory was famous for its lavender fields. Andrew (Drewe) Inkster, chemist and entrepreneur, is at the centre of this history. He propagated a lavender specific to Banchory. From this horticultural break-through he established Ingasetter Limited, an internationally successful perfume and toiletry business. By 1968, Ingasetter was attracting as many as 25,000 visitors each year to walk through the perfume of the Banchory lavender fields, experience the distilling process and purchase items from the unique range of Ingasetter products.

Andrew (Drewe) Inkster 1973

WHY THE LAVENDER PROJECT?
Ingasetter was, as far as is known, unique in Scotland and leads to the following questions: How might an exploration through art of the Deeside lavender and Ingasetter Limited allow us to ask questions about Woodend Barn's sustainability? The lavender growing enterprise was, as far as we know, unique in Scotland. We wondered how exploring the history of the Deeside lavender and Ingasetter Limited through art allows us to ask questions about our community's ecological, entrepreneurial and cultural sustainability.

Workers at Ingasetter Ltd. Lily Lane, Ann Mitchell, Carol Fraser, Catherine, Jane, Susan and Linda Allen. What do you know who the unidentified worker is? Maybe it was you

Do you have stories, photographs, and memorabilia to add to our exploration of Deeside Lavender?

The Lavender Project is a collaboration between Woodend Barn, Banchory Museum and the research community at Gray's School of Art, Robert Gordon University. It forms part of the social research of artist, Helen Smith, resident at Woodend Barn between 2011 - 2014.

Woodend Barn, Banchory Aberdeenshire, 2013

WHAT IS LAVENDER?

'Lavender is a perennial mint native to dry, chalky mountains in the western half of the Mediterranean.'

Lavender is a hardy fragrant shrub, which grows to a height of one meter with narrow, lanceolate leaves. Slender stalks carry the grey-blue flowers in terminal spikes. While the fine aroma of lavender is found throughout the plant, the essential oil can be extracted only from its flowers.¹

SEVERAL VARIETIES ARE GROWN COMMERCIALLY AND THE MOST POPULAR ARE:


- Spike Lavender (Lavandula spica).*
- French Lavender (Lavandula stoechas)*
- True, or English, Lavender (Lavandula officinalis, also known as Lavandula angustifolia and Lavandula vera).*
- Deeside Lavender is a cultivar of Lavandula angustifolia. 'Munstead' L. angustifolia 'Munstead' is thought to be of parentage L. angustifolia and L. latifolia. Both are Mediterranean natives and have been consciously cultivated from the mid sixteenth century.²*

According to the National Collection of Lavenders at Norfolk Lavender 'Munstead' lavender first appeared in a plant catalogue in 1902, and was championed by the famous garden designer Gertrude Jekyll... It may have been named after her estate, Munstead Wood, in West Surrey.

1. Meigs, G. (1986) *Acromedomy: De Healing the Spirit*. Rochester, USA, Healing Arts Press.
2. <http://www.norfolk-lavender.co.uk>

USES OF LAVENDER

The ancients used lavender to perfume their baths and later their clothes, because of its fragrance and because they believed it had therapeutic properties. Lavender was first used for medicinal purposes, it is known that in the Middle Ages lavender was used to freshen houses and clothes and to ward off the plague. It is also thought that Elizabeth I took lavender tea to cure her migraines. In the Winter's Tale Shakespeare mentions hot lavender. Perhaps he was also referring to lavender's alleged powers as an aphrodisiac!



Susan Michie


'Lavender seems to have symbolic meaning as well: Lavender [was] collected in the summer months... and used to welcome in the following spring with lavender perfes or with its essence sprinkled in water.

Lavender continues to be used in herbal medicine and aromatherapy. Put 5 drops of the essential oil in a bath and lie in this, breathing in its scent and letting go of feelings you want to lose.'


1. Bookb, E. (1981)999) Wisser's book of herbs. London: Wison's Press Ltd.

GROWING LAVENDER ON DEESIDE

Drewe found that lavender grown on the light, sandy soils of Deeside produced an oil, which although less in quantity, was far superior in quality to the lavender oils of Southern France and Eastern England. It is thought that the long, northern summer days with high concentration of ultraviolet light are at least partly responsible for the phenomenon.'



Banchory Lavender fields.




Torrarmor, The Inkster's home, 1916-1917.

Many different cultivars were trialled at Banchory... but the only cultivar which proved truly frost resistant in that area was L. angustifolia 'Munstead'. In 2001 Sandy Cram, who lives next door to the Inkster's old home, sent plants to Kew Gardens for their identity to be checked. They were found not to be the true 'Munstead.' As this selection has proved so hardy in this part of Scotland, we have decided to give it a name to distinguish it from other less robust cultivars. We called it Torrarmor, after the Inkster family home.'

1. Inkster, A. R. (2003) The Ingasetter Story: Privately produced
2 Upton, T.R. Andrews, S. (2004) The Gama Lavandula. Richmond, Surrey: Royal Botanic Gardens, Kew.

DISTILLING LAVENDER

In the distillation process the lavender flowers are heated to evaporate the water and oils they contain. The vapour is caught and the water and oils separated. Vats of lavender flowers produce small amounts of the essential oils needed to make perfume.



STAGES OF THE DISTILLATION PROCESS:

1. Water is brought to a boil.
2. Steam travels through the tube to bottom of the flask. C. Steam fills the flask and returns only to the water in the lower vessel. Oil is captured and returns to the condensation coils.
3. The condensation coils have a cold water jacket which cools the vapour mixture causing condensation of the vapour, water and oil.
4. The drops of water and oil collect in the flask. The level of moisture from the water and oils is being kept.

Also distillates the essential oil of lavender. It is at present and the lid is tightly sealed. It is further extensive changing reactions, before we reach from distilled glass and undergoes an evaporation process. From the still and used as a drying agent and when returned the lavender oil be bottled close or mixed with other flower oils in accordance with the perfume recipe.

INGASSETTER LIMITED

Probably the Finest Lavender in the World
The Inspiration for the Deeside Lavender was Andrew (Drewe) Inkster. He was born in Scalloway in Shetland in 1906. He came to Aberdeen to study and in 1929 graduated from the School of Pharmacy at Robert Gordon's College. He married Margaret Grey from Inverurie in 1933.

Between 1934 and 1937 Drewe was working in Harkew and Carter, China. He returned to Aberdeen in 1938 and opened A.R. Inkster, Chemist and Druggist, in Banchory where he had the lavender now made.

During the Second World War Drewe moved to the north coast town, where he began to experiment with the production of lavender oils and other perfumes, including oil from lavender grown in his garden.

At the end of the war he took over the vacant Giff Gask, that in Bellfield Park, to have more space for making his perfumes. In 1946 he moved to 'Ingasetter', now 'Lavender House', on the Glisard Road. He took over the two-acre field now done to grow lavender and distilled it as a distillate for the house. 'The field is now the famous development called 'Lavender Glen'.

He established Ingasetter Limited the same year and built a small factory where Drewe's ingredients were made. This was the first nearby lavender plant in the world. Ingasetter Limited of the name that the house name Ingasetter were through to becoming Ingasetter.

With Drewe's retirement in Scotland in 1976, Ingasetter was sold to John and Christine Pitcairne who named a number of perfume shops in and around Aberdeen. They continued the business until 1986 when the land was sold for building development.

INGASSETTER PRODUCTS

Ingasetter developed a range of products they sold globally.

PRODUCTS BY INGASSETTER OF ROYAL DEESIDE

Ingasetter products were sold in Meery's Stores, New York, Ruffles House, Singapore, on the promenade in Queen Mary at Long Beach, California, on 92nd Street, New York, and in the British stores.

Ingasetter products were a large proportion of only sales in other perfumeries and create were developed lavender based in water perfume to 50% of lavender that was always the basic centre of the business.

BE PART OF THE LAVENDER PROJECT

If you have any objects or subjects you would like to add to the exhibition please speak to a gallery attendant before you leave to find out how to do this.



Your year's family friends are all invited to join us for further news and accounts and will take part throughout the duration of the exhibition. Please see the guide to the exhibition for details.

Thank you to everyone who has contributed to The Lavender Project.

WOODEND BARN

To celebrate the 400th anniversary of Crathes Castle in 1992 a community play involving 200 people was rehearsed in the Woodend Barn, part of the then unusual Woodend Farm. In April 1994, the charity Woodend Arts Association (WAA) was formed. It was succeeded by Woodend Arts Limited (WAL) in 2011.



Major improvements to Woodend Barn were made in 1998 and 2009 (at a cost of £20K, excluding the building of Buchanan's Bistro by Leys Estate).


A BIOREGION
Includes soil, geology, climate, topography and latitude. All of these factors affect the length of the day at different times of year. This in turn affects our cultures and economies as well as how we relate to other animals and plants.

THE THREE LEGGED STOOL IDEA
The original concept is that for a healthy and sustainable environment there are three legs to the stool. Take one leg away and the stool falls over. The same idea can be applied to lavender cultivation.

And also to the sustainability of the Woodend Barn and its environs.

LAVENDER, INGASSETTER & SUSTAINABILITY

Thinking about Deeside lavender as a metaphor for a sustainable Woodend Barn.



Sustainability
How would you balance these three legs?

Economy
Environment
Culture

Is there something missing here?

How are these interrelated?
Make a web to show the relationships.

Lavender
Soil
Nurture
Climate

The lavender project brought employment, gave nectar to the bees to make honey, provided ingredients for employment elsewhere and provide beautiful scenery.

Can you balance that against shops and supermarkets?

Notice the legs are tied together here.

Can you identify the three essential 'legs' to keep The Barn sustainable? What are the ties between them?

Fig. 45. Lavender Posters 2013

The design and distribution of the exhibition postcards happened in a similar way, but

with more involvement with the WAL staff team. The choice of images and agreement on text also involved emails between Mark Hope and Brown expressing fears about how long it would take to produce them in relation to distributing them a month in advance of the exhibition. Brown designed a separate flier that could be photocopied and distributed in advance of the postcards being produced. We all agreed a month's notice for posting and emailing invitations to contribute artifacts and attend the opening was adequate. I took the decision that we could meet this deadline and keep the publicity material to a minimum and of one type.



The Lavender Project

An exhibition exploring the history of Deeside Lavender and the Ingasetter Lavender Company. 1946-1986

You are invited to the opening of the exhibition on
Friday 16th August 2013 7pm-9pm

Woodend Barn Gallery in the Lang Byre
16th August to 1st October 2013

Gallery Opening Hours
Tues to Fri 12-4pm Sun 12-4pm

Open at other times by appointment, please call ahead of visiting

BE PART OF THE LAVENDER PROJECT

Do you remember the lavender fields in Banchory?

Do you have any memories, information, photographs or products relating to the Ingasetter Lavender Company?

If you would like to add your story or objects to the exhibition, or attend the opening, please contact us.

e: mail@woodendbarn.co.uk
t: 01330 826520

Woodend Barn, Banchory AB31 5QA
www.woodendbarn.co.uk

The lavender project is a research partnership between Woodend Barn, Gray's School of Art, Robert Gordon University and Banchory Museum.

woodendbarn



Fig 46. Postcard Design. *Lavender* 2013.

This target was met, but the postal mailing exposed the same difficulties with the

organizational database as the gallery had regularly reported at its meetings. Following this most recent experience

'It was agreed that the existing mailing system is not working well for the Gallery and improvements are needed. The existing list needs to be pruned and updated. Should those on the list be contacted and asked if they wish to remain on the list, with non-responders being removed? Hilary D and Pat S expressed a willingness to be involved in this task. Before the next meeting David and Nicola H will consider how the list might be changed and improved and will provide a list of names they have at present. **Action David O and Nicola H**' (Extract from Woodend Barn gallery minutes 08.08.13).

Not all communication happened by group email. Issues were handled with sensitivity by having face-to-face conversations and emailing others individually. This occurred between myself and members of the group and I know it did for others because they refer to it in their emails. Some people took the opportunity to air their views to the group by email. For example Chambury responded to a proposal from Brown regarding his thoughts on who should attend the opening of the exhibition.

'Dear all. Re point 16. Why Jamie and Fiona Burnett?!!!! Apart from anything else, even in their position as large local landowners they are far more interested in the sustainability of their business interests than in their local community (compare and contrast the Farquharsons in Finzean)' (Chambury. Extract from email 07.07.13).

This triggered the following response from Brown.

'The reason I suggested a Burnett briefing is because Jamie had expressed an interest in Banchory lavender and seeing it grown in Banchory again well before this project came into being. (I do think that we need to discuss the Burnetts historic and ongoing contribution to the Barn, which is considerable, so that it is better understood) Tony' (Brown 2013 Extract from email 08.07.13).

During this period everyone was communicating with other people about the work and emailing the group to 'report' new facts for the story timeline, or lists of artifacts people wanted to lend the Barn for the exhibition or stories they had to tell. Chambury met with Jeannie Cram, who came to the *art-eco* event and lives in a

bungalow built on the land where the Inksters lived and began their business from. Brown met the chemist, John Michie, who bought Ingasetter Ltd from the Inksters and who lent many of the original pieces of equipment and products to the exhibition. Chambury emailed the group about people she met at the Banchory Show who worked at the factory. Duncan and Chambury met people at Banchory Horticultural society and emailed the group with names of people to invite to the opening, new facts relating to the favorable growing conditions on Deeside for lavender and offers of involvement in the project.

'Hi all. Nicola and I had a great chat with the committee of the Banchory Horticultural Society... Leonard Kemp and his wife Betty remember the lavender farm well, and Leonard is seeing 'the boy Cram' tomorrow and will chat to him about the project. He will also talk to Norman Williamson (Bob the gardener's son) who lives at The Rockery, Mount Street....Other interesting facts: They thought Inkster started the lavender here and didn't think there was any before. The soil in Banchory is alluvial so not surprising lavender thrives. They corroborated John Michie's comments about soil not being treated and fed on the Lavender Farm. Members of the society would be happy to help us take cuttings. I think that's everything. Hilary' (Duncan 2013 extract from email 08.07.13).

In the midst of this activity there were different tensions that were overcome including personality differences and people getting to know each other and learning to work together. One issue at the heart of the research for me was the different understanding and expectations that existed during the project of my role. This became an email conversation during the editorial process between Mark Hope, Brown and I.

'I would say I am leading rather than coordinating. It's an interesting point. In this case I would say an artist leads in a way that is very collaborative, and probably feels like coordination in a managing sense. Coordination is the project management aspect of this, which is a large part of the task, but I would say we are doing this collaboratively. Interested to know what you both think, Helen' (Smith 2103 Extract from email 07.07.13)

'Fiona and I would like to think that we have led WAA (Woodend Arts Association) in a very collaborative way since inception. This wasn't initially a

matter of belief but rather necessity, as we needed volunteers to get involved to get the project started and developing....and people only volunteer to do what energises them, so it's counter-productive to be prescriptive about what you want them to do. What you *can* do is be enthusiastic and encourage people to be creative; and discourage all fixed ideas, minimise rules except where absolutely necessary (and change them if they don't serve). I suppose in management speak this is 'setting the culture'.

'As we've grown, more structure has become necessary and we've (I've) probably been slow to embrace the necessary structure - it's been great to have Tony on board pushing for much more clarity and structure! And Anne Douglas on board questioning what is really necessary from a totally different perspective. I think these differences of perspective (and tensions) are really important on the Board (and everywhere else, probably). I find Life is endlessly paradoxical - we need some structure to avoid chaos but too much is strangling and the 'appropriate structure' is constantly changing as the organisation evolves (and, more generally in Nature, structures constantly evolve to adapt to changing conditions/environment etc). I believe there is NO Right Answer....the value (trick?) is in finding (negotiating?) an appropriate balance at each point in time, knowing that this balance will need adjusting as you go along (so one must never become attached to any *status quo*).' (Hope 2013. Email 07.07.13).

'For the *Lavender* project I am certainly treating you as the project leader. (No one else is acting as a leader, which is an important point!) Noting your previous comment to me that it is not your project, how leadership is exercised is both an important practical point in the immediate context and a fascinating academic issue that I have been involved with in the past' (Brown 2013. Extract from email 07.07.13).

Appreciation of each other's efforts was consistently demonstrated by email. Here are just a few of the kinds of emails that circulated during the busiest times or were added to the end of emails about a detail concerning a panel or who would be distributing postcards at which farmers market.

'Great additions – I'll run with this unless I receive any other comments over the weekend.Thanks,Tony' (Brown 2013 Extract from email 07.07.13) ref. HSR/No.

'What an enlightening conversation Nicola.

Brilliant at all sorts of levels. Genevieve' (Jones 2013 Extract from email 11.07.13)

'It's been a busy week! Thank you to everyone for taking the project on in such a generous way. I feel very optimistic about where all this groundwork will lead us. Very best wishes Helen' (Smith 2013 Extract from email 11.07.13) ref. HSR/No.

'Well done. Thanks everybody. G' (Jones 2013 Extract from email 24.07.13) ref. HSR/No.



Fig. 47. *Lavender*. Photograph of an Ingasetter Ltd. staff Christmas party. Installation view 2013



Fig. 48. *Lavender Deeside Lavender* products. Installation view 2013



Fig. 49. *Lavender*. Installation view 2013

While the exhibition was installed we held a session for stewards. Due to the many borrowed artifacts the group felt it was desirable that the gallery was stewarded at all times. Because this was the summer exhibition it was felt that the gallery should be open regularly on Sundays. As a consequence, a young student and neighbor of Duncan's, William Hayward was employed by the gallery to steward the exhibition on Sunday's. This proved to be a very popular day with visitors. A system of packing the exhibition into boxes on Friday evenings if the arts centre had a wedding hire that weekend was necessary. This also meant that William was relied upon to unpack and re-display the artifacts on a Sunday before the exhibition opened. All *Lavender* group members took their turn in welcoming visitors to the exhibition. As part of the process of the work I emphasized how these were important opportunities to engage with the public not just in relation to the subject of the exhibition, but as the beginning of a potentially longer-term relationship with the organization. Visitors were invited to record their own stories about Deeside lavender, to watch the film, to engage in conversation with stewards or to leave their comments and answers on a questionnaire we had devised. Because the group included Board members this meant that Brown, for example, gained first hand experience of the tasks involved in running the gallery and taking care of an exhibition. The positive response from the public to the exhibition and the marked increase in visitor numbers motivated a commitment between us all to take care of the exhibition until the end of September 2013.

The opening moment of an exhibition is an important celebration of an artists work. It is where they receive direct feedback from the public as well as those who are already aware of the work. My personal relationship to this work was with the process of its making and with its activation through events during the exhibition and on into the future. The moment of the exhibition felt like a beginning to me and not an end. The exhibition itself, I felt belonged to everyone who had made it happen, including many of the visitors whose artifacts and stories were captured in the images or text of the posters, or were on display. The artwork included the event of the opening and all of the conversations that were occurring triggered by our question and our investigation.



Fig. 50. The Lavender Project: Opening Event. Elsie Burnet a 'Lavender Girl' in our postcard introducing herself to Genevieve Jones. August 2013. Archive: HSR1/6.10

The exhibition attracted publicity in all of the local and regional newspapers. 600 people visited the exhibition and this was recorded in the minutes of a gallery meeting in November 2013.

'Lavender Project - Visitor numbers were given by Helen Smith. The numbers were 396 in the gallery book. 150 at the opening event and around 50 during other Barn events. The event was also seen in newspapers and on TV' (Extract from Gallery committee minutes 14.11.13). Ref. HSR/No.

The Lavender group delivered five public events during the period of the show. This included an afternoon tea-party in the gallery for the women who had worked at Ingasetter. They shared more details and reflections on their working life together with Brown, Duncan, Chambury and Fiona Hope. While chatting they were filmed by an STV journalist for an early evening news report that was watched by 400,000 people. The group were determined to engage with at least one local school. Duncan initiated and coordinated a day of art and sustainability workshops for Strachan Primary School children to which members of the group contributed their knowledge and expertise to. An evening event with two guest speakers, George Brebner chemist for Ingasetter, and Mark Paterson curator of the Cruickshank Botanic Garden at Aberdeen University, led a discussion on the properties of lavender from their different perspectives. Two further events brought the exhibition period to a close. Chambury selected a group of artists and invited them to the exhibition to discuss the subjects it had raised. This particular event was intended to act as a starting point for developing new relationships with artists for future possible exhibitions or residencies. The second was a 'closing conversation' between the group and members of the Barn community to discuss their experiences of making the exhibition and what initial reflections they had on any insights it had revealed for the future of the Barn. Artist, John Newling was invited to this event. He offered his observations about the work and shared his own experiences in relation to the topics that were discussed. The exhibition acted as a catalyst for many social interactions around many subjects in different ways. Some of the most memorable were with individual visitors while stewarding, or between members of the group. For example, I spent an afternoon stewarding with Brown. In this situation we spent the afternoon sharing our family histories while interacting with members of the public about the subject of sustainability and concerns of the Lavender Project that particularly interested them.



Fig. 51. Public events during the exhibition 2013



Fig. 52. Public events during the exhibition 2013



Fig. 53. Public events during the exhibition 2013



Fig. 54. Public events during the exhibition 2013



Fig. 55. Lavender Public events during the exhibition 2013

3.9.2 Living

I moved back to Newcastle and began lodging with a colleague in Aberdeen during frequent visits. The following activities are in a sense outside of the focused period that the case study covers. However, my relationship with the organization did not end at this point.

- Woodend Barn research visit to Cittadelarte, Biela, Northern Italy.

3.10 October – December 2013

- Contributed to a presentation about Cittadelarte with the Hopes.
- Set up an event to consider an archive of lavender as a way to begin an archive of the organization. Archivists from Glasgow School of Art led this session.
- Continue to attend monthly gallery meetings. Present a report on lavender and contribute to the developments as they occur in how it operates in relation to WAL and the staff team.
- Interview Chambury.

3.11 January - March 2014

- Presented the following reflections on lavender by participants at a

conference – ‘Open Engagement’ at Brooklyn Museum NYC. ‘The Lavender Project: The voice of Participants in Art’ (Smith, H. 2014).

Tom made the following comment during our conversation: I think the whole project is a vital piece of social history, which you would have expected to come from the museum. I think it made it more alive here. I mean taking social history and presenting it as a piece of art is inspirational.’



Fig.56. Tom Gray



Fig. 57. Christina Brown

‘I turned to my Collins Gem Dictionary to find a meaning for Art. The one I chose is art as ‘a creative skill.’ *The Lavender Project* is art because it was creative to even have produced a Deeside Lavender plant. But most importantly, it brought the community together in a creative way to share stories.’

Caroline, a fellow researcher at Gray’s, told me that



Fig. 5. Caroline Gausden

'I think it is art but feel it's ok to be uncertain about this. This leaves the possibility for art to be more alive in the way Tom says trying to define where the art is located collaboratively like this demonstrates an element of care - care as an unacknowledged element of creativity. *The Lavender Project* works on two registers - as a poetic and symbolic gesture that risks getting lost and as an intervention into the organizational workings of the site.'

Fiona, a founder of the organization, volunteer and Collaborator in Lavender replied



'It is art because it was full of deep listening to people I had never met before but have lived alongside for 25 years.'

Fig. 58. Fiona Hope

Mark, who like Fiona is a founder, volunteer and collaborator in Lavender also reached for a definition of art before sending his response.



Fig.59. Mark Hope

'My favorite definition of art is from the Indo-Aryan word *rt* meaning the dynamic process. For me, the term Art can be applied to anything, which in some way, resonates within our being. It might enable us to look with fresh eyes at something familiar. Or, it might enable us to *experience* a connection with other peoples, cultures or ideas.'

Jon another fellow researcher who was an audience member and participant at the closing conversation



Fig. 60. Jon Price

The question can only be answered from the perception of an individual. The invisibility of the history of the lavender is linked with the process of imagining or reimagining it. The nature of this activity reveals feeling as well as fact, traces of people as well as places and this is what makes it artfor me.

Genevieve a regular attender of events at The Barn and collaborator in The Lavender Project said



Fig.61. Genevieve Jones

'It is not a 'piece' of art in so far as it was not, is not, a static installation. It was and is a process, which is ongoing. If art can be considered to be a means to explore ideas just at the edge of our consciousness *The Lavender Project* could be considered as a metaphor for wider issues of social and ecological sustainability, rather than purely social, or ecological science.'

And finally Nicola, an artist herself, volunteer at The Barn and collaborator in the Lavender Project said



Fig. 62. Nicola Chambury

I agree with Genevieve. A part of art is exploring the borderlands, the margins, the things we see out of the corner of our eye, but when we turn to look have disappeared. Art is being able to de-still these enough to focus on them for a while, but without them ever becoming fixed or static.'

To summarise the responses I received from 'the public' to remind ourselves of Lacy's questions are that-

Lavender is art because of the way it carefully re-values and re-imagines a hidden, creative skill. In doing this it reveals feelings as well as facts, traces of people as well

as places. This is an inspirational creativity that can reinvigorate as a dynamic process over time.

It is not a piece of art, but a process that is social.

It is art because it examines the specific qualities of lavender as a metaphor for the wider issues of social and ecological sustainability.

It is art because we looked at something familiar with fresh eyes to listen to our community more deeply and connect with their ideas.

It is and it isn't art in a way that keeps it alive. Like focusing on something without it becoming fixed or static. Somewhere between life and art/work.

- The Lavender group meet with Mark Patterson
- Interview Henderson.
- Attended a third Development Day led by Robert Livingston. I contribute a report of this meeting to the board.
- Made a second presentation to the board of directors.
- Attended a follow up archive meeting with Brown (Lavender) and Moore (gallery) to develop this work.
- Attended a fourth Development Day led by new acting director, Lorraine Grant.

3.12 April – June 2014

- Attended gallery meeting where Lorraine Grant (New Director is introduced)
- Invited to chair a development meeting for the gallery.
- Contributed to the presentation of an Environmental Art Programme and ethos for the creative programme to a meeting of interested individuals.
- Patterson visits the Lavender group to further discuss a future partnership in identifying and propagating the Deeside lavender.
- Offered a short-term contract to be the lead artist on a research and development project –The Environmental art Walk (EAW).
- 1st EAW meeting with Mark Hope and Grant.

3.14 July 2014 – April 2015

- Lead artist for EAW project. *The Barn Circulars (2015)*.

The ethnography of the research has described in detail the experience of art as both practice and research in the case study. From my perspective, it encompasses the whole event. From this position the timeline of activities traces how I observed and intervened into the relationships between the different communities of the organization. This experience, shaped by the emerging practice from the literature review, forms the basis of the following analysis as the next step of my research process.

Chapter 4. Analysis

4. Introduction: Washing-up with de Certeau

I am writing my PhD thesis in my kitchen. I work on a beat-up formica table next to the fridge. This acts as my notice board. A fridge-magnet temporarily fixes my translation of Certeau's speaking act into the five characteristics of the social in art.

I sit on the sofa in the window to read passages from his *Practice of Everyday Life* (1998). Michel de Certeau's theory that culture is alive, not in the grand gestures of the cultural economy, but in the tiny interactions that happen between people in relation to these and other events.

I read how he looks for the detail of these interactions to understand their autonomy as distinct cultural actions in their own right. Because they are freely motivated interactions they are likely to have a personal significance and value. This, Certeau argues, is where the culture of any society is formed, played out and developed.

This is a problem for how a society organizes its public life. If culture does happen in the details of these autonomous social interactions, then how can they inform cultural policies and the arguments we make for how public resources are used? Does it have to be a problem?

I wonder if the answer lies in knowing how to create the circumstances for hearing our own voices? Is this how our ordinary actions become the details of our collective cultures and distinguish us from each other? I read his way of seeing this in the details of how we cook our food in relation to how we make art.

I finish reading for the day and walk over to the sink where the day's washing-up is waiting. Hot, soapy water covers my hands as I wipe the submerged plates and dishes. As I begin to clean the utensils waiting at the bottom of the bowl my thoughts drift back to his sentences. I am still thinking about his analogy between the aesthetics of cooking and the act of painting as a way to speak about the operational similarities and shared cultural value of each.

As I consider this I lift a garlic crusher out of the water, wipe it and place it on its side in the drainer. Its handles are spread like the wings of a strange aluminum creature. I pause to take in its form. I consider the value I place on this old familiar cooking companion with my favorite sable painting brushes. I know them both equally well. The action of loading the peeled clove into the chamber of the crusher and filling the

brush with the right consistency of oil, and pigment, suddenly have equal and different values.

Is this what Certeau means when he gives equal value to everyday interactions in shaping culture? Is the choice of the tools we make, our memories of using them repeatedly to make soup or a painting of the same value? Are the interactions with others that these activities lead to also of equal value? How do I feel when I make and serve my favorite French onion soup to friends and when I make and exhibit a painting? How are these activities part of the culture I am shaping as I engage in them and how do they shape me?

All of this happens in a few seconds. I realize that my hands are motionless in the now less appealing water. I lift them out to dry and with the tea towel in my hands I move back to the window and think about how this all relates to the social practice of art. Instead of the tools I use for cooking or painting this involves me as the artist in relationships with others. The material of the artwork is not paint or the garlic for the soup, but the conditions I create for purposeful social interactions.

I am left with the thought that the act of painting is like the solitary preparation and serving of soup and social practice is like making and eating soup with friends. This has an intrinsic aesthetic value, and can lead to sharing ideas and swapping stories, as well as arguments, hurt feelings, banter, bruised egos, new alliances and laughter. All of these interactions will shape the eaters of the soup in different ways. If this also shapes culture, is culture, how can these experiences inform greater and more relevant involvement by the public in a richer cultural public life?

4.1 Analysis

A deeper knowledge of the relationship between aesthetic experience and how art influences change are revealed in relation to Certeau's qualities of the speaking act (2.2). The implications for society is to ask how through art might more people become engaged in forming their own culture through art and become more informed by the cultures of others. How might they hear their voices more clearly and trust that what they say is rooted in their own experience? Is such rootedness a way of thinking about value?

The complexity of the social life within an organization such as Woodend Barn offers a context to understand how the aesthetic qualities of art can influence the processes through which collective decisions are made. The implication of this experience for

art as a social practice is to understand how, in relation to the histories of relevant artists' practices such as aesthetic experiences, add meaning to people's lives.

4.1.1 Qualities of the Speaking Act

To explore this in more detail I refer to Certeau's set of guiding principles to describe how culture is formed between us when we speak. He identifies the qualities of the speaking act as: acting within the field of a particular system, effecting a reworking of language by its speakers, establishing a present, or contemporary moment relative to time and place, setting up a contract with another person who participates and is part of a larger network of relationships and importantly, he says, these qualities are adaptable.

However, both speaking and aesthetic experience involve social interaction. Certeau distinguishes the act of enunciating an idea from the act of reading and writing an idea. Speaking usually occurs with the purpose of being heard and hopefully understood by others. This process of communication involves what is being communicated, how it is said, when it takes place and where it takes place in equal but infinitely adaptable measure. He also involves, without making it explicit, the act of listening or hearing within his definition of the act of speaking. He does this by referring to 'the setting up of a contract with another person' and 'a reworking of language.' In the case study communication between participants occurred through acts of speaking and listening, but also as emails involving writing and reading. The group nature of this current, and prevalent, form of communication is a notable characteristic of art as a social practice. A further quality is the difference he describes between tactics and strategy. Tactics are seen as isolated interactions and strategies as interactions that consider their consequences and are shaped by this knowledge. Certeau distinguishes these approaches as a difference in power. Strategies are therefore, possible from a position of stability or power invested in a community and tactics are what those outside of these situations engage in to influence change. Collectively they describe the qualities necessary for change and offer a guide for drawing out the language needed to discuss these possibilities in relation to the experience of the research and the insights from the literature.

4.1.2 A Conversational Approach

To reflect on the experience of my research as a way to understand how art influences organizational change it seems both appropriate and necessary to engage in the act of speaking with an informed and influential community participant: Mark Hope is both a founder of the organization and a member of my supervisory team.

As a method this conversational approach to analysis draws on the generative qualities referred to in Certeau's speaking act as a further social interaction integral to the research. Hope and I have negotiated the following set of five themes for the analysis; 'Enabling Conditions for Creativity,' 'Following the Energy,' 'Power, Control and Influence,' 'Learning through Change' and 'The Legacy and Expertise of an Artist's Practice.' They have emerged from our different perspectives of my work in the case study. We have discussed each theme in order to draw out the analysis from our distinct perspectives as learning for the community partner and new insights for art as a social practice. This approach has emerged out of the research process and an increasing awareness that in order to discuss the research questions in depth and detail, both community and artistic research voices need to be heard and equally valued.

4.1.3 This Moment of Change at Woodend Barn

Woodend Barn has successfully moved through a particular moment of organizational crisis during the period of my research. The character of this change has challenged both the organization and the arts practice in fundamental ways. In essence the core principals of the community have been tested by the appointment of a leader whose style was not about collaborating with the community of volunteers who historically have led and supported the organization. This threatened the ethos of the organization as a community led initiative and could have seriously altered the course of its development. Instead it has alerted the organization to the care that is needed to retain the involvement and support of their communities. They have experienced how easy this is to lose and have witnessed its negative effect on their personal lives and how this is linked to the social and economic sustainability of their organization.

This context has informed the development of the artworks and the research. It has been problematic in that I have had to steer a course for the development of my practice through very turbulent times in the history of the organization. However, it

has also offered the opportunity to test the principles of the practice in ways that have usefully questioned the role of art in the life of an organization.

4.2 Edited Version of a Conversation between Mark Hope and Helen Smith 07 - 09.01.2015.

Introduction

In order to analyse the findings of my research I have chosen to engage in a curated conversation with a key participant. Including and highlighting the voice of participants in the analysis of the research is a continuation of my approach to researching with and in a community. I therefore invited Mark Hope, Chairperson of Woodend Barn to engage in the following reflective conversation in order to hear his views on a range of topics I felt would draw out the most relevant information. Following this four-day marathon I transcribed the recordings and ordered them into a cohesive document. I then invited Mark to comment and amend the document for accuracy and further insights and this is the material I then independently analysed to form my conclusions.

HS: Because my research ‘Understanding Organizational Change Through Art’ has taken place with the communities of Woodend Barn it seems appropriate for you, Mark, to have an equal voice in this analysis. As one of the founders of the organization and a member of my supervisory team you are aware of the detail of the research from an influential and informed position. So this conversation is an experiment based on my findings with the aim of forming a more insightful analysis from our different points of view.

I will draw material from the case study in Chapter 3 and a set of interviews that I conducted through the period of the research. They are interviews with the previous director of the organization (Nicola Henderson), the chair of Woodend Barn gallery (Nicola Chambury), key volunteers, including yourself, the directors of a set of cultural organizations in the North East of Scotland and Bristol, as well as a filmed conversation with the core members of *Lavender* and a focus group about the role of visual arts research at the Barn.

The structure for this conversation is a set of five themes that have emerged out of the analysis so far and which we have agreed are good topics for contrasting and comparing our different perspectives of what has happened. Our aim is to draw out insights from this experience in order to assess their relevance for other organizations and artists involved in art as a social practice. The five themes are ‘Enabling Conditions for Creativity,’ ‘Following the Energy,’ ‘Power, Control and Influence,’ ‘The Legacy and Expertise of an Artist’s Practice’ ‘

Learning through Change’ and ‘Leadership.’ The themes are not distinct categories but weave into each other. In particular our discussion of leadership and legacy emerges in the other themes.

We are going to discuss each of these topics in turn and what we mean by them, drawing on the interviews of the directors of other cultural organizations (Appendix 2/2.8 – 2.11), and the most vivid experiences we each have during the research period. (Appendix 1/1.1).

4.2.1 Enabling Conditions for Creativity

HS: What does ‘Enabling Conditions for Creativity’ mean for you?

MH. It came from reflecting on the period that you have been at The Barn - for the last three and a bit years now. Your work has spawned lots of conversations between you and various people but also conversations that other people have been having around the projects that you have run in the Barn. I have been reflecting with others, and particularly with Fiona (Hope, co-founder of Woodend Barn) on the individual projects and how they have worked. That has made us reflect on how the Barn has worked in the previous twenty years. Through those conversations, through thinking about things, through observing the work that you have done and the projects *Lavender* and *Fold* and your work with the organizational Development Days, it has made us in a sense recalibrate or rethink what our role was in the Barn over the first twenty years of the organization before you came. We had not articulated it, but when we have reflected, Fiona and I have asked ourselves ‘what has been the most important thing about our role in the Barn?’

We were co-founders with others when we formed Woodend Arts in 1994. The organization grew quite gradually and over time acquired a few staff. From the outside, people look and see that the Barn has a great programme, doing more and more events. Your work made us realize that creating the situation or space where people want to come and do creative things has been more important than the events, the driver. People were only engaged with the Barn because they had a passion for something and things only happened because volunteers put in not just ideas but energy, time and experience. So we concluded that ‘creating the enabling conditions’ has probably been our main role and is still a key part of the ethos of the organization. The many volunteers are motivated by passion, by getting involved, by being able to make a difference, by being able to influence the programme. So it’s been a very organic, bottom-up thing and very little has been top-down or pre-designed.

HS: So that outlines clearly the perspective from which you are going to be engaging in our conversation and our analysis of what’s happened. From my perspective I have a problem

with the word 'enabling'. I seem to be worrying that it sets up a power relationship in the sense of 'allowing' but that isn't what we mean. We are using it in the sense of making things possible.

The angle I am coming from is different. I am interested in what has emerged as a set of characteristics for the practice such as developing the unfamiliar within familiar circumstances, sustaining openness without compromising one's own political/ethical position, being prepared to lead and follow, building on the energy of participants, understanding and valuing different types of participation. These are not fixed, or prescriptive for other artists in other contexts, but are adaptable (2.2). They are informed by histories of artists' practices but are very specific to the context of the work at Woodend Barn where they have emerged and developed.

The way I am approaching this is through two key projects. The first, *Fold* was a personal response to my context that sought to explore the theories and methods of artists' practices such as Kaprow (2.3) and APG (2.4) while testing the decision-making processes of the organization. *Lavender* aimed from the outset to share much greater levels of responsibility not only for the project, but the concepts and its delivery. With the experience of *Fold* and the confidence and knowledge this gave me about how the organization operated, I realized it was important that the subject of the second project was developed from the specific circumstances and interests of the participants.

When you work with purpose and skill in this way as an artist the material of your practice become the situation that you create for social interaction to happen. The first of these relates directly to Kaprow and *Happenings* (2.3) and the invitation an artist makes for participants to engage in the unknown or the familiar in unfamiliar ways. The second quality is the open approach an artist takes to working with participants that identifies and builds on their energy but acknowledges and negotiates the political and ethical positions of all involved (2.2). The next is a conscious awareness of the durational characteristics of the practice in relation to different contexts. The fourth quality is the development of trust between participants and the artist, between each other and also in the practice. The fifth quality is understanding and valuing equally the different ways that participation occurs. This relates to Suzanne Lacy's *New Genre Public Art* in which she identifies participation as spanning witnessing to a deep level of engagement (2.5.2) The sixth quality involves setting up ways for participants and the artist to reflect on their experience as part of the artwork. The final quality retains the sense of enquiry or adaptability of a piece of work that comes from researching questions identified by participants that relate to their lives.

4.2.2 Familiar and Unfamiliar

HS: The first quality, inviting participants to engage in the familiar in unfamiliar ways is a key element of *Fold*. The choice of sheets as the material for this first work was triggered by my interest in the absence of people particularly on the large housing estates that I walked through on a daily basis between the Barn and my flat. I very rarely saw anybody but I saw their sheets, underwear and tea-towels hanging on washing lines. To hear a participant say that folding sheets

‘is a non-threatening way of people doing and thinking things they wouldn’t normally’ was really interesting for me (Chambury interview 2013) Appendix 2/2.2, 1/1.1

Her comment resonates with the kinds of tactics Kaprow had used, creating a framework with indeterminate elements that would allow the unknown to happen (2.2).

MH: It also shows the importance of context to whatever you are doing. For some people that might be slightly scary but it’s basically a familiar activity so one can overcome that scariness. We sometimes forget how important the context is, which is why I think it was interesting to take the folding of sheets into the gallery. I think it did stretch minds a bit as to what can be in a gallery. Quite a few people walked into the gallery and said ‘What is this? There is nothing on the walls.’

HS: That is like accepting an invitation to an exhibition with a preconceived idea of what to expect.

MH: It is forcing you to rethink what you think an exhibition is and it is only by getting into it that you discover an answer. You are learning that with whoever is folding a sheet with you and who is not familiar with it either.

HS: In terms of this quality of the practice ‘engaging people in the familiar in unfamiliar ways’ how does that relate to the role of the Barn as an arts organization? Do you see it as the role of somewhere like the Barn to offer the unexpected?

MH: I think it does to the extent that one of the roles of the Barn should be to surprise. I mean at one level people go to the Barn because they want to see a particular concert or musician or a film and that is one reason for the venue if you like. I think that there is only ever going to be a minority of people who come to the Barn and fold sheets or who really engage with the artist and the exhibitions, compared to the hundreds of people who watch films or concerts. I think through your three years we have been gradually increasing the number of people who do engage but those relatively few people are the people who provide the energy for the organization. This whole strand of work has been to do with participation. Those that participate are the people who are happy to be challenged and think a bit differently. It is only

through this sort of work that you explore issues about what art is or what it might be or who might participate in it.

HS: You seem to be inferring a split between the familiar as entertainment when you talk about music and film and distinguishing this from the visual arts as providing the unfamiliar.

MH: I certainly was not meaning to demarcate them but just to observe that quite a lot of people who use the Barn, might use it for different purposes. We have always tried to draw people who might come in for one thing but lured them into something else. To this end we do things that span different art forms. It might be just having a conversation or a talk with a composer or the musicians before a concert to expand the experience. In this way you introduce the uncertain. I would say that is definitely part of the role of the Barn, to encourage people to experiment, to be a bit brave and try different things.

HS: That sounds like an important aspect of the ethos of the organization.

4.2.3 Openness and Constraint

HS: We all have our own political and ethical positions. I think a condition of the practice, including how the thesis is written, is to remain open in a way that you are willing to test your ideas, remain open to interpretations of meaning, even shift positions.

MH: I was interested in what the political and ethical positions were in relation to *Fold* and if you felt constrained by them because one tends to notice positions when you are against boundaries or feeling stretched.

HS: I was not so much constrained as informed by them. During the period that I was developing ideas for *Fold*, WAL commissioned a report from a

‘creative visual arts curator to work with our staff, board and gallery committee to devise a framework which will inform an artistic programme which can be integrated within Woodend Barn’s strategic planning and which has the commitment of Woodend Barn staff, stakeholders and partners’ (Henderson. Extract from Lang Byre Gallery minutes: 21.03.2012). Archive: HSR1/2.1

The negotiations between WAL and the Gallery Committee around the setting up of this appointment challenged my own ethical and political position. This happened in relation to the process of using gallery funds to match fund the fee for the curator. My observation at the meeting was that funds belonging to the association were agreed for this purpose outside of the formal meeting structure and not in negotiation with the members of the association who had raised the money.

‘There is already a commitment of £2,000 from the Lang Byre Gallery Committee and we (WAL) are seeking match funding of £2,000 from K&DAF (Kincardine & Deeside Arts Forum) which is being wound up in May’ (Extract from Lang Byre Gallery minutes: 21.03.2012). Archive: HSR1/2.1

The members of the committee did not ask who had made this decision and when it had been decided. Their silence informed my motivation to create a work (*Fold*) that invited communication between these two communities.

Another example occurred In *Lavender* in relation to the 13th poster. From my point of view we were successfully engaged in an open and collaborative editorial group for the production of a set of posters. This appeared to be working well and we were all bouncing ideas around by email. As the lead artist, I shuffled this and adjusted that and everyone seemed to be taking this approach on board. A panel appeared that was not produced collaboratively and that I felt contained sexist imagery and language. I was not prepared to include it in the exhibition. I felt that the participant who produced it was (possibly unconsciously) provoking me into taking up a more obvious industry style leadership role by saying no to something. This was a tension about leadership styles throughout the development of *Lavender*.

MH: I remember thinking at the time that it was a shame we did not have a meeting. If we had had a meeting, everyone’s ideas would have been aired and a conclusion would have been arrived at. We would probably have had the same conclusion as resulted anyway...

HS. I felt I had to rely on my own principles. Caroline Hassan at Knowlewest Media Centre talks about the importance of sticking to your principles (Appendix 2/2.8, 1/1.1).

Knowlewest Media Centre is in Bristol. Hassan is the founder and director with a background in photography and social work. Before the current Media Centre was built, she felt that she knew from experience where it needed to be located and this was not where the Council wanted it to be. She had to battle her position. I think this evidences a characteristic of leadership of an organization and of an arts practice that involves making personal judgments even within collaborative situations.

Have you ever had to push through a decision where you know what you thought would go against the majority?

MH. It’s very hard and actually I can always be argued either way. I think ethical considerations are really important, but are often not explicit because we do not spend enough time having conversations about the issues involved. I am sure even at the Board, we have a different/differing sense across the members of how important ethics are and what we mean by the ethos of the Barn. Why do we hold our particular views about whether something is

sexist or racist or whatever? It is the conversation around that that informs your own opinion. Without conversation, the outcome just rests there as a prejudice.

HS: I think this leads to retaining a sense of enquiry for the artist and the participants as a quality of openness that builds on individual interests and energy.

MH: My memory is that everyone quite rapidly agreed that *Lavender* was the project. It was a case of skillful management and leadership. In my mind it is exactly the right kind of leadership that is not fitting in with your previous prejudice (you thought we should do a project on x or y) but was picking up on the energy in the room and then seeing a way to carry that forward. You didn't define outcomes. It was something I noted from Caroline Hassan's interview (Appendix 2/2.8, 1/1.1). She talks about the importance of practice rather than creating specific outcomes.

HS: I also interviewed Claudia Zeiske the director of Deveron Arts, who is known for her curatorial approach to 'curating the Town' of Huntly also in the north east of Scotland (Appendix 2/2.9, 1/1.1)

MH. I am familiar with the 3 month long residency programme at Deveron Arts. I think they are unlike your practice in this sense. Artists are often from other countries, which brings something different and special for the town and the community. In *Lavender* we go in with ideas and energy and a group of people and the project evolves. Deveron Arts seems to have more specific aims and objectives and more defined boundary conditions within which the artist is working.

4.2.4 Developing Trust

MH: You mentioned earlier that *Fold* helped you build confidence but I think at the same time you were building up the confidence of others in you.

HS: I began to understand the relationship between developing trust over time in *Fold*. When I look at the photographs of the preview event the research seems to be happening: We were doing it. For example, Sheila Davis a member of 3rd Stage an arts and friendship group for the over 55s contributed this reflection to *Fold* after her first visit.

'Unsettling. I worked as a nurse and associate sheets with the purple-edged mortuary sheet in which we reverently wrapped the dead before the porter came to take the body away' (Davis. Unpublished reflections, September 2012) (Appendix: 1/1.1.)
(Archive:HSR1/5.6)

I did not imagine that piles of folded sheets might trigger such an ‘unsettling’ memory. A week later I travelled out to the Barn on the bus to lead a workshop as part of *Fold* with 3rd Stage. It was a really beautiful day and I was thinking about the visibility of the women from 3rd Stage and the Gallery Committee within the Barn and how they can be seen as the heart of the organization. I wondered why they were not more visible or their voices clearer. Following our discussion about *Fold* and the women from 3rd Stage said sheets should be folded outside on such a bright day. Sheila added the following response to her original reflection after the workshop.

‘Beautiful day, so we went outside...to the grass... to fold sheets; run up and down with sheets; singing while folding sheets. Great fun!!’ (Davis. Unpublished reflections, September 2012) Appendix: 1/1.1. Archive:HSR1/5.6

The contrast between this reflection and her first response appears to have occurred because of the trust she placed in her friends to create a new experience of folding sheets. Does this demonstrate the significance of trust, formed through friendship, for the practice and the organization?

MH: And to relationships overtime because Sheila has been involved in 3rd Stage since the start. It has been going for 12 years now and although it has changed there is a strong body of people who really know each other.

HS: Because of this experience I learned how to build that kind of trust where a group of people from the different communities of the Barn accepted an invitation to dinner to try and find a subject for a collaborative artwork.

MH. Yes and they come even if they didn’t fully know what will happen.

HS. Exactly and they brought food to share. Building trust over time seems to link with being able to invite increasingly diverse groups of people to become engaged in more and more unfamiliar situations.

4.2.5 Valuing Difference

HS: In her interview Caroline Hassan says that a key driver to creativity ‘is to bring different voices around the table.’ (Appendix 2/2.8). Through *Fold* I realized that to go deeper within the organization I needed to bring more voices from the different communities around the table. How does this idea around valuing different types of experience and knowledge play out at the Barn in terms of governance, staffing and programming?

MH: Well I think within whatever area of the Barn you look at, we have sought to attract people from different backgrounds to get involved. The most difficult part of that for me is managing the Board. It struck me in the last couple of years the extent to which the staff thought that I controlled or dominated the Board. Anybody who knows the individuals knows that trying to dominate or tell any one of them what to think would be a complete waste of time. I feel I undertake a kind of facilitating which involves trying to give ground or finding places to give ground in order to keep people from leaving. Something of a similar nature happens within the different affiliate groups. You end up with a community of people who are happy working together but they are all negotiated in different ways with the personalities.

HS: Do you think bringing different voices around the table is a quality of creativity?

MH: Managing diversity? Involving diversity? Yes. I am stimulated by people who have different points of view, who know things that I do not know or know things that I think I know but they know different things about them. It is always difference for me that is interesting, that makes me think. Creativity does come from the unfamiliar in all sorts of different shapes and forms, different ideas. Getting different people together is one way of triggering difference

HS: I asked Claudia Zeiske how the issues and themes that each artist addresses at Deveron are arrived at. Her answer 'we live here' is an interesting one in terms of valuing local knowledge equally. The staff at Deveron feel they know to some extent what the most relevant issues are because...

MH: They live in the community.

HS: They read the local paper. They are members of organizations and groups around the town. Their children go to the schools. I think she makes a really interesting point here for artists as well as organizations. I think my decision to live in Banchory was an important one. Artists and organizations are stimulated by new relationships but there is something different about working in a place that isn't your place, where you are a guest or a visitor. Part of the practice is knowing how to become immersed in the community quickly and deeply.

Caroline Hassan says that local knowledge is as valuable as the skills the staff have and its really important that her team have a mixed skill set themselves but that they swap those skills and they acknowledge the value of both types of knowledge.

MH: We need to celebrate what we have got and value it and celebrate what we bring in. We have always tried to celebrate the local and occasionally bring in national and international artists and musicians who can stimulate us as to what is possible through different ideas.

HS: So adding new voices to the community is important. The University of Local Knowledge (ULK) a project at Knowlewest is about developing long-term partnerships or relationships between external organizations and the community. Hassan says it is about reaching more deeply into the community and I think here she is referring to connecting different communities and their different agendas. *Lavender* did begin to work with different partners with different agendas such as National Trust Scotland, the Inkster family, the Cram family, the Michie family, ex employees of Ingasetter ltd, RGU and Aberdeen University. The University of Local Knowledge involves Arnolfini, University of the West of England (UWE), University of Bristol, BBC and the local Council. Hassan talks about the different agendas that they all have in relation to the communities of Knowlewest and the specific interests of the Media Centre. That is very interesting for the Barn in terms of extending your communities so that all participants are not just bringing their stories or experiences to the table, but are also engaged in their own research.

HS: We seem to be picking up on another quality of the practice here: valuing equally the different ways that people participate in art.

MH. Understanding and valuing everything equally is implicit in everything you have said. It is a very egalitarian approach.

4.2.6 Reflection and Learning

MH: An important point has occurred to me with your last comment about research ‘creating an environment for participants to engage in their own research’. If one thinks of that quite broadly in terms of learning and research it encourages people to reflect on what they learn and what they discover about their own experience. This involves the memories that *Fold* brings back and how members of the *Lavender* group felt that they might be a researcher to a limited extent. So I think the work is opening those doors of thinking. I think it is very important for the Barn to be doing work that feeds its ethos, the engine if you like. I think this is around exploring art and exploring creativity by encouraging participation.

4.2.7 Duration and Place

HS: Although it is quite neat to say that *Fold* ended at the end of the first year and then *Lavender* happened, they overlapped. I was following the energy for *Lavender* right through the period of *Fold*. It was a two and a half year time span and of course we have not finished. (The period of the PhD does not necessarily sit comfortably with the natural cycle of an organization or the development of an artwork).

MH: There was another thing that resonated very much with me. When you asked Claudia for her reasons for Deveron Arts, she said it was ‘making the place more interesting’. Claudia lives in Huntly. Fiona and I live here in Banchory when we started the Barn we had the vested interests with two young children that we wanted to be exposed to more creative activity and to meet more artists and musicians. I think these personal motivations are important because in all of these organizations I see people working really hard and with passion and if you are not passionate about something, you are not likely to succeed or to motivate anybody else and that was a common thread manifested in the people you interviewed.

HS: That sense of this work being always present, around the clock, feeds into the seven characteristics really well, the art/life dimension that this is one’s life. Motivations come from one’s own life along with an investment of one’s own time.

4.2.8 Researcher’s Notes

Hope and I have drawn out six characteristics of the practice. They grow from our different perspectives of the artwork and the organization. He has described how a set of new approaches for the organization are directly influenced by my practice. I can see links between them and the characteristics of the practice that have emerged from the literature.

- Familiar and unfamiliar: Particularly speaks to Kaprow’s practice in relation to *Happenings* (2.2). Inviting people to participate in the unknown triggers risk taking, but this can increase when participation happens with friends. This insight is directly relevant for the creative programme of the organization. Two participants of *Lavender* speak of their experience of not knowing what to expect from getting involved and how this became a metaphor for the sustainability of the organization

‘....The energy came from the idea. So it was really important that people were given the space for ideas to happen. Things like we didn’t know what was going to come out of the interview with Enid or from Nicola going off to the garden. Every action created, if you like a reaction, but something else...because we didn’t have a clear idea of what we were trying to achieve...and it probably wasn’t until the very end that.. we suddenly realized how incredible this was...so you can’t set out what you are trying to achieve because its not like a building or the oil industry.’

‘And actually that was the crux of the whole project really wasn’t it. Because looking at it as a future model for the future sustainability and creativity of the Barn then that’s how we operate. That’s how you encourage creativity’ (Jones, Duncan. Conversation between participants. 24.09.2014) Appendix 1/1.1, 2/2.5

- Openness and constraint: Adopting an open approach reveals the position, boundaries, power relations and tensions between the artist, participants and their context. This is a surprisingly antagonistic quality of the practice. Develops APG’s theories associated with event structure and concepts of open brief and the artist as the incidental person (2.4, 2.4.1) as well as Kaprow’s principals of letting art follow its own path and chance operations (2.3) and Lacy’s continuum of non-fixed roles for artist activities (2.5.1).
- Developing trust: Participants build trust in the artwork over time, through the process of engaging and reflecting on the practice. This is necessary for participants to express diverse and deeply felt insights. Develops Lacy’s degrees of engagement between making and witnessing (2.5.2).
- Valuing difference: The artist as leader influences through valuing experience and knowledge equally. This characteristic relates to openness and can also challenge participants’ identities in relation to hierarchical structures. However, these challenges increase resilience for individuals and the organization as a community. Relates to APG’s open brief and in particular Breakwell’s at the DHSS and Steveni’s CSM initiative (2.4.1). Participants in Lavender reflected on the challenges of working across different communities of the organization as part of an artwork.

‘Well, it certainly was different for me. It was the first project I have done without project people around me.’

‘A gang of women you mean.’

‘So that for me was a big learning curve that is really about working with, I guess, the voluntary sector because it’s quite different from when you are working in a project where everybody understands what needs to be done, and how it needs to be done, to be brought to a conclusion.’

‘But it wasn’t just the voluntary sector it was the fact that you were working with artists rather than engineers.’

‘Female artists.’

'Yes there is that as well...these are the things that I found of interest and yes, I've learned a lot from it' (Brown, Jones, Duncan. conversation between participants. 24.09.2014) Appendix: 1/1.1, 2/2.5.

- Reflection and Learning: Experience of the practice has triggered further reflective conversations between participants. For example, the founding ethos of the organization has been made explicit to its leadership. This generative characteristic has also revealed that some participants engage because they are seeking answers to their own questions. Beginning with participant's own experiences creates a process of co-research that has evolved in my practice through understanding Schön's practice of generative metaphor (2.7.1) and Kaprow's belief that artists are not autonomous authors of new visions of the world (2.3). The symbolic nature of the artworks does not feature highly within this conversation, but it is an aspect of the affect of art on a different level of consciousness between participants and the art. A reflection left by a participant of *Fold* recognizes the work as a metaphor for the energy of the gallery committee (Appendix 1.1).
- Duration and Place: Context is a large part of the artwork. It also informs how an organization evolves. To become embedded in its context an artwork has to be adaptable enough to accommodate what else is happening in people's lives and the different time frames they are operating within. This relates strongly to APG's concept of context is half the work (2.4).

4.3 Following the Energy

MH: Reflecting on your practice through the different projects has made me aware of the necessity of following people's passion and energy. Through your different projects it has been obvious that the successes have come out of finding things that interest people. For example, in both *Fold* and *Lavender* the whole direction has been orchestrated to follow those collective energies. In your role you make judgments about which energy to follow or discern. This isn't predetermined but does need managing. That is a kind of management that is part of making a place like the Barn work.

Volunteers will only work on things because they are passionate about them. It's not a paid job so they won't hang in there if they aren't really enjoying it. Many of the things we've done at the Barn are in groups where we spark energy off each other. Things that we're not interested in fall by the wayside. Development of Woodend Allotments is an example. Fiona Hope had the idea for allotments behind the Barn in 2004. She placed an article in the

Deeside Piper and we held a meeting in the Barn to find a team to develop the idea. Five people showed up only one of whom was prepared to commit any time to helping to create the allotments. The initiative therefore stalled but over the following 18 months or so, a number of people asked what had happened to the allotments idea. In 2006 we held another meeting and 15 people showed up, seven of them prepared to form a constituted group, which could drive the idea forward. Where there's energy and we feel it's worth doing we commit our own time and resources. In the early days, it was mostly people and not much money. If you're not personally invested in the organization and it is just a job then you are much less likely to generate positive energy around you.

HS. I think the drive or passion you are referring to can also come from being personally motivated to understand or discover something. What this is might not be clear, but it's an idea that stays with us. I think we seek ways to test or understand these questions and this can influence how we spend our time: what we pursue professionally and/or personally.

4.3.1 Identifying and Transferring

HS: My perspective about Following the Energy is slightly different. I would add 'identifying' the energy before 'following' it and through the practice 'developing' it. This is important because it involves listening and feeling what interests people have or what the issues are within an organization, following them and then intervening into the situation in order to develop the energy by changing the dynamic of the situation.

For example, at Waygood I became interested in engaging people with other artists while they were installing their exhibitions. I knew that artists are deeply involved in their work at this point and that conversations with them could be very lively and insightful. So from that experience and motivated by my experience of the increasingly difficult relationship between WAL and the gallery committee I invited all staff, stewards and the Gallery Committee to come into the setting up of *Fold* in order to, and this is what I did differently this time, to have a conversation with them about how they might engage in the artwork but also how they might engage others in it. They came up with an idea for a wall of reflections as part of the exhibition and that they might invite people to fold a sheet and then write their reflections of the experience. One participant wrote

'Helen jokingly said to me that someone might wrap themselves up in a sheet! To me this brought back memories of my late husband, Clement Young, working towards an exhibition in the '70's wrapping himself in canvas and being photo'd by me'

(Farquharson 2012 Unpublished participant reflection) Appendix: 1/1.1 Archive:

HSR1/5.6

The participant also pinned the photographs of her husband and children wrapped up in painting canvas beside the text. At the preview event I photographed this participant inviting a visitor to fold a sheet and was intrigued to see that it led to her being wrapped up in the same way (3.5.1).

If you characterize that as energy transferred from the artist to the participant what did that then transfer to the visitor? What possibilities might that open up for her in the future? From an organizational point of view I wonder what the visitor's memory of that Saturday afternoon will be?

MH: I think it is important. Conveying that energy or an awareness of that energy and the confidence that comes with it to the stewards and then to the public that's one strand. Maybe a strand we have failed to exploit sufficiently but would be a powerful one is building links with the staff.

HS: You have just reminded me that the marketing officer did come to one of the workshops and went on to contribute a reflection to the artwork as well as offering to lend the gallery a set of speakers for the exhibition. He also spontaneously left the office to film 3rd Stage while they were folding sheets together and uploaded the clip on to YouTube.

MH: I remember that.

HS: I always found that very significant. On reflection it must have been because he came to the workshop because this didn't happen with *Lavender* when members of staff seemed to have less freedom to engage in my work despite being invited.

MH: And I think there is another practical legacy of that which is the briefing of the volunteers during the installation of an exhibition. That whole process was really welcomed by quite a few people. Since then I think it was for Hilary Rosen's exhibition that we explicitly gathered as many stewards as could come so Hilary could talk to them about her work. This brought the show alive for them and then they were able to be more effective stewards in sharing some of that insight, history, energy with people coming into the exhibition.

HS: So that's a transferal of the energy from...

MH: Yes to the stewards and then to the public. Energy in one person generating energy in others.

MH: Well in *Lavender* I felt a bit of a separation between paid staff and volunteers. If we were able to build more opportunities for engagement across the boundaries between staff and volunteers, the better it would be for the organization.

HS: We have seen how this works with volunteer stewards and members of the gallery association, so how might that work with staff? For the practice this is about reaching more deeply into the communities of the organization. An example from *Lavender* in which a participant discerns and follows the energy of others might shine a light on how members of staff could develop this approach.

‘I didn’t have a clear idea what ecological art was, but it wasn’t where everybody and the energy was. An ecological look at past industrial Banchory was not kind of where I started out from, but actually it was very wonderful in the end, and it developed and is still developing into something...’ (Jones. Conversation between participants.

24.09.2014) Appendix: 1/1.1, 2/2.5.

If you relate this adaptability and understanding of the positive effect for the artwork to the staff team and their areas of work, particularly programming, you can see that without engaging with the different communities of the organization they won’t know what people are currently interested in or what there is energy for?

MH: Well it becomes an intellectual administrative exercise rather than implementing ideas that grow from passion. I think there would be huge benefits if we got that dynamic into how the staff team works.

HS: Is this becoming a necessary characteristic of the kind of people that the organization is looking to recruit? The Barn is a place that is full of stories. Could it be the responsibility of all staff members to take an ongoing interest in knowing what some of those stories are?

MH: But you are also alert and listening for where the energy of this or that person is? Is it around visual art or music or whatever?

HS: Like *Fold* you’ll get stories back

MH: Yes and then you can also guide people on. If for example you are passionate about classical music then chat to Rhi because she looks after WMS (Woodend Music Society).

MH: It would create a different dynamic. In terms of sustainability if we just get to the purpose of your research does this help the organization become more sustainable? I think if we were able to ingrain this sort of personal practice amongst all of the Barn team (whether paid or unpaid) by definition we would become more sustainable because we can only be sustainable if we continually both foster those relationships that we currently have and create new ones. We need to do this by either creating new openings for existing volunteers to do different things or draw more people into the community of the Barn as a place where you can be creative and a place where you want to bring your friends, because ultimately that is the only way the place can survive if it becomes meaningful in peoples lives.

4.3.2 Dissipating Energy

HS: There are times when you follow the energy and there are times when it might dissipate or be interrupted. It might become necessary to add or drop something new into a situation. An example of this from *Lavender* involves my decision to invite participants to visit the Special Collections Library Gallery at Aberdeen University. The purpose of this was to create a shared experience for participants and a conversation with the curator of the gallery about ways to tell a story involving detailed information and visual material in this context. This intervention on my part established a shared knowledge in a short space of time that went on to inform the successful collaborative editing and production of 12 posters for the exhibition (3.9.1).

It might also be useful for us to talk about our experience of when we have felt we have put energy into activities and events and then felt it dissipate and what that means for the practice and the organization. I was invited by the organization to engage in your annual reviews known as Development Days.

For the first one in 2012 you invited me to collaborate with the Director and the event generated a lot of energy amongst volunteers.

MH: I remember it being a very positive day.

HS: It was. But three months later I wondered what had happened to that energy and the feedback that the event had generated.

MH: Yes I felt rather similar about it. I was very aware of it when we invited people for the second Development Day a year later. Three different volunteers said to me 'I'm not coming to that because we had all that discussion at the first one and nothing has happened.' 'Waste of time and I'm busy and I've got other things'. And I could understand that.

HS: What did we both learn from that?

MH: Well one of the things I took from it is that whenever you invite someone to contribute to something or you ask their opinion you raise expectations. Although everyone would accept that you cannot implement everything you have to feed back to people that you've heard them. Generally then as long as you explain to people you won't lose all of the energy but if people feel they haven't been fed back to you have the reverse effect. You actually raise the expectation and then dampen it so to raise it again is now more difficult because you have got to persuade people you are serious this time and you are going to listen.

HS: Caroline Hassan said that the three general areas of work for Knowle West Media Centre ‘grow out of knowing and valuing the community’ (Appendix 2/2.8). Which I think is exactly what we have been talking about in following the energy. So knowing and valuing in relation to personal motivations and the way that she develops that into ‘intersecting themes with the skill set of the teams’ would be an interesting piece of research in understanding how she develops and renews this approach through changing energies.

4.3.3 Researcher’s notes

Following the energy: Relates to the different levels of intensity that Lacy observes in the ways that participants engage in artworks (2.5.2). Time and resources for both the practice and the organization are generated through orchestrating collective energies. This is compared with leading through influencing. This way of engaging the leadership revealed the operational gaps or resources of their organization to them in new way. They were affected deeply by these experiences because the artwork grew from their collective interests and personal energy.

Identifying and transferring energy: Beginning with participant’s personal experiences involves tuning into the concerns and interests of participants. Beginning slowly can create tensions as it challenges expectations and pre-conceptions of the role of the artist. Energy is transferred between participants, the artist and visitors to the artwork as happened in *Fold* (3.5.1).

Dissipating energy: Artworks are susceptible to changing levels of energy in relation to their context. Therefore knowing how and when to intervene is an important characteristic. Not meeting expectations of the artwork can diminish energy levels and create barriers.

4.4 Power, Control and Influence

Ways of Leading

MH: Power, control and influence are domains of ways of working that are just as important in an arts organization as in an industrial context. They are just as important in our Board meetings as in staff meetings or volunteer meetings or in a project like *Lavender*. I think the issues of power, control and influence are crucial to how we operate because they determine to what extent we feel motivated and valued, but often these things are quite implicit.

I've worked for 30 years in Industry with many different groups with very different expertise and different ways of thinking. The leaders I tend to admire do not see themselves as taking decisions. They see themselves as making sure all the right people, with access to whatever information is necessary, are involved in appropriate conversations because if that happens decisions become self-evident. Each of us has a very different experience of these sorts of leaders and different levels of comfort as to what sort of roles we like to be in. Some people prefer clearly defined, well - bounded roles and to be given clear instructions. Other people do not operate at all effectively in these conditions. They may need something very free. For example, the Third Stage management committee runs in a clearly defined way whereas the WAL Board operates in a way which is in part clearly defined and in part improvised. One of the important parameters in trying to motivate groups is being aware of the group dynamics and individual levels of comfort with control and influence.

4.4.1 The Subject of the Practice

HS: I think there are two ways to think about this. Firstly I have been attempting to understand the relationships around power, control and influence by experiencing what happens when I intervene in different ways within the organization. In *Lavender* people with different views on how to lead the organization rolled up their sleeves and had a go at testing a new way of working together. An example of this is developing responsibility for all aspects of the delivery of *Lavender* with a core group of participants. This created the circumstances, for example, in which directors of the Board, for example, experienced the details of stewarding the gallery. As well as offering opportunities to engage with members from other communities within the same organization, this method revealed gaps in resources and skills to deliver the project in ways that affected the directors of the Board in a deeper way because of their association with and commitment to the project.

More specifically I have been trying to uncover and understand the way that decisions are made between the different communities of the organization in order to figure out the potential for an artist's practice in this context. For example my decision to set up a studio for a year and to position myself as an ex officio member of the gallery association gave me the opportunity to experience in detail the decision making processes of the organization at first hand. I experienced the detail of the interactions between the caretaker and the director for example in organizing the flooring for my studio or in contrast I experienced stewarding the gallery on a Sunday and how the organization operated in a different way when the office was closed. For example negotiating opening and locking up with the Buchanan's in the Bistro and after a while knowing where the keys are kept. At another level I experienced a

lack of communication around the finances and budgeting for the visual arts programme and confusion about who is responsible for this between the gallery committee and WAL. My previous experience as the director and curator of a visual arts organization informed my understanding of how a small arts organization operates. This also informed how I was able to create a situation in which participants were exposed to the details of their organization in new and revealing ways.

4.4.2 Creativity in Art and Business

HS: In terms of how the Barn makes decisions and exercises power how does it correlate to our experiences of my arts practice or your experience in the oil industry?

MH: I think in both the Barn and in industry it is true to say there is huge variation in how power, control and influence are exercised even within the same organization. Within the Barn there is the paid director, the Board members in different capacities and the Chairs of the different affiliate groups. Within well managed organizations there should be a balance between the schedule driven and the creative because no organization survives by doing the same thing time and time again. So I think this need for creativity and need for re-imagining your bit of the world is as important in business as it is in any other organization. Because the only thing you know for certain is that the status quo is not going to last for very long so you have to be satisfying existing customers, in business jargon, but also asking who are your customers of the future? What do they want? So your practice in the Barn I see as encouraging people to explore their own creativity, share ideas and build on each other's ideas. So I think there is that similarity across all organizations about the necessity of creative thinking in being at all sustainable otherwise you just become a dinosaur. However big and clever, you end up being extinct.

4.4.3 Researcher's notes

- Leadership can involve exercising power by creating clearly defined roles or it can operate as a loose framework in which experience and knowledge are valued equally. This speaks to Kaprow's flexible framework with the barest limits as an open approach, in this context, to leadership (2.3) and overlaps with APG's open brief (2.4.1), and event structure (2.4), as a characteristic that operates across organizational hierarchies Being aware of the boundaries and preferences of participants is useful for the practice and the organization.

- Leadership styles became an underlying subject of the practice in this organizational context. Through revealing the decision making process of the organization its own culture around leadership was highlighted. Participants noticed how their organization operated when the artwork exposed its weaknesses and strengths. This relates to Breakwell's practice as an APG artist working within the concepts of open brief and the artist as the incidental person (2.4.1).
- Leading artworks or organizations in ways that are sustainable in the long-term requires creative approaches that value difference and challenges to organizational practices. This approach to time relates to APG's method of seeing the organization in the long term whole (2.4.1) and the characteristic of Lacy's practice in which artists operate with an awareness of the social and institutional context of the organization (2.5.1).

4.5 Learning Through Change

Revaluating the Social Aspects of Art

HS: We are trying to tease out what the social aspects of art add to the organization.

MH: We all know a lot of people engage in the arts as part of their social life. But I haven't been recognizing the specific value of the social interactions around the art projects and I think that's learning for me. If as the Barn's mission statement says we're encouraging collaboration, creativity and friendship through the arts this social aspect seems to me to be part of a culture and an ethos which values everyone equally. If a culture is meaningful it has to permeate everything including meetings. That's not to say they won't be challenging and there won't be disputes. Most of my life has been in a business context where meetings are places to get things done and you need to stick to the agenda and the timing. To some extent in meetings that's necessary but maybe we should be more explicitly conscious of the social function.

HS: From the practice point of view there has been an explicit social element to the meetings. I purposefully created a social atmosphere through being friendly and offering hospitality, but also engaging everyone in setting the agenda at the start of the meeting and sharing the role of chair. We have talked about how that has challenged some people's sense of order. Over time, however, most people develop trust in the process because they can see that decisions taken at the meetings are turning into actions.

MH: We have also spoken about the importance of conversation because within individual activities the energy often comes out of conversation and interactions between people. But perhaps an area where we are less successful is communicating to others outside of the project or group. So at the Barn for example, it's really important that we encourage the right conversations between the paid staff and the volunteers. To encourage different habits we also need to have a social space in the Barn where people could routinely get together. Staff often eat their lunch in the office behind a computer screen because they are busy. And I suppose this is another way of enabling creative conditions isn't it?

HS: What do you see happening in that openness or social space and what would the benefits be?

MH: Well sharing knowledge of what goes on around the Barn because there are many different groups and many different projects related to different art forms. Some of it would be just sharing the knowledge of what's on. The brochure and the website do it to some extent but without the conversations people often don't pick things up. For example if we had an informal lunch time between 12noon and 2pm people would know that there might be any combination of staff and volunteers having lunch in a communal space. If we want to create a new and more social habit we may need to deliberately intervene to create some spaces, which are more conversational.

HS: I'm beginning to get an idea of a space where a person with an allotment might have their lunch because they need to speak to a member of staff and the staff member knows they are doing their job by leaving the office to have that conversation.

MH: If we want to work in this different way we need to do an array of things. Some as mundane as ensuring that the job descriptions of new staff and the selection and recruitment process say you need to be a part of the Barn team. To be really clear and explicit within the staff induction and recruitment process that the time they spend on conversations and interactions with members of the different communities are valued to some extent. There is a tension here because we ask staff to do lots of different things. We need to be clear that there is a value placed on this so even if it was only 15 minutes a day where they are walking about or talking to people they shouldn't feel at all guilty that they are not behind their computer screen. In fact they should feel guilty at the end of the day if they haven't spent 15 minutes walking through and talking to volunteers or people coming through the door or people looking at an exhibition.

HS: I guess this might take some leadership from the director.

MH: Yes and actually I think Lorraine (new director of the organization) is good at this she has spent a lot of time out and about and talking to people because if she's not doing it herself

and believing in it then others won't or it will be more difficult. We don't want to have rules but this would be expected and people would enjoy doing it because if you create habits that people hate they won't last very long but hopefully if we create some different habits in ourselves then that can be very beneficial.

HS: Donald Schön was an American who in the 1960s was working as an urban planner. He developed an approach informed by his interest in Pragmatism that he called generative metaphor (Schön, 1996, p.137. 2.7.1). This involved applying exactly what you are talking about in terms of separate communities coming together to generate new language through the experience of being together and understanding the tensions and difficulties of each other's situation. The two communities might be a set of urban planners and the residents of an area of Chicago or New York for instance or it might be two disparate communities sharing a public space. The conversation needs shaping in terms of the conditions you are describing but then they need to be left to get on with it, to experience each other's perspectives and hear each other's point of view. Through this process of speaking he said they create a new language that is a metaphor for new understanding between them.

MH: We all respond to people based on assumptions that are in our head and as you get to know people it adjusts because you get to know more.

HS: Can we extend that image of the gardener and the marketing officer wanting to be in your new democratic social space to society? Is this similar to the situation that I set up for *Fold* or we then set up for *Lavender*?

MH: Yes and I think that social element is a precondition you have got to meet. You have to meet others as well but if you fail to meet the social then you won't be sustainable. I have discussed this with Harry and Jonno our sons. They go to music or arts events because their friends are going. That social element is what distinguishes whether they go to this place or that place and which friends they go with. It is also technologically driven because with mobile phones and texting you can decide very late with a whole array of friends what you do.

4.5.1 Social v Economic Value

HS: I just wanted to hook back to my previous experience at Waygood because right from the early days there was always a studio kitchen and communal space. It was a straight calculation between the value of that floor space and the value of the social interaction. That always distinguished it from more commercially orientated studios. APG had a concept

known as the Delta Unit. It was one of John Latham's theories around an alternative to economic value. He described a delta unit as a unit of attention.

MH: These days you might talk about wellbeing or quality of life rather than economic merit. I think this is something we need to do. We need to stop having the main measure of our economy or success as gross domestic product. It needs to be in some sort of well being quality of life enjoyment measure because those are the things that make life worth living.

HS: How might you convince your fellow Board members of the value of the social versus economic value? Do you feel equipped through this experience?

MH: There obviously isn't an easy answer but it might be in two parts. I think part one is where you have zero communication all kinds of misunderstandings and negative things can build up and be repressed. With a relatively small amount of interaction and communication and certainly with good will you don't need huge amounts of time if it is properly utilized to have quite big benefits. We need to be pragmatic and practical about it to the extent that people are happy socializing in their lunchtime and we set up spaces where people want to do that. So the other half of this is around them wanting to do it and actually the paid staff have always put in some volunteer hours as well so recognizing that there are some volunteer hours going into socializing. We should also be paying them for some walking about time. We should be encouraging them sometimes to want to find out more about the artists and musicians we work with for their own interest and so they can promote them for the organization.

4.5.2 Reflection and Evaluation

HS: One of the qualities of the practice I have spoken about is the process of reflection. Hassan has an interesting way to think about 'how we talk about our work and how we evaluate it.' She is developing a methodology that 'is a reflective and iterative practice embedded in the evaluation process.' Appendix 2/2.8

MH: Building in evaluation is really important for learning. It is also very fashionable and often done very badly. It is often set up as a form of measurement and then you just get the conclusions you want. It happens in business all the time. If you set goals for people they will probably achieve them but is it through the right set of actions? But doing that in a thoughtful way is a really productive thing to do as well as ticking necessary boxes. We often don't do the end part of that loop because we get to the end of a project and move on to the next thing. We don't give enough priority to the reflection of the project that allows the learning

HS: So building in progression for everybody, staff, volunteers, oneself is very important.

MH: Yes in fact that evaluation is the preparation for the next thing.

4.5.3 Researcher's notes

- People engage in the arts as part of their social life. Rethinking this from the perspective of participants in the practice and audiences for the organization alters our perception of why people engage and how we might approach this in the future. Creating opportunities for reflective conversations between different communities has been a feature of the practice and is seen as an important development for the organization. For example, the influence of participating in the artwork was discussed between participants of *Lavender*.

'My thinking hasn't been influenced by *Lavender* as to what I want from the Barn.....If you remember how long I've been going on about community, community, community'.

'It may just be that *Lavender* demonstrates those principals rather than influences....but it did do that, it would be a huge shame if it did that, great, tick box, move on, and I think its really got to be built on. I think the community contacts have to be followed through. All those people who came to the Barn where are they now? ...' (Brown, Jones. Unpublished conversation between participants. 24.09.2014) Appendix: 1/1.1, 2/2.5.

Reflective conversations reveal differences. In the long term this increases the robustness of the artwork and the organization. This has been a strategy of my work for increasing the sustainability of the organization.

- Rethinking the value social interactions in relation to economic value is a core principal of the practice. Creating community wellbeing through the arts can be argued for in two ways: understanding the implications of not revaluing the social as creating separation between communities, and the affect of doing so in relation to the relatively small investment. This feeds in to issues around how cultural activity is evaluated. More reflective practices create deeper insights and inform how the organization speaks about itself. This can provoke the next artwork. This insight is influenced by APG's Delta Unit (2.4.1).

4.6 The Legacy and Expertise of an Artist's Practice

4.6.1 Expertise

MH: This topic evolved out of a conversation we had about different sorts of expertise. Was it in your interview with Nicola Chambury where she said it was also valuable that you had management expertise because of your experience in founding Waygood Gallery and Studios in Newcastle upon Tyne.

HS: Yes she did.

MH: When I heard Nicola say that, in my mind there was certainly an 'oh yes' because Helen is not only an artist with artistic skills but she's also got a lot of skill which one might delineate as management skills. We then had that conversation about whether these things are really distinct. We are all complex mixtures of all sorts of things and we have experience from all walks of life including our childhood and our social lives. Every aspect of our life is part of the person we are and that person is the person we bring into the work place.

I think there are several things bound up in that because we get back to what an artist is and what art is? I would say that the best management consultants are artists at some level. In my mind thinking artistically is creating things from nothing, forgetting all the existing conventions and imagining something completely different. People, who do this, are artists. Why would we employ an artist? We desperately need some people who think along straight lines and can deliver things if they are asked to, e.g. build a box. We also need a few people, and it's probably not too many, but we crucially need a few to think outside of the box, to challenge any given perspective to help people in whatever area to imagine the world in a completely different way, to sense relationships with each other in a completely different way. To me those are the things that art does and that skillful artists do. Of course some artists may just work in their own space but artists like you who want to work in the world, are helping others to see things differently.

4.6.2 Legacy

HS: I am interested to know from your perspective what value artists offer that is different, for example to a management consultant, as a legacy for the organization. If we think about this in relation to your interest in the idea that everybody is potentially an artist, what is the benefit or legacy of employing artists? Why are you interested to know at Woodend Barn what you might gain from working with artists? I think that's interesting because some of the directors of other arts organizations I interviewed talk about the benefits of working with artists (Appendix 2/2.8). For example, Hassan talks about working with Suzanne Lacy at Knowle West Media Centre to develop questions around valuing equally the knowledge of the community of Knowle West in relation to the powerbases of the local authority, media

and Universities of Bristol. So I'm interested to know in terms of legacy from that experience and from your perspective if this is shaping the future of the Barn in any way? Are there any tangible examples that it has led to or influenced?

MH: Yes well certainly the current business plan which was completely rewritten in April and May 2014 by the new director, that was definitely influenced by *Lavender* and I think on a number of different levels really. At a very visual level the front page of the business plan is a photograph of lavender, one of the photographs that came from the project.

HS: Why was that used?

MH: There are a whole series of interrelated things here I think the bi-line 'sustaining creativity' which is something, and when you think who is the origin of these ideas I think they plainly came from Lorraine as the author but also I think she was taking things from the organization from the conversations including the work about *Lavender*.

HS: So do any examples leap out at you from the Business Plan.

MH: I guess we are enabling a space where everyone is welcomed to come to engage in creativity in one sort or another in whatever shape or form so we are open to everybody. We hadn't really focused on friendship and how important it is if you mean to welcome people it has to feel like you are in a friendly space. I would say that all of the groundwork on *Lavender* and *Fold* fed into the business plan.

HS: What was the process of writing and pulling the Business Plan together?

MH: Well there was a previous Business Plan, which was never quite finalized or quite signed off because of the differences of view between some of the paid staff and some of the Board about how we should operate. So there had been a lot of internal discussion between the Board but mostly through the development days. We had two big meetings with a cross section of 20 or so volunteers and all of the staff who had been discussing what's the point of the Barn? What are we doing?

HS: Do you think our decision in *Lavender* to work across the different communities within the organization fed into the organizational Business Planning process?

MH: Yes it made a very large difference because we had a very unfortunate experience of these differences of view resulting in a Board split. Those Board members who had been most actively involved in *Lavender* were also the people most involved in the day-to-day operations of the Barn. Because the others were too busy for perfectly good reasons it did mean that our view as to how the organization should run was carried at Board level and there were two resignations. The same thing happened with the volunteers. Unfortunately this became a polarization between staff and volunteers because we had failed to have everyone

integrated in a way that would have been more ideal. Within the volunteer community the volunteers were suddenly very sure that they wanted to work in a way where they were treated equally where they were not just inputting to the programme but involved in some of its delivery and had a say in the management and operation of the Barn. This is not to say that they should do it all because it is respected that the staff do a lot of these things. That was polarized I think by the threat of the experience of *Fold* and *Lavender* had made to that subset of volunteers and they carried the day and that became the path we went down whether it was right or wrong. But that was the material Lorraine tapped into which might have been because she thought it was a good idea or might have been pragmatic because that was where the energy was and as a new director you need a lot of support. I think it was both of these things. But yes that's how we arrived at the current Business Plan.

4.6.3 Researcher's notes

- . An artist has a range of life skills that influence their practice and the contexts in which they choose to work. This references Kaprow's approach to working between life and art and the difficulties of identity or validation this creates for artists (2.3). In organizational contexts the value of an artist is seen to be their way of creating new ways of thinking about any aspect of its activities. Tony Benn expresses this same insight as Hope in conversation with Steveni regarding the CSM (2.4.1).
- . The experience of the artwork has fed into the business planning process of the organization and this was part of a subsequent successful funding application to Creative Scotland. Participants who engaged in *Lavender* carried the day over the way the organization should evolve. The question remains as to whether this was because they are the most active members of the organization and those who are active, make things happen and therefore, have more influence. It is noticeable that those who did participate in *Lavender* remain on the Board and there has also been a complete change of staff in the time since the organization has clarified its ethos.

4.7 Returning to Certeau

By discussing with Hope the details of the artwork in relation to the qualities of the speaking act the qualities of change became apparent. Certeau distinguishes the act of enunciating an idea from the act of reading or writing an idea. However, this is a social moment between people that is also a sensory experience involving visual,

physical and emotional possibilities relative to time and place (Certeau 1984). Deciding how to interact, therefore, involves a multi-layered understanding of a situation in relation to what you are communicating. This includes your knowledge of the people you are interacting with and their relationship to what you are discussing. He says that the act of speaking involves 'setting up a contract with another person' and 'a reworking of language' (Certeau 1984). These are generative qualities. They involve an open process of communication requiring a willingness to engage in reworking your own ideas in relation to the ideas of others. A monologue by a dictator, therefore, is not an example of what Certeau is referring to. Even in the most controlling situation silent responses can be deeply felt and lead to solidarity between individuals or groups that can lead to separation between communities.

Certeau is describing the moment in which language is reworked between someone expressing an idea and someone else listening, understanding and replying. This is how a conversation builds, ideas are altered and new, shared understanding is formed. This freedom of speech is one of the principles of democracy. It is where we exercise our right to challenge our structures of power, control and influence.

By discussing the experience of the practice in relation to each of the qualities of the speaking act (Certeau) the following characteristics have emerged: the familiar and the unfamiliar, openness and constraint, developing trust, valuing difference, reflection and learning, duration and place. In relation to these each of the original research questions are revisited. I take each question in turn and assemble my insights in relation to them.

4.8 Returning to the Research Questions:

What Insights Can Art Reveal in the Context of Organizational Change?

4.8.1 Enabling Conditions for Creativity

The practice has inspired a reflective and conversational process between participants outside their direct engagement with the artworks. Through this process it has become explicit that the organization has evolved over the past twenty years by enabling people with passion for creative activity to shape how Woodend Barn has grown. However, in a recent period of growth the experience of *Fold* and *Lavender* revealed that the more participatory and discursive approach, evident in both artworks, opened up the opportunity for individuals to encounter a different set of possibilities for future organizational forms. This has revealed to the organization

that when people feel a community initiative, such as the Barn has relevance to their lives, they become invested in it by freely contributing their energy in the form of time, skills, experience and money and when they do not feel welcome or equally valued they are quick to remove their support.

The social qualities I have created for and through the practice are shown to have influenced how the organization might re-consider the value it places on the social qualities of its own activities and how this increases its long-term resilience. This begins with understanding how experiences that are familiar can lead to participation in experiences that are new or unfamiliar (2.3). For the organization this adds new insights for the strategies it might develop for the curation of its creative programme, in order to extend the levels of risk audiences and participants are willing to take while continuing to attract new audiences and sustain existing ones. Beginning conversations between artists and participants with subjects rooted in the participants own experience, such as the Deeside lavender or folding a sheet have been shown to create to a deep level of engagement that leads to further interactions (2.2). This characteristic of the unknown is a particularly positive quality of aesthetic experience in both individual artworks and cultural organizations. The public engage in such conversations because unfamiliar, surprising social experiences offer the conditions for understanding who we are by generating new ways of thinking and behaving (Dewey, 1934).

The next quality of the enabling conditions is an ethos of openness that operates with an awareness of the possibility of constraint (2.4.1). By operating in this way the boundaries of the ethos of the organization and the individual comfort zones of participants and the artist are challenged. This reveals in an antagonistic way the decision making processes and power relations that exist within the organization to the practice and the participants of the artwork. This knowledge feeds back into the interactions and relationships they have within the organization.

At the heart of the ethos of openness is the social quality and ethical position of valuing difference equally. In the context of the changes the organization was experiencing *Lavender* set out to value equally the experience and knowledge of a diverse group of participants experience and knowledge equally. This way of working challenged our collective understanding of the different communities of the organization in relation to its power structures. By exposing the organization to its own diversity in this way the practice challenged how a community think about themselves on many levels. In the long term this increases the sustainability of the

organization and in the short-term created a collective resilience across different communities in the face of shifts in ethos that threatened its identity as a community initiative. In addition to this insight Hassan, revealed to the organization how working in partnership with the different agendas of other communities increases its own organizational robustness through the challenges and partnerships such new perspectives offer (Appendix 2/2.8).

A continuous process of reflection and learning are further qualities of the social interactions within the practice. They occur as reflective elements of the artwork (3.5.1) and as formal and informal conversations surrounding the practice (3.6.4). The insights that these social interactions reveal feed into the intellectual life of the organization and its everyday business planning processes. At Woodend Barn, for example, they have informed the development of its ethos and the long term trajectory of its creative programme.

The final qualities of the conditions for enabling creativity relate to the durational and place specific aspects of the practice. Both the practice and the organization begin with the experiences of those who initiate or participate in them. Zeiske's insight that (Appendix 2/2.9) personal and family motivations influence the establishing of cultural organizations resonates with the experience of Woodend Barn. In a similar way to the cultural influence of place, our relationship to time influences social and cultural aspects of our lives. For example relatively recent practices involving social media and new technologies embed new timeframes into the organizations operational life. Like the practice, the organization needs to be adaptable enough to hook into the day-to-day rhythms of peoples' lives.

4.8.2 Following the Energy

The practice is described as 'an orchestration of collective energies' that harness the 'passion' of participants from different communities (4.3). This insight leads to a comparison between the practice, in this sense, and a management or leadership style necessary to generate time, energy and resources for the organization to be sustainable. In addition to this the practice revealed that instead of an economic, experience or skill based distinction between volunteers and employees, personal passion or interest in making sense of the world in relation to art might be a more appropriate way to characterize the people who, regardless of their role, who bring creative energy to a community initiative like Woodend Barn, regardless of their role.

The practice attempted to span the boundaries between communities of the organization, but was unsuccessful in engaging the staff team in *Lavender* (4.3.1). This reflected an increasingly similar separation within the organization at that time and highlighted for the organization how a more open and collaborative practice in which staff members are engaged with other communities is important for its sustainability

The downside of following the energy of participants is the danger of not delivering on agreed actions. This can have a negative effect for both the practice and an organization by setting up barriers for engagement in the future through a loss of confidence and trust.

4.8.3 Power, Control and Influence

The conversational analysis of the practice has highlighted two distinct leadership domains, power and control or influence and that being aware of these is as equally important in business as it for art as a social practice. The first involves clearly defined roles in a hierarchical power structure and the second relates to Kaprow's practice of a loose framework of the right knowledge and experience as a way of arriving at informed decisions through conversation (2.3). The practice operates within the leadership domain of influence, and has revealed to the organization that creating situations in which individuals choose to be more social across the communities of the organization requires leadership through example.

4.8.4 Learning Through Change

The social value of conversation between the different communities of the organization in *Fold* and *Lavender* led the organization to observe that to be better at initiating conversations between its communities as well as with other communities will increase its long-term resilience. To achieve this Hope has suggested that the organization revalues the social value of conversations throughout the organization.

He also relates the equal value the practice places on social interaction in relation to economic value in ways that echo Latham's concept of the delta unit (2.4.1) i.e.

'contributions to a total economy which either do not show up in terms of currency or are so distorted as to be misleading.'

<http://www.ravenrow.org/texts/47/>.

He connects this to the purpose of the organization in creating community wellbeing through the arts. The implications of *not* revaluing the social aspects of art and successful communication between its different communities for a cultural organization have been shown at the Barn to result in misunderstanding, separation and prejudice leading to a withdrawal of community support that links directly to a loss of income generation at the box office.

4.8.4 Legacy and Expertise of the Artist

Core participants in *Fold* and *Lavender* came together from the different communities of WAL and the gallery committee and the difficulties surrounding the power relationship that existed between them. Together they influenced the direction of the organization at a crucial moment in its recent turbulent history. This raises the following questions for the research: Does this reveal that the most active members who care passionately about the organization also became engaged in the art works and are therefore, the members of this community who have most energy and therefore influence? Or does it reveal that engagement with the artwork influenced this group of participants to work together collaboratively, to hear each other, and generated new language to voice their collective opinions?

Summary

The insights that art, and specifically the experience of *Fold* and *Lavender*, has revealed in the context of organizational change fall into the following four categories:

- Making explicit a deeper awareness of the organization's ethos and origins.
- Making explicit how participants' collective response to organizational change alters over time.
- Revaluing social interaction throughout the culture of the organization as a strategy for resilience.
- Understanding how the organization speaks about itself and develops its work.

4.9 Research Question: How do Artistic Practices Effect the way Society Addresses Change?

4.9.1 Enabling Conditions for Creativity

Beginning with familiar experiences leads to further interactions and new experiences that reach more deeply into the lives of communities or culture of a society.

In the same way that participants can influence the art by becoming a part of the artwork (2.2) an open approach taps into a generative energy in individuals creating a sense that they are a part of and are able to influence their society (2.4). To be effected by art in this way requires a willingness to take a risk, and possibly make yourself vulnerable, in order to be affected by the experience.

Fold acted as a generative metaphor for communication between communities through the development of trust that led to the creation of new and shared language to express their collective experience. However, where tensions or separation between communities already existed. *Fold* and *Lavender* revealed these in a way that created a space for reflective conversation.

4.9.2 Power, Control or Influence

Knowing the boundaries individuals have in relation to power, control or influence as types of leadership can be valuable for both leading and motivating diverse groups of people.

Leading through influencing is seen to be necessary for motivating individuals to work in ways that involve shared responsibility and valuing difference equally. This is seen as a creative characteristic of leadership essential for any society to be sustainable.

4.9.3 Learning Through Change

The implications of not revaluing the social aspects of art and successful communication between different communities are thought to result in misunderstanding, separation and prejudice leading to an unsustainable society based on inequality. For relatively small investments revaluing the social aspects of arts practice for society can offer deep insights into how communities address change. For example, sustaining communities involves rethinking the value of social interactions in relation to economic production. Instead of only understanding the value of a society by its gross domestic product the social or 'unit of attention' should also be taken into account (2.4.1).

Summary

Artistic practices effect the way society addresses change in the following ways:

- The generative condition of art motivates individuals to be a part of the artwork and society by feeling that they can influence both.
- Beginning with peoples own experience leads to further social interactions that reach more deeply and create more reflection and insights within the culture of a society.
- Valuing difference equally can be thought of as a characteristic of creativity for art as a social practice and is an essential leadership quality for a sustainable society.
- The implications for not revaluing the social value of art equally with economic values leads to an unsustainable society based on prejudice and inequality.

4.10 Research Question: What New Insights can an Individual Artistic Practice Add to Theories and Practices of Contemporary Art Concerned With the Value of Art in Society?

4.10.1 A Loose Framework

I have developed a loose frame of reference to test the value of art as a social practice in relation to the research questions. Beginning with balancing the familiar with the unfamiliar the following interrelated qualities of openness and constraint, valuing difference, developing trust, duration and place and finally, reflection and learning, are distinct characteristics within this framework.

4.10.2 Beginning with the Familiar and Arriving at the Unfamiliar

A new focus emerged around the social qualities of the interactions surrounding the practice. They included visual and text based processes of reflection as well as reflective conversations that relate closely to the theories and practices of Schön and Certeau. The effect of the practice in this context is shown to have led to a collective resilience, at a time of organizational change, through a process of revaluing the social interactions within the culture, operational and artistic programme of the organization.

4.10.3 Openness and Constraint and Valuing Difference

The characteristic of openness is implicit within the practice. It is a useful and antagonistic quality of the practice because it creates an environment for revealing insights into the often hidden boundaries of the practice as well as those of the participants. Its antagonistic quality has emerged in relation to the approach APG artists took to working across cultural hierarchies and positions of power. Both Breakwell and Steveni demonstrate how APG opened up the relationships within the DHSS and as a model of negotiation and funding for the arts (2.4.1). Through my experience in the case study this way of working has revealed itself to be challenging of the deeply felt culture of an organization and the beliefs of individuals. It is therefore a type of antagonism that creates discomfort rather than oppositional positions. This may however, reveal oppositional positions within the organization, or between individuals, but not with the artwork. In this sense openness is a transparent leadership style of influencing rather than controlling that moves freely between any cultural, political or structural hierarchy in relation to the organization and its wider context.

To expose the decision-making processes of the organization I established a culture of openness within *Lavender* that valued the different knowledge and experience of participants equally in order to create shared responsibility between us for the delivery of the project. Because of the commitment to the project this condition created the participants were affected deeply by the issues that their involvement in organizational processes revealed. At times some of the group operated outside the frame of the artwork and reverted back to the hierarchical decision-making processes of the organization in order to fix processes that weren't working from their position as a participant in the artwork.

Valuing equally the different ways that people participate as well as acknowledging that they shift between these positions (2.5.2) has led me to qualify this quality of adaptability (2.2) with the possibility of personal, political and organizational constraint. This is because as a core principal of creativity it is the boundaries or edges that the practice finds from its starting point of openness that shapes its social purpose. Revealing how decisions are made, for example through an open approach to generating a collaborative artwork such as *Lavender* can open up to participants the informal power relations that underlie the formal structures of an organization or its rhetoric. The practice is continuously shaped through the experience of the participants in relation to their context at a specific moment in time.

4.10.4 Developing Trust, Following the Energy and Duration and Place.

Participants need to develop trust in the practice in order to take the risk and commit their time and energy to participating. Achieving this involves two separate approaches. The first develops Lacy's deep understanding of the participant's perspective on engaging with art as a social practice and the value art has in their lives (2.5.1). The second builds on Kaprow's principal of letting art follow its course (2.3).

Understanding how art fits into people's lives and seeing this from their perspective, is necessary for becoming immersed in any context quickly and deeply. This is achieved by tuning into, following and maintaining, the energy levels around the interests of individuals or issues of the organization. As the practice evolves energy levels alter and transfer between people. Trust in the practice can be lost and it might be necessary to intervene in a considered way at the right moment to inject new knowledge or experience into the practice that shifts the dynamic of the group and renews their interest.

By folding the practice into its everyday social context, and beginning with participants' own experiences, their engagement in a process of reflection and conversation leads to further engagement and builds trust in the practice over time. Developing the language to communicate about the practice, to build trust is as equally important as the relevance of this form of art to participants' lives (2.7.1).

Understanding the different time frames of the practice, the participants and the organizational context in relation to developing trust in the practice builds on the approach to time Latham outlines in Event structure (2.4.1). For an artwork to become embedded across the timeframes of different communities it has to be adaptable enough to hook into the day-to-day rhythms of peoples lives. In this context the practice develops over the long-term. In addition to this increased trust can generate an environment in which participants from different communities take on the enquiry and agree their own subject for the artwork. If this is achieved the relationship can follow the natural cycles of the organization, for example, periods of time have passed when I was not present, but the artwork has continued. Because the practice has become immersed in the life of the organization and its surrounding communities participants pursue the activities of the work and I move in and out of the organization. This has also led to the development of the artistic programme and further works involving other artists and new communities.

4.10.5 Reflection and Learning

Creating the conditions for participants to collectively identify the subject of the artwork and feel a shared responsibility for its conceptual development and delivery builds on Lacy's categories of participation in New Genre Public Art (2.5). Asking why the public participate in art or what motivates organizations to work with artists is a missing perspective.

People, it seems, have different motivations for engaging in art that might not be explicit at the beginning of the process. At one end of a spectrum this might be for social reasons and at the other end might be because they are curious about an issue, or as happened in *Lavender*, the subject of the work grew from a participant's question. For this level of engagement to occur it appears that trust in the process of the artwork is generated over the long term. In the case study, engagement and public reflection upon the affects of *Fold* created deeper engagement in *Lavender*. Retaining this sense of shared enquiry between the participants and the artist adds to Kaprow's practice of folding art into life (2.3). The conditions the artist creates are open to the concerns and interests of participants. This frames the practice not as a repeatable event but a process of collaborative research involving continuous critical reflection.

4.11 Conclusion

The purpose of this chapter has been to draw out the voices of participants in order to analyse the practice from both their perspective and that of the artist. Developing a conversational method for this has highlighted that it is not possible to fully know the affect of the practice for the organization without continuing to work in a reflective and conversational manner. For, example, discussing the practice with Hope in this way has allowed me to know, more fully, how participating in the artwork has influenced the Directors in relation to their internal debates around leadership and ethos.

In the following and final chapter further analysis of these insights reveals that consistently working in open, public and reflective ways develops trust in the artwork and draws out deeply felt insights of participants. In contrast to this, however, these methods also act as a disruptive influence within the relationships of its context. To conclude I ask if the generative resonance of the practice lies in the tension that exists between these two positions.

Chapter 5. Conclusions

5.1 Introduction

As one of the first cohort of doctoral researchers within the AHRC Connected Communities Programme (October 2011 – May 2015) my arts practice research has been both, complemented and challenged, by the imperative to research as navigator, 'with and in' the life of a community. Many voices, therefore, from the different communities associated with Woodend Barn, have formed this cultural map, throughout its development and analysis. However, I now return to my single voice to draw together insights from the many experiences and conversations the research has involved regarding the qualities and conditions for generative social interaction within art as a social practice.

To draw out these insights I summarise how the details and qualities of social interaction within the practices of Kaprow, APG and Lacy have emerged in relation to the speaking act (Certeau, 1984). However, it is in the knowledge of the core principles of Pragmatism and these artistic practices that a language became apparent through which to understand how change occurs as a movement within aesthetic experience.

In this chapter, I speak to Kaprow, Latham, Steveni and Lacy following the experience of my arts practice research. I highlight what has resonated with, or altered, my practice through the legacy of their work and make recommendations for further work. Following this I speak to Woodend Barn and through them to other organizations about what has emerged through the participatory aspects of the artistic approach I have taken. I draw these insights together as a loose framework of conditions that add new insights to art as a social practice (Kaprow [1987] 1996). In this way I address the contemporary context of art as a social practice and speak directly to those who influence the development of cultural public policies through a social manifesto for art.

5.2 Social Interactions leading to Generative Artworks

Both *Fold* and *Lavender* began with known or familiar conditions. Through a process of social interactions involving engagement in unfamiliar conditions, both projects became generative artworks (Kaprow [1961] 1996, Schön 1996). These artworks have been shown to be generative in the way they have led to collective resilience and a process of revaluing social interactions throughout the culture of an

organization. The qualities of these social interactions involve physical, visual, text based and conversational experiences enabled by the practice.

5.3 New levels of Engagement

Creating the conditions for participants to collectively identify the subject of the artwork and to take on shared responsibility for its conceptual development and delivery is a deeper level of involvement than Lacy's categories of participation suggest. Although it does share the characteristics at the highest levels of her taxonomy, the work cannot exist without the involvement of participants and co-authoring of the artwork (2.5.1). Lacy is not explicit about how the subject of the artwork is found. This new level of engagement is distinct because the artist does not begin by identifying the subject of the artwork, rather she creates the circumstances in which the question emerges. To achieve this the artist has to manage expectations of her role, while becoming deeply immersed in the context of the artwork and remaining outside of it.

5.4 Unrepeatable Events

Reasons for participating might not be explicit at the beginning of the process but might become clear through a process of reflection. Retaining this sense of shared enquiry between the participants and the artist adds to Kaprow's practice of folding art into life (2.3). It frames the practice not as a repeatable event but as a process of collaborative research involving continuous critical reflection.

5.5 Developing Trust in the Practice

Establishing the trust of participants in the practice is essential to its effectiveness. One way of achieving this is to move freely around the different communities of the organization and become immersed as quickly and deeply as possible in its everyday life. I found it necessary to extend APG's concepts of open brief and the artist as the incidental person (2.4.1), to encompass many perspectives on the broader cultural life of the organization and the lives of the participants by living in the area of the case study. This decision resonates with Lacy's view that it is the responsibility of the artist to become fully informed about the institutional, cultural and political context of the artwork (Lacy [1995] 2010, p.178. 2.5.1).

Another way to develop confidence in the practice is to tune into and follow the energy of its different communities. This relates to the characteristics of openness and creating a starting point in the participant's own experience and interests. Like Kaprow I allowed the art to follow its own course (Kaprow [1987] 1996. 2.2). However, energy levels alter in relation to people's lives. At times it seemed appropriate to not just let art follow its course but to intervene and lift the energy or add a new experience or person to the mix to reinvigorate the work or rebuild trust.

5.6 Maintaining trust through Speaking

A way of maintaining trust in the practice is to develop the language with participants so that they can speak about it in meaningful ways. In relation to Schön's principal of generative metaphor (2.7.1) and APG's risky strategy of continuously shaping their practice through public conversations (2.4.1), I regularly created the social conditions for the conditions of trust to occur across the different communities of the organization and in relation to other communities. Inspired by Lacy. I created these conditions for participants' voices to be heard. As part of the practice, this approach worked to create deeper understanding of the practice for the artist and the participants.

5.7 Becoming Generative Over the Long-Term

Understanding the different timeframes of the context of the artwork creates the conditions for the practice to become generative over the long-term in particular in relation to building and maintaining trust. As a development of Latham's Event Structure (Iles 1991, Walker 1995, Macdonald-Munroe 2008, Bishop 2012, 2.4), it has been important to understand how an artwork can follow the rhythms of the organization has meant, for example, periods of time have passed when I have not needed to be present but the artwork continues. Because the practice has become immersed in the life of the organization and its surrounding communities participants pursue the activities of the work and the role of the artist alters. In the context of the case study the practice now has a more clearly articulated set of voices who influence the focus of the work. This includes the organization and its different communities, the artist and other artists. This has also led to the development of the artistic programme and further works involving other artists and new communities.

5.8 The Qualities of the Speaking Act and Art as a Social Practice

Certeau's analysis of the speaking act (Certeau 1984 p xiv 2.2), proposes that by speaking we effect change, but does not say *how* this occurs. It is through an understanding of the aesthetic principals of Pragmatism, in relation to Certeau, the artistic practices of Kaprow, Lacy and APG and my experiences in the case study that has enabled *how* change occurs, through art, to become clear. For example, 'balancing the familiar with the unfamiliar' has emerged as a condition through my understanding of *how* an experience rooted in everyday life generates new ways of thinking and acting, such as collective resilience between communities.

5.9 The Limitations of a Utopian View

The underpinning thrust of both Pragmatism and the artistic practices I have studied is that art does effect change within individuals. The tone of this research, whilst retaining a critical approach to the questions has, therefore, operated within the possibility of a utopian, rather than dystopian, view of the future. This is also influenced by the nature of the question posed by the research partner, Woodend Barn: How through art can we think about the sustainability of our organization in new ways? This poses a further question that the research hasn't addressed concerning questions of sustainability and how this places, a possibly limiting emphasis on the potential of a future rather than an ending of what is currently occurring.

5.10 Kaprow

Figuring out how Kaprow developed his early work after reading Dewey's *Art as Experience* (1935) and making the connections between his ideas and the experiments you undertook led me to see that art as a social practice is a continual state of researching. I discovered that it is this for the participants as well as the artist. In fact, if the participants are not trying to understand something themselves, either individually, collectively, or both, their involvement does not retain its energy and the artwork becomes meaningless.

In the light of this *Fold* tested my understanding of Kaprow's point that beginning with familiar experiences can lead to the unknown. The insights that it is possible to get from reading about this are very different from what I discovered though the reality of the practice. Following the example of the loose framework or score as a condition of the artwork revealed how tough it is to step outside of the tradition of being the

creator of 'new visions of the world.' The reality of revealing 'how the world is' involved participants having a voice as part of the artwork. To do this without compromising the artwork involved developing the trust of the participants by becoming immersed swiftly and deeply in their lives and the context of the artwork. Over time, the levels of risk that they and I were able to take increased as our confidence in the process grew. In fact the reflections - paintings from their homes and family photographs - brought the artwork to life in a way that was a great surprise to me.

I gradually began to understand that the artwork consists of the social interactions that occur between the public, the artist and the context of the work. That this is how aesthetic experience resonates with everyday events to create meaningful moments between a person and the art. This is how Dewey speaks about it, but Kaprow understood that this occurs in the social interactions between people when art stopped being about the object and became the experience. Because of this I have looked in detail at the qualities of social interaction through the work of Michel de Certeau, as social anthropologist. This has revealed that like the liberating characteristics of speaking participating in art as a social process creates equally generative conditions. Through the reality of first *Fold* and following this *Lavender* these conditions led to new ways to understand ourselves, new ways to get to know different communities more deeply and importantly new ways to speak about the issues that concern us.

5.11 Latham, Steveni and APG

The fact that APG's practice involved all of their activities, for example the making of paintings to developing theories, the writing of letters or attending meetings with prospective organizations resonates with my own experience at Waygood in Newcastle upon Tyne (1995 -2010). I began this research with a question about how involvement in all of these activities might develop as my practice and I have been trying to figure this out through the research. This is one way to think about the concept of taking art into society: replying to emails or doing the washing up open up non-art contexts for art to be open to chance operations as a way of not separating art and life (Kaprow [1961] 1996. 2.3). As you say, art as a social process is a timeframe of limitless possibilities.

The ideas of art as a cosmology or Event Structure without limits has also freed up my thinking about how artists operate (Iles 1991, Walker 1995, Macdonald-Munroe

2008, Bishop 2012. 2.4). The many concepts associated with the condition of openness have a surprisingly antagonistic way of deconstructing the context of the artwork. Operating as an incidental person (Steveni O + I leaflet Undated After 1989. Walker papers Tate Archive. 2.4.1), in society provokes those who see the need for clear boundaries and identities. It is thought to negate the role of the artist and it does, if the artist is only seen as a producer of beautiful objects in a cultural economy. This concept still poses a threat to the infrastructures that support this system. This now includes, however, the contemporary perils of adopting the identity of a socially engaged or participatory artist to solve the issues of the poor and disenfranchised in a neoliberal free market economy.

So what is APG's legacy here in the UK? The global and technological contexts are radically different, but the basic institutional structures and relationships are the same. Latham and Steveni could not have done more to make APG's practice accessible to future generations of artists. Their history is surrounded in public debate and differences of opinion that they documented and now exist as public archives. They also regularly debated their theories in public forums to test its principles and this created a link between what I thought of as my work at Woodend Barn and the less visible conversations in which the participants and I reflected on our actions. The continuous and tiny social interactions that take place between people as they walk from the bus stop to a meeting are as equally influential on the artwork as what is said in either situation. Because of this I began to create the conditions for more transparent and critical discussions about the practice and increasingly this approach fed into conversations concerning the artwork and the operational aspects of the organization it touched. Participating in art as a social practice is one way to create the language between artists and the public to discuss these issues in ways that are meaningful to both communities.

5.12 Lacy

Lacy draws on her personal experience and history in relation to her context to energize and focus her artistic practice. This has two significant influences. Firstly, it creates a position, which is politically charged, for example from a feminist perspective, from which she operates. Secondly she is motivated to liberate the voices of others by recognizing their circumstances in relation to her own. Being tested by the views of others is how artists learn who they are. In the same way they create the conditions for those they work with to learn about themselves.

Consequently, where artists, place ourselves in society has a significant effect on how our practice evolves, particularly in the early years of development. It is important, therefore, for the artist and the communities we work within to seek out diverse contexts and to focus our practice around issues we care about.

The complexity of the conditions that Lacy's work generates reflects the context of the community she is engaging with and her motivation to include other, marginalized voices. It is the responsibility of the artist to understand the context that a community lives within, in order to create the conditions in which the artist can gather together the appropriate experience and knowledge, around their concerns. However, an important condition of the practice involves letting the concerns and interests of the participants emerge and shape the practice as it evolves. It is not the role of the artist or public institutions to approximate the concerns or interests of the public. It is the role of the artist to create the conditions for other marginalized voices to be heard by moving between the different communities, such as politicians, policy makers and the media, i.e. those who influence public life. Unlike other public forums, the conditions of art as a social practice focus on valuing equally the voices of the community participants with these more powerful voices. This is how the practice creates the conditions for social interaction to be far more than just verbal exchanges i.e. by creating the possibility that the artwork can become a set of symbolic gestures that have resonance in the moment and context within which they occur. Consequently the experience of the work can be affective beyond the event itself.

5.13 Woodend Barn and other Organizations

If meaningful communication is understood to involve social interaction it appears hugely risky and potentially unsustainable for an organization to undervalue this aspect of human life. Experience at Woodend Barn shows that this leads to misunderstandings, spirals of negativity and repressed feelings that spread throughout the community. The research and associated art practice has been influential in the organization's rethinking of the value of social interactions for the wellbeing and future sustainability of the organization. They are addressing this through the culture of the organization and its different communities, within the ways that the organization operates and within its artistic programme.

5.14 Revaluing social qualities within the culture of an organization.

The culture of an organization is a particular way of doing things that permeates the

way that it operates. It can be described as the character of an organization, not what it does but how it does it. In terms of revaluing the social qualities of how Woodend Barn conducts its business the quality of valuing everyone equally relates to the idea of friendship. The process of the analysis has revealed that it is in part because of the experience of *Lavender*, that the organization has experienced how bringing diverse communities together in friendship, increased their resilience to change because of the challenges they have lived through, discussed, reflected on and survived, in fact it has thrived. Valuing everyone equally means being creative because it embraces difference. Revaluing the social therefore encourages the diversity of the organization and increases its sustainability.

The action underpinning this desire is the creation of a new social space for the organization that is the focus for the setting up of the conditions for new social habits that become the culture of the organization. An empty space is not social and there is a risk involved for the organization here that involves embracing the unknown. Will it work, what will we do if it doesn't? Within the internal culture of the organization this poses the following questions: How do we create the conditions for open engagement between our different communities in a new social space? How do we create the conditions in a way that open engagement becomes a familiar activity or the culture of our organization without trying to control it? In terms of the outward facing culture of the organization, revaluing the qualities of social interaction, poses these and other questions such as: How do we develop a compatible social space that is complementary to the successful bistro we share our venue with? How do we revalue the worth of social interaction with our neighbours and other organizations that don't necessarily share the same agendas as the Barn?

5.15 Revaluing social qualities within the way an organization operates.

Creating the conditions for the organization to be more successful at having meaningful conversations between its own communities involves revaluing the social qualities within meetings and staff recruitment and personal development.

Introducing and embedding new practices requires a process of development and ownership by the leadership of the organization. This is where the process of change through valuing knowledge and experience equally, but differently begins. By asking how can we reflect the diversity of the organization more closely by rethinking who its leaders are it becomes possible to reach more deeply across its different communities. Are for example the leaders of each affiliate association invited or

required to be involved in a conversation such as this? Could the leadership of the associations offer the organization more diversity of knowledge, experience and energy and therefore increase its resilience?

Explicitly valuing the social aspect of meetings equally with the formal constraints of time and efficiency is about re-balancing how the organization approaches how it operates. The conditions that enable this are a flexible approach to time across the different communities: when a meeting takes place, who can attend for how long and how often are these conversations necessary? As well as the business that needs to be got through, these are the opportunities for discussing issues that underpin the business and might require using this precious time differently. For example, visiting other organizations to experience how they operate, inviting guests with new perspectives or potential as partners to stimulate these conversations and increase the diversity of approaches to how the organization operates at all levels. In addition to this, seeing a meeting as a gathering that has a social value, is a moment for increasing the sustainability of the organization through the many tiny social interactions it offers.

The second approach in shifting the emphasis of the social involves the specific leadership of the director of an organization in relation to the staff team. At the Barn such changes underpin the setting up of a new social space for social interactions between the communities of the organization and as a place for welcoming visitors. These changes need to be initiated throughout the recruitment process, terms and conditions of employment and embedded into appraisal and personal development processes. If an organization sees the benefit of revaluing the social quality of its culture it therefore needs to adjust how it operates. This includes adjusting its relationships with its staff team in order to increase the interactions they have with all other communities of the organization and visitors. Making this explicit in job descriptions and as a demonstrable personal attribute as part of the recruitment process is essential. This can be described in two ways. As 'walking about' time involving leaving the office as part of your paid job to have conversations with, for example, volunteers, visitors, musicians or artists. The founder and director estimates that as a guide this could be as little as 15 minutes a day in order to avoid the alternative separation between communities that can result in continuous non communication between the staff team in a community-led organization. The second approach involves encouraging the staff to take their breaks in the social spaces of the organization where they may increase the possibility of socializing with a more

diverse range of people. These are the conditions that will develop the diverse knowledge they need to have in order to know what is happening across the different communities, to develop creative programmes relevant to the lives of the community and to make connections between visitors and the activities they are interested in. There is an openness that is necessary to managing this aspect of the staff teams work that reflects their personality and interests with the job they do for the organization. They need to be free to move between communities and to find their own way of making sense of the organization. This relatively small intervention while embracing the unknown could potentially have a large impact on the sustainability of the organization in terms of staff retention and contentment as valued members of a team and part of a wider community.

From the perspective of the artist these re-adjustments are like the tactics of Certeau (4.1.1). They have emerged from an artists' intervention while moving through the culture of an organization. The artist has no investment in its long-term development and each insight is not, therefore, strategic for her long-term aims. They do, however become a strategy from the perspective of the organization and its position as a site of collective energies and resources. This relates to APG's approach for the artist as the Incidental Person to operate as a representative of the organization and its 'long-term whole' (2.4.1).

5.16 Revaluing social within an artistic programme

Reimagining the Barn programme where everything is equally valued involves drawing out and communicating the different qualities of, for example music, visual arts, Buchanan's Bistro and allotment gardening. These are all core activities to the organization involving different communities. However, they each have different levels of economic and social value to the organization. To readdress this the social qualities of the artistic programme need to be valued equally. This does not mean diminishing the value of the ticketed programme or the hiring of the venue for weddings, but it does mean investing resources such as staff time to support where necessary and to promote equally these different activities. To see them as equally important is to understand the positive and generative effect this approach could have for both the economic and social success of the organization.

Revaluing the social aspects of culture is to rethink the role of friendship and peer influence in how we choose to engage. The choices we make are often influenced by companionship and recommendation. Understanding how different communities operate socially, in relation to their involvement in culture, is necessary for a cultural

organization to retain and build new audiences. Their social experience when they choose an event or workshop at the Barn is arguably as important as the event itself if they are to return. Is the venue flexible enough to transform itself into the many types of social space that will attract more diverse audiences with young families for example?

5.17 Cultural Policy

The influencing effect of the practice in this organizational context has hinged on the following key conditions: long term relationships between the artist and its different communities, beginning with the artwork and the concerns and interests of the community in relation to their context, the development of trust, risk taking and engaging with the unknown. In this way each artwork and the conditions that surrounds it, are unique and unrepeatable.

Are each of these fundamental conditions problematic for those who influence cultural policy and more generally for the way that society currently thinks about the role of art and artists? Through the experience of this research, it is evident that these conditions are key to how, through art, communities increase their resilience on their own terms. For a cultural organization, such as Woodend Barn, that receives public arts funding this has meant that they are re-thinking how they value what they offer artists; and how these new ways of thinking about their relationship to art might be more meaningful for them and the artists they work with. It also involves how they think about themselves as a more resilient community organization that has a long-term future. The relationship they need with those who support them in this work, and influence how such work is funded, involves funders and supporters hearing how the organization is changing and to trust that it will develop a programme that is rooted in the culture of its communities at the same time as opening up to other influences through forming new and diverse relationships.

Is society ready for artists to have such influence? Those who shape how cultural activity is funded and evaluated are a community themselves. My suggestion is not to offer solutions, but the opportunity for engagement with art, with the public and artist along with a process that may articulate that engagement. Through this process new, shared language, is generated for rethinking the value of art to society in relation to its economic value. To begin this process I propose a social manifesto for art.

A Social Manifesto for Art

1. The artwork is the social interaction that occurs between the public, the artist + the context of the work.
2. The artwork begins with the concerns + interests of the public + the artist.
3. The conditions of the artwork are:
 1. Open + Antagonistic
 2. Trust leading to risk-taking
 3. Movement between different communities
 4. Leading through influencing
 5. Valuing knowledge + experience equally
 6. Generative
 7. Symbolic
 8. Limitless possibilities
 9. Conversational + reflective
 10. Of the moment - unrepeatably
 11. Concerned with legacy
 12. Public
4. Participating in the artwork generates new ways to:
 - Understand ourselves
 - Know different communities
 - Speak about the issues that concern us
 - Be heard
 - Influence change
5. The experience of the artwork leads to collective resilience + increased participation in our own society.

Helen Smith 2015

5.18 Recommendations for further work

Key areas of further research concern the theories and practices of the artists I have studied and their legacy upon the practices of contemporary artists. In particular, those practices referred to in the UK as, socially engaged and participatory, and in

the US as arts and social justice. This area of interest poses the following questions: How relevant is the methodology I have developed in relation to Kaprow, APG and Lacy to other, contemporary artists' practices? Subsequent to this, what links exist between the theories and concepts of contemporary artists and the ideas of contemporary pragmatists, such as Jürgen Habermas and Cornel West?

In parallel to these theoretical questions are practical recommendations for testing my methodology in a more complex range of organizational situations. The challenge this poses is how to set up situations for further research in which artists can affect meaningful, sustainable, change, both within and outside of the academy?

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Appendices

Appendix 1.

- 1.1 Table of Evidence

Appendix 2. Interviews: Audio Files

- 2.1 Analysis. Mark Hope & Helen Smith. Structured conversation
- 2.2 Nicola Chambury. Chairperson of Woodend Barn Gallery (2011 -2014).
- 2.3 Visual Arts Research at Woodend Barn. Focus Group
- 2.4 Gallery Development 2014. Chaired discussion
- 2.5 Reflections on *Lavender* 2014. Chaired discussion
- 2.6. *Lavender*. Closing Conversation. Chaired discussion
- 2.7 *Fold*. Audio description. Helen Smith
- 2.8 Caroline Hassan. Knowle West Media Centre. Structured 1:1 interview
- 2.9 Claudia Zeiske. Deveron Arts. Structured 1:1 interview
- 2.10 Emily Wyndham-Gray. Scottish Sculpture Workshop (SSW). Structured 1: 1 interview
- 2.11 Anna Vermehren. Timespan. Structured 1:1 interview
- 2.12 Volunteers at Woodend Barn. The experience of volunteering. Structured group interviews

Appendix 3. Papers & Presentations

- 3.1 DART 2011 – *Starting points My practice at Waygood*. Smith, H. 2011
- 3.2 EKSIG 2013 *Generating Space to express the value of an artists practice*. Smith, H. 2013
- 3.3 Open Engagement: Brooklyn Museum NYC. *The Lavender Project: The voice of Participants in Art*. Smith, H. 2014
- 3.4 Participation & Engagement University of Utrecht. Presentation: *Contesting Agendas of Participation*. Smith, H. 2014
- 3.5 Cultural Mapping: University of Coimbra Conference Hyperriz new media publication. *Conversational Mapping: Revaluing the Social Aspects of Art*. Gausden, C, Smith, H. 2015

Archive	1 box containing the following documents and artifacts
HSR1/1.	Living
HSR1/1.1	Welcome & Invitation
HSR1/1.2	Appointment Diaries (2011 – 2014)
HSR1/1.3	Notebook
HSR1/2.	Woodend Barn Gallery
HSR1/2.1	Gallery Minutes (2012 -2013)
HSR1/2.2	Guest Curator Report & Gallery Committee Responses
HSR1/2.3	Visual Arts Research at Woodend Barn
HSR1/2.4	Gallery Methods
HSR1/3	Woodend Barn Development Days
HSR1/3.1	Development Day 1 Workshop responses.
HSR1/3.2	Development Day 2 Volunteer interviews.
HSR1/3.3	Development Day 2 Participant Responses 1 of 3
HSR1/3.4	Development Day 2 Participant Responses 2 of 3
HSR1/3.5	Development Day 2 Participant Responses 3 of 3
HSR1/4	3rd Stage Workshop
HSR1/4.1	Participants Responses - Past, Present & Future of The Barn
HSR1/4.2	Video documentation of the workshop
HSR1/5	<i>Fold (2012)</i>
HSR1/5.1	Folding & Creasing Pamphlet. Sappi.
HSR1/5.2	Prototypes for the book
HSR1/5.3	Design proofs
HSR1/5.4	<i>Fold (2012)</i> Copy of the book.
HSR1/5.5	<i>Fold (2012)</i> Event Planning document
HSR1/5.6	Participants Reflections
HSR1/5.7	A folded sheet – A gift from Nicola Chambury
HSR1/5.8	<i>We are the Energy</i> Badges
HSR1/5.9	<i>A Pool of Information.</i> DVD
HSR1/5.10	Photographic documentation
HSR1/6	Lavender (2012 -2014)

- HSR1/6.1** Art Eco Lab
- HSR1/6.2** Meeting notes & Agendas
- HSR1/6.3** Exhibition Visitor Questionnaires
- HSR1/6.4** Posters A4 proofing copies
- HSR1/6.5** The Ingasetter Story. Alan R.Inkster.
- HSR1/6.6** Enid Black Interview by Fiona Hope
- HSR1/6.7** STV.News item. Banchory in the 1970s DVD
- HSR1/6.8** STV News item. The Lavender Project. 2013. DVD
- HSR1/6.9** Deeside Industry 1965. DVD
- HSR1/6.10** Participants Reflections
- HSR1/6.11** Crathes Castle & Cruickshank Botanic Gardens information
- HSR1/6.12** Postcards & printed news reports
- HSR1/6.13** Photographic documentation

Appendix 1.


1. Table of Evidence

The table below relates specifically to Chapter 4 and the process of conversational analysis. It is how I gathered together the most relevant evidence from the case study (chapter 3). It is organized into the headings which frame the analysis. It also includes my notes, which informed this process.

Table of Research Evidence


Enabling Conditions for Creativity	
Evidence	Reference
<p>The conditions for creativity are evidenced in the shifts and development between the two projects <i>Fold</i> (2012) and <i>Lavender</i> (2012 - 2014). For example the concept and process I established for <i>Fold</i> (2012) became a new way of working for me in relation to an organization and its communities that built on and began to clarify my previous practice as visual artist and leader of an artist led organization. As a consequence of the insights <i>Fold</i> (2012) revealed about the organization the conditions I set up for <i>Lavender</i> (2012 - 2014) were more open and less authorially controlled. However this did involve types and levels of control, but in different ways to <i>Fold</i> (2012). This shift in conditions set up ways to maintain much greater levels of shared responsibility for the development of concepts and delivery of a more complex and ambitious endeavor. (Artist as leader here?)</p> <p>The specific characteristics of this emergent practice are:</p> <ol style="list-style-type: none"> a) The artist invites participants to engage in the familiar in unfamiliar ways b) The artist retains an open and adaptable approach within negotiated political and ethical positions that identifies and builds on the energy of participants c) The artist operates in relation to time as a durational concept. <ol style="list-style-type: none"> I. The artist works to develop trust with participants, between participants and between participants and the practice II. The artist understands and values equally the different ways that participation occurs III. The artist engages participants in reflective processes and feedback loops that shape the practice IV. The artist is engaged in research and creates the conditions for participants to engage in their own research 	

<p>The possibilities for art that these emergent characteristics point to in an organizational context are evident in the following views drawn from the case study (Chapter 3) and a set of interviews with the leaders of other cultural organizations (Appendix reference) carried out during the research.</p>	
<p>Knowle West Media Centre</p>	
<p>38.19 'key driver to creativity is to bring different voices around the table' Great team with mixed skill sets. 'Skill swap and ethos that local knowledge is as valuable' Bringing artists in to shift peoples perceptions.</p> <p>E.g., University of Local Knowledge developed in partnership with a long term relationship with Suzanne Lacy (6 years). Partners with different agendas; Arnolfini, (Tom Trevor – curators resistance to social practice) UWE, University of Bristol, BBC & Local Council. 'To reach deeper into the community –Longevity,engagement, academic debate, media practice and where it sits as an artwork and questions of aesthetics (lacy), Local news and digital centres (BBC).</p>	<p>Interview with Caroline Hassan</p> <p>Audio file. Appendix: 2/2.8</p>
<p>Fold (2012)</p>	
<p>The following reflection acknowledges the importance of inviting participants to engage initially in activities that are familiar or 'non-threatening' in order to set up the generative possibilities for change.</p> <p>'Sheets are very familiar and very domestic and so I think it's a non-threatening way of people doing and thinking things they wouldn't normally' (Chambury unpublished interview 16.07.2013) Ref. HSR/ No.</p> <p>This draws on Kaprow's practice of giving a twist to a familiar everyday activity that creates the conditions for new ways to understand ourselves in relation to our past experiences (Dewey 1935).</p> <p>As the first artwork this quality was selected as a way of building trust in the possibilities of art for the longer term.</p>	<p>1:1 interview with Nicola Chambury. 16.07.2013.</p> <p>Appendix:2/ 2.2</p>
<p>The following participant visited the gallery twice. The first reflection was left after her first visit and the second after her experience of folding sheets outside of Buchanan's Bistro with other members of the 3rd Stage over 50s art and friendship group. The shift in her reflections in relation to the photographic documentation below demonstrates how over time a participant's experience of art can be altered.</p> <p>Initial response: 'Unsettling. I worked as a nurse and associate sheets with the purple-edged mortuary sheet in which we reverently wrapped the dead, before the porter came to take the body away'.</p> <p>Further response: 'Beautiful day, so we went outside...to the grass... to fold sheets; run up and down with sheets; singing while folding sheets. Great fun!!' (Davis. Unpublished reflections, September 2012) Ref. HSR/ No.</p>	<p>Noted above: (3.5.1).</p>

	
<p>Lavender (2012 – 2014)</p>	
<p>A year after the exhibition phase of <i>Lavender (2012 – 2014)</i> was completed a core group of participants took part in a filmed conversation to reflect on their experiences. The extract from their conversation below demonstrates the view that the consequence of ‘giving people space for ideas to happen’ is that the ideas they arrive at may have a generative energy. i.e. the conditions the artist sets up involves the possibility for participants to generate actions that lead to ‘if you like a reaction and something else...’ In other words the actions of an artist are not always set up to ‘create a reaction’. The possibility for art to generate what is not already known, or to set out on a journey with an unknown destination, in this way is a key characteristic of creativity. Coming to understand the possibility of this through my experience in <i>Fold (2012)</i> set up the possibility for <i>Lavender (2012 -2014)</i> to become more generative and therefore to reveal more.</p> <p>GJ ‘...The energy came from the idea. So it was really important that people were given the space for ideas to happen. Things like we didn’t know what was going to come out of the interview with Enid and all sorts of wonderful things came out. Or from Nicola going off to the garden. Every action created, if you like a reaction, but something else...because we didn’t have a clear idea of what we were trying to achieve, because we didn’t know what we had and it probably wasn’t until the very end that George and all these characters turned up to the opening that we did know what we had and we suddenly realized how incredible this was. Each one of them had some threads that we thought were important and lovely...so you can’t set out what you are trying to achieve because its not like a building or the oil industry</p> <p>HD. ‘And actually that was the crux of the whole project really wasn’t it. Because looking at it as a future model for the future sustainability and creativity of the Barn then that’s how we operate. That’s how you encourage creativity’ (Jones, Duncan. Conversation between participants. 24.09.2014) Ref. HSR/ No.</p> <p>This participant’s response demonstrates how the openness of the process in <i>Lavender (2012 -2014)</i> can be seen as how the Barn operates and as a future model – a generative openness that ‘encourages creativity’.</p> <p><i>Notes: HS. Does this demonstrate that this was revealed to her through the experience of Lavender?</i></p> <p><i>MH. Perhaps. The project, and conversations around it, certainly illuminated the importance of following the energy of ideas and “creating the space for ideas to happen”. To some extent, I think these ideas were known about to a greater or lesser extent by a number of</i></p>	<p>Filed conversation between the principal participants in <i>Lavender</i> 24.09.2014.</p> <p>Appendix 2/2.5</p>

<p><i>people, but it's only through working together and through conversations that the ideas become widely shared, tested, developed and reinforced.</i></p> <p><i>HS. I think this is a challenge for artists that this practice raises. We are traditionally educated to generate new thinking not to reinforce what is already known. How can it be demonstrated that these ideas were already known or not? Does this matter?</i></p>	
<p>The following extract from the same conversation above demonstrates how participants responded differently to the timescales involved in <i>Lavender</i> (2012 -2014). For one participant the period of a year following 6 months of intense activity is characterized as a time in which nothing has happened. i.e. 'follow up still remaining to be done.' During the same period others see the project to be 'in process.' They appear to value the opportunity to 'catch up with their lives' and to 'gain some perspective' on the experience.</p> <p>TB. 'The project then I think for all the reasons we've said worked very well. The follow up still remains to be done. It's now a year later'</p> <p>GJ. 'Well it's in process. A lot of people devoted an awful lot of time to the project and they basically had to catch up with their lives meanwhile'...</p> <p>FH. 'Yes'.</p> <p>GJ. '...and I think it is ticking over and there's nothing wrong with these things actually gelling and gaining some perspective'.</p> <p>MH. 'And gestating'. (Brown, Jones, Hope, Hope. Conversation between participants. 24.09.2014) Ref. HSR/ No.</p> <p>The different durational conditions between <i>Lavender</i> (2012 -2014) -2 years, and <i>Fold</i> (2012) - 2 weeks, reveal different possibilities in terms of the conditions an artist sets up for the experience of art to effect an organization and its communities.</p>	<p>Filmed conversation between the principal participants in <i>Lavender</i> 24.09.2014.</p> <p>Appendix 2/2.5</p>
<p>In contrast to <i>Fold</i> (2012) I handed over authorship for the artwork to the participants. However the conditions of openness and adaptability were tested in <i>Lavender</i> (2012 -2014) that demonstrate the levels and types of control I chose to retain in relation to my personal political and ethical positions. I unsuccessfully attempted to negotiate the withdrawal of a panel designed by 1 participant that I considered to be sexist. The following email correspondence demonstrates how I chose not to tackle this issues directly i.e. " it (Panel 13) sits oddly with the sequence we have developed' in order to see if others held the same view as me. Some did and some didn't. Like me those who did would speak about this but not commit views to email. I held the suspicion that this panel had been constructed to test my adaptability in terms of the management of the project and therefore the issue was not in fact about the sexist content of the panel or that 'it was an odd sock' in the exhibition. Diplomacy therefore was conducted by email and at the same time because of constraints of time imposed by printing deadlines I was successfully provoked into taking an authorial decision by not including it.</p> <p>'Hi Helen. I've now had long conversations with Tony and</p>	<p>Noted above. (3.9.1)</p>

<p>Genevieve as well as with Fiona and Francois Matarasso who was staying here last night. Happily all these conversations have led to similar conclusions (mostly confirming our earlier discussions in the group). In no particular order, my thoughts are: - we need to engage with the wide public who'll come to the exhibition. Hence the panels need to avoid being overtly educational or academic - the panels on the walls need to be picture heavy and word light (as we all agreed at the outset). - we should put back in the slide about Queen Elizabeth 1, Antony & Cleopatra etc as this is a bit wacky and livens up the historical and biological info' (Hope 2013. Email 10.06.13). Ref/HSR No.</p> <p>'I emailed the group with all of the panels and my opinion'... 'However, my personal view is that it (Panel 13) sits oddly with the sequence we have developed. I feel that we have covered uses of lavender adequately in panel 3' (Smith 2013 Email 25.07.13). Ref/HSR No.</p> <p>'Jones and Hope replied to this by email and others spoke to me directly about their views'... 'They go and get together with the lost socks. 1 panel enough I agree. Genevieve'(Jones 2013 Email 25.07.13). Ref/HSR No.</p> <p>'Hi Helen. I think Tony's intention was to replace Panel 3, not have an additional panel. I think the current (amended) draft is worthy but a bit dull and only has one pic. I think Tony's earlier draft was too racy for some (as the redraft may be - it could be edited if so....e.g. "desire" probably doesn't need "sexual" before it) but I think it's less wordy and easier to read (hence more interesting for most viewers). Ultimately it's your call as you need to feel happy with the look and feel of the exhibition as a whole. Best Mark' (Hope 2013. Email 25.07.13). Ref/HSR No.</p>	
<p>Following the Energy</p>	
<p>Evidence</p> <p>The practice involves feeling and following the levels of energy participants demonstrate in response to invitations to intervene into the life of the organization. Like the emergent conditions for the practice the shifts and development between Fold (2012) and Lavender (2012-2014) evidence the different ways that this occurs for participants.</p>	
<p>Knowle West Media Centre</p>	
<p>Areas of work grow out of knowing and valuing the community in relation to personal motivations.</p> <p>Intersecting themes and skill set of team.</p> <ul style="list-style-type: none"> • Art & Activism • Young people – out of school progression routes • Green & Digital (out of activities) 	<p>Interview with Caroline Hassan</p> <p>Audio file. Appendix: 2/2.8</p>

<p>Leads to looking at how we talk about our work and how we evaluate our work. Instrumentalist V. great Art. Reflective & iterative practice embedded in evaluation process.</p>	
<p>Deveron Arts</p>	
<p>8.51 'We live here' We are the energy -Stipulation that all staff live in Huntly. Board is 50: 50. Local people and arts professionals. Read Huntly express/ Members of Community groups 'That way you know what the issues are. Teenage pregnancy, street fights, alcohol. Translate into themes and topics. Heritage, cooking, Contemporary funeral, music, environment.</p>	<p>Interview with Claudia Zeiske Audio file. Appendix: 2/2.9</p>
<p>Fold (2012)</p>	
<p><i>Fold</i> (2012) triggered a surprising range and level of responses from participants in a relatively short period of time (2 weeks in the gallery). This is characterized as 'energy' for an idea that is a consequence of the above conditions set up by the artist.</p>  <p>Reflections by participants. <i>Fold</i> (2012).</p> <p>For example, a written reflection from Evelyn Farquharson accompanied by a set of photographs of Evelyn's husband and children wrapped in canvas demonstrates the effectiveness of <i>Fold</i> (2012) as a metaphor to communicate the idea that the people engaged in the activities of an organization are the 'creative energy' that gives it 'life'.</p> <p>'Helen's proposal that visitors, friends and active members of the Woodend Barn are the creative life of the gallery. The folding of sheets is symbolic of this. What conversations and memories will emerge from this activity? Helen jokingly said to me that someone might wrap themselves up in a sheet! To me this brought back memories of my late husband, Clement Young, working towards an exhibition in the '70's wrapping himself in canvas and being photo'd by me' (Farquharson 2012 Unpublished participant reflection)</p>	<p>Noted above (3.5.1 and 4.2.8).</p>



Written reflection on FOLD from Evelyn Farquharson accompanied by a set of photographs of Evelyn's husband and children wrapped in canvas. October 2012. Ref. HSR/ No.




Photographic documentation of Evelyn folding sheets with other participants and folding another participant into a sheet. Ref. HSR/ No.

As a visual metaphor (folding a sheet with someone else may be seen as a metaphor for generating 'a creative space for ideas between two people) this idea is responded to in relation to a surprising memory that the participant added to the artwork and as a new social interaction with another participant.

Fold (2012) was the subject of a weekly workshop with 3rd Stage. Members of this group responded by taking the sheets outside to fold them while singing together. This spontaneous and positive reaction to the work was contrasted with several members making their mistrust of the exhibition known and staying inside to watch the film that accompanied the exhibition. The overwhelming enthusiasm of the majority was negotiated in a constructive way to accommodate both reactions to the work. Importantly this was negotiated by members of the group.

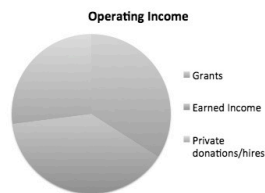
Noted above (3.5.1).

		
<p>Members of 3rd Stage decided to take the sheets outside into the fresh air and a member of staff independently left the office to document the activity v</p>		
<p><i>Lavender (2012 - 2014)</i></p>		
<p>Participants' follow the energy In this reflection a participant demonstrates her awareness of how her original perception of what she was engaging in altered because 'it wasn't what everybody and the energy was.' In a more complex work such as <i>Lavender (2012 – 2014)</i> participants become involved in feeling and following the energy of a project as well as the artist.</p> <p>'I didn't have a clear idea what ecological art was, but it wasn't what everybody and the energy was. An ecological look at past industrial Banchory was not kind of where I started out from, but actually it was very wonderful in the end, and it developed and is still developing into something....' (Jones. Conversation between participants. 24.09.2014) Ref. HSR/ No.</p> <p>Linked to</p>		<p>Filmed conversation between the principal participants in <i>Lavender</i>. 24.09.2014. Appendix 2/2.5</p>
<p>Energy grows over time. The following extract from an email between participants demonstrates how energy for involvement in <i>Lavender (2012 -2014)</i> grew over time. It also shows how this interest occurred as informal social interactions at events and subsequently by email into which I was copied to arrange meetings and to share relevant information.</p> <p>From: Genevieve Jones Sent: 22 November 2011 13:30 To: Fiona Hope Subject: ecological art event with SEDA, Woodend Barn and On The Edge</p> <p>'Hi Fiona, Could you pass this e-mail on to the PHd student you introduced me to at Sunrise. I have lost the slip of paper she gave me' (Jones email. 22.11.2011).</p> <p>Fwd: Fw: ecological art event with SEDA, Woodend Barn and On The Edge. Fiona Hope Tuesday, 20 December 2011 12:53</p> <p>'Dear Helen. Genevieve would like to meet up in Buchanans and talk through ideas in the New Year. I am happy to do so when you are free. Speak in the New year. Happy Christmas. Fiona' (Fiona Hope email 20.12.2011)</p>		<p>Fiona Hope email between Genevieve Jones and Helen Smith 22. 11. 2011 & 20.12.2011 (3.3.3)</p>
<p>Unlike <i>Fold (2012)</i> the subject for <i>Lavender (2012 -2014)</i> was identified by the participants. It was important that the subject came from their knowledge and experience. The role of the artist was to</p>		<p>Noted above. Chapter 3.</p>

<p>firstly feel the energy within the group that grew from their understanding and curiosity to know more. Energy in this extract is identified through the detail and number of stories that the subject creates.</p> <p>‘Certain topics such as the specific location of Alder, habitats for red squirrels, the history of the lavender Industry in Banchory and issues around seed collection and storage drew out rich and detailed knowledge. It was interesting to experience how a topic that reveals very specific and interesting knowledge grows an energy. Good stories were also felt to do this and story telling was thought to be a great way to be creative together. However, the subject that told the richest stories and generated the most energy around the table was the Deeside Lavender’ (Smith, Extract from meeting notes 11.01.2013)</p>	<p>P29 -30.</p>
<p>This reflection by a participant demonstrates that to identify the energy around an idea requires not ‘setting out what you are trying to achieve’ as the starting point for an artwork, but ‘creating the conditions’ for exploring an idea from different perspectives to see what is revealed. The generative energy for the artist and the participants of this practice lies in its characteristics associated with researching a subject together.</p> <p>‘I didn’t have a clear idea what ecological art was, but it wasn’t what everybody and the energy was, an ecological look at past industrial Banchory. That’s not kind of where I started out from, but actually it was very wonderful in the end, and it developed and is still developing into something....because we didn’t have a clear idea of what we were trying to achieve, because we didn’t know what we had and it probably wasn’t until the very end that George and all these characters turned up to the opening that we did know what we had and we suddenly realized how incredible this was. Each one of them had some threads that we thought were important and lovely...so you can’t set out what you are trying to achieve because its not like a building or the oil industry (Jones. Conversation between participants. 24.09.2014)</p>	<p>Filmed conversation between the principal participants in Lavender. 24.09.2014. Appendix 2/2.5</p>
<p>Development Days (2012 -2013)</p>	
<p>As a counterpoint to <i>Fold</i> (2012) and <i>Lavender</i> (2012 -2014) I was invited to participate in a series of annual events known as ‘Development Days.’ The following extracts of information delivered to participants, feedback from workshops and reports to Board demonstrate how in this case, energy is dissipated as a consequence with a marked drop off of engagement in the second Development Day. Contrast with Nicola’s</p> <p>There is a very important insight here about how energy needs to be sustained. Not to do so, leads to entropy. How might this be done in the context of an organisation like the Barn with its light touch, open ended organisational approach? What are the risks? A point of evidence here might be the setting up of the programme Task Force out of the Development Day discussions by N. Henderson that also dissipated.</p>	<p>Noted above: (3.4.2)</p>

This might lead into another observation in relation to

iii. We are the Energy as an underpinning for the fundraising dinner. Through material interventions ...folds, badges etc the artist led a process of embodying the Barn's ethos bringing this to the surface at a major public event, creating visibility, a consciousness of what this ethos was. (see point about ethos later in document)



Grants – mostly public
Earned income – ticket sales, fundraising events, bar
Private donations/hires – private hires of the barn, friends, advertising

The Future

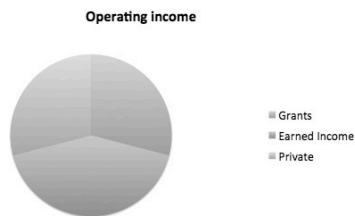


Fig. 10. Woodend Barn 'Funding Story' slides from Development Day June 2012

Henderson proposed how this would be achieved in her fourth slide.

'How? Improved, targeted marketing. Improved business relationships. Increased number of sell out events. Corporate events focused team – staff and volunteers' (Henderson Slide presentation 2012). Ref. HSR/ No.

Noted Above:
(3.4.2)



Noted Above:(3.4.2)



Fig.11. Development Day June 2012

'What is the Barn & Bistro message? "Family!" Places to hang out & meet friends (& strangers). Promoting creativity & Going Local." "Barn & Bistro need to be connected in publicity." "Get involved! A welcoming space. Spaces to be sociable' (Extract from participants answers 2012). Ref. HSR/ No.

'How do we extend the Barn message to a wider audience? "More education work. Engaging with more community groups, schools. etc., "More creative use of interior." "Encourage more conversations. Talk to everyone who comes through the building." "Open Day. Word of Mouth' (Extract from participants answers 2012). Ref. HSR/ No.

'How do we get more people involved in cultural activities that challenge them? "Create projects that link/processes/knowhow of food (growing)/production/consumption / with the arts. e.g, Bee project. "Do people always need to be challenged?" "Create an active friends/volunteer group. Develop the loyalty through people already coming to the Barn." "Offer taster sessions/events in combination with Buchanan's if that is where people feel more at ease' (Extract from participants answers 2012). Ref. HSR/ No.

'How do we get young people involved in the Barn? "Family!" "Barn as space for them to do what they want as bands not just classical music etc.," "Exhibitions of work from the workshop classes." "Ask young people to programme and market music and film, dance, theatre, what they want to see. Be involved in whole process. Offer sound /light tech shadowing opportunities' (Extract from participants answers 2012). Ref. HSR/ No

Following the event in June I wrote a short report of the event for the current business plan. This pointed to the fact that

'Actions from the 2012 consultation have not yet been discussed at Board level. It is proposed that a set of informal interviews of volunteers and Friends who attended the event in June are conducted collaboratively by Helen Smith and Nicola

Noted Above. (3.4.2)

Henderson' (Smith 2012).	
<p>'I think it goes back to what we were saying about volunteers feeling valued across all the different activities that go on at the Barn. I think it's the talking. I think the office talk to each other and seem to get on which is great but there's not a lot of discussion between the office and everybody else. And it can be seen as a waste of time but it can be a conversation where ideas spark and you say its just occurred to me and its really important. I just think sometimes if the people in the office weren't always in the office and just took their laptops and sat in Buchanan's for a couple of hours and just saw who was there and said hello, have you just come in from the wild garden?...' (Chambury</p>	<p>1:1 interview with Nicola Chambury. 16.07.2013. Appendix 2/2.2</p>
Power, Control and Influence	
<p>Evidence</p> <p>Two particular developments within the organization during the research period reveal the shifting nature of power, control and the possible influence of art in this context. The first is the commissioning and response to The Guest Curators Report (2012). The second is the influence of <i>Lavender</i> (2012-2014) in informing the organizational Business Plan '<i>Sustaining Creativity: Wooded Arts Limited Business Plan 2014/15 -2017/18</i>'</p> <p>The language within extracts from both documents are analysed and feedback to the documents by participants demonstrate how the issues relating to power and control within the organization are received by the community and how this influences what subsequently occurred. In particular a conflict between the different organizational models informing the development of Woodend Barn are revealed in this analysis.</p> <p>To explore this further extracts from interviews I conducted with the directors of other organizations inform the research about other models, tensions and contradictions and the value (or otherwise) of the emergent relations between artists and organizations.</p>	
Knowle West Media Centre	
<p>Regeneration initiatives created gatekeepers within the community.</p> <p>35.00 'Supported a lot of people to take on positions of power. People own certain areas. Not as successfully inclusive as it could have been, but that's the nature of power'.</p>	<p>Interview with Caroline Hassan Audio file. Appendix: 2/2.8</p>
Fold (2012)	

<p>This evidence demonstrates that</p> <p>HS. I wanted something, which had the space for others peoples voices in it. So, I challenged myself to do that...But when it came to it I found it so difficult. And I learned what that really feels like. I am used to working in a tradition where you have complete control over...the aesthetics of the whole space and the work. It's an extension of the art making. To experience letting that go, your phrase Fiona with the sheet, 'Let it go,' I was really surprised at how difficult I found it. I really nearly backed down from it. I thought, I can't do this.</p> <p>HD. Before it had started?</p> <p>HS: No, I had already invited people to do it. But aesthetically I thought I can't deal with it. It's so minimal and I have no control now over what people are going to bring in. So, yep, a huge learning experience for me. (Extracts from Summary document, Visual Arts Research at Woodend Barn. 2012). Ref. HSR/No.</p>	<p>Visual Arts Research at Woodend Barn. Focus group November 2012). Appendix 2/2.3</p>
<p>Lavender (2012 -2014)</p>	
<p>Knowledge of a subject lies with participants and in this sense they have the power to control the direction of an artwork.</p> <p>Lavender demonstrates this as layers of knowledge. The core participants 'sketchy' knowledge of the history and their knowledge of who to contact to bring the photographs to life. 'It was like you take a photograph from another era and you bring it to life. It was amazing. It was like a brown photograph and you put the colour into it. (Fiona Hope. Unpublished conversation 24.09.2014) Ref. HSR/ No.</p> <div data-bbox="252 1240 740 1585" data-label="Image"> </div> <div data-bbox="759 1270 1011 1608" data-label="Image"> </div> <div data-bbox="237 1608 884 1964" data-label="Image"> </div>	<p>Filmed conversation between the principal participants in Lavender. 24.09.2014. Appendix 2/2.5</p>

<p>a) The open conditions set up for <i>Lavender</i> brought together different communities from the organization around a subject of their choosing. It also highlighted the resistance to working in this way of some participants and the difficulty of working like this for others.</p> <p>b) This revealed tensions around power and control between staff and volunteers and between Directors of WAL.</p> <p>Because this was experienced across the hierarchies of knowledge, power and control within the organization its effect has more resonance in the long-term (progression from FOLD).</p> <p>'I think it came together as a really coherent exhibition and if we could capture how that happened then that as both a metaphor and an example for how all the different ways of working and experiences and attitudes of people in the Barn whether they are staff or volunteers then that would be a really valuable thing' (Chambury unpublished interview 16.07.13) Ref. HSR/ No.</p>	<p>1:1 interview with Nicola Chambury. Response to question: Appendix 2/2.2</p>
<p>Woodend Barn Gallery Committee (2011 - 2014)</p>	
<p>'For just now the Gallery and the Barn will be kept as separate units which will benefit funding especially through grant applications. Further decisions can be made next year' (Extract from Lang Byre Gallery minutes: 21.03.2012).</p> <p>'We need a creative visual arts curator to work with our staff, board and gallery committee to devise a framework which will inform an artistic programme which can be integrated within Woodend Barn's strategic planning and which has the commitment of Woodend Barn staff, stakeholders and partners' (Extract from Lang Byre Gallery minutes: 21.03.2012).</p>	<p>Gallery committee meeting minutes 21.03.2012</p> <p>Noted above. 3.3.2</p> <p>Archive HSR1/2.1</p>
<ul style="list-style-type: none"> This example expresses the feelings of the gallery committee in relation to the power struggle between them and WAL. <p><i>'My main concerns are her (Guest Curator's report) comments about the committee</i></p> <p><i>Then to p15. Defining the relationship between LBG and WB over the next year or so 'for instance WB to lead on strategic partnership with project delivery modes that involve LBG in decision making.'</i> Dissolve the separate constitution of LBG and change the name to Art Committee – wider responsibility for exhibitions and art projects at WB in partnership with staff – advisory group to continue community participation in the programme as a conduit for volunteer recruitment and co-ordination.'</p> <p><i>This seems to be sidelining the committee. This is not what the committee wants or thinks is the best way of managing the gallery, although the committee acknowledges the committee needs improving.</i> Nicola H reassured the Committee that this is not the case and that the linking of various groups within WB is being coordinated by her' (Extract from Lang Byre Gallery</p>	<p>Prior to the gallery committee meeting on 10.01.2013 Chambury circulated her detailed responses to the recommendations of the Guest Curator's report</p> <p>Noted above. Chapter 3. P36 - 37</p>

minutes: 10.01.13). Ref. HSR/ No.	
<p>1. This example demonstrates the shift in autonomy of the gallery committee by July 2013. An act of liberation.</p> <p>'At present the gallery is separately constituted from the rest of Woodend Barn.</p> <p>This is reflected in the name Lang Byre Gallery</p> <p>We have discussed this year whether or not to change the name of the gallery or keep it as Lang Byre Gallery and I would like to take a vote on it.</p> <p>With reference to the new logo</p> <p>a) Lang Byre Gallery b) Woodend Barn Gallery c) Lang Byre Gallery at Woodend Barn'</p> <p>Show of hands' (Extract from Lang Byre Gallery AGM July 2013).</p>	<p>Extract from Lang Byre Gallery AGM July 2013). Appendix HSR1/2.1</p>
<p>Following the appointment of an acting director of the organization in March 2014 the gallery committee initiated a meeting to discuss the development of the visual arts program. They invited me to facilitate this meeting. This example demonstrates the position of the gallery committee and its members' awareness of the need for staff and volunteers to work together in a more sophisticated way in which they share power, control and influence as happened in Lavender.</p> <p>Gallery needs to be integrated more into the work of WAL as a whole in terms of programming, administrative support, communication. The Gallery has been run by a committee of volunteers. The Chair's role is at times more or less full-time and this is not sustainable. Communication and efficiency need to be improved. The Gallery would like this to come from a member of staff. This could also provide overview with other aspects of WAL programming etc., How best to arrange this so the member of staff is not overloaded and is able to actually do the tasks they are supposed to be doing. Who would employ and fund this post. Gallery or WAL? Need to be part of WAL or just continuing the existing problems. And how to retain the creativity, enthusiasm and planning roles of the committee, as well as their continuing practical work e.g. hanging exhibitions... Would need to think carefully about roles and responsibilities, lines of communication (Extract from Gallery Development Day 14th May 2014). Ref. HSR/No.</p>	<p>(Extract from Gallery Development Day 14th May 2014). Appendix: HSR1/2.4</p>
<p>Lavender (2012-2014)</p>	
<p>This example demonstrates the perspective of a board member who engaged in Lavender and his experience of working in a more open and flexible environment in which control, power and influence were not hierarchical.</p> <p>TB. 'Well, it certainly was different for me. I think it was a</p>	<p>Filmed conversation between the principal participants in</p>

<p>significant project. It was the first significant project I have done without project people around me’</p> <p>GJ. ‘A gang of women you mean’.</p> <p>TB ‘So that for me was a big learning curve that is really about working with I guess the voluntary sector because it’s quite different from when you are working in a project where everybody understands what needs to be done and how it needs to be done to be brought to a conclusion’</p> <p>HD. ‘But it wasn’t just the voluntary sector it was the fact that you were working with artists rather than engineers’.</p> <p>GJ. ‘Female artists’.</p> <p>TB. ‘Yes there is that as well, but there is a lot of difference between working with volunteers who you can walk away, come back in, do what they wish to do, decide not to do the other bit ...these are the things that I found of interest and yeh, I’ve learned a lot from it (Brown, Jones, Duncan. conversation between participants. 24.09.2014) Ref. HSR/ No.</p>	<p>Lavender. 24.09.2014. Appendix 2/2.5</p>
<ul style="list-style-type: none"> ▪ This example acknowledges the influence of the experience of process of <i>Lavender</i> on the organization’s new business plan ▪ This participant says that the experience of <i>Lavender</i> influenced a ‘major break point’ in two opposing philosophies current in the organization at that time. He characterizes them as ‘staff led and directed’ or ‘staff facilitated and volunteer led’. ▪ The position that the organization has taken up is expressed in its new strapline. (This could work for both philosophies [[depending upon how ‘collaboratively’ and ‘friendship’ are interpreted?]). ▪ The experience of <i>Lavender</i> is acknowledged as having value because they engaged in the philosophy they believe in. They ‘walked the talk’ – Connected body and mind. <p>MH ‘The last question I was going to ask each of you is the extent to which the experience of lavender informed or influenced what’s been going on’.</p> <p>‘We’ve also had the writing of the new business plan with Lorraine coming in. I think actually for me this didn’t come out of lavender but its one of the things that was influenced in the whole process because the differences of vision of staff, whether you are staff led and directed or staff facilitated and volunteer kind of led, or collaboratively led. That was a major break point if you like. The two philosophies were quite different and we have landed on this, you know the Barn’s mission is to ‘work collaboratively through the arts connecting our communities through creativity and friendship.’</p> <p>GJ. ‘But that’s exactly what lavender did’.</p> <p>MH. ‘...so, to over simplify we did in practice we actually walked that talk’.</p> <p>FH. ‘Yes we did’.</p>	<p>Filmed conversatio n between the principal participants in Lavender. 24.09.2014. Appendix 2/2.5</p>

<p>MH. 'Rather than saying or telling people things, which has some value, but we actually kind of did it with all of the imperfections that Tony's outlined and we know but I wonder do you think you could say that's in part influenced or'</p> <p>...GJ. 'Well I can't help feeling that the experience of lavender, good and bad, informed that or fed in sub consciously' (Hope, Jones, Hope. Filmed conversation between participants.24.09.2014) Ref. HSR/ No.</p>	
<ul style="list-style-type: none"> ▪ An example of Directors of WAL experiencing the tensions that built up in the organization around the opposing philosophies outlined above. <p>TB. 'One of the disappointments not from a stewarding point of view was the failure to have all the background information in there (the gallery) that we created and all it needed was to be printed when it had been taken. It just didn't happen. Whenever I went in there wasn't any there. I would go in and say to the office why? And they would just shrug. Well you know what it was like'.</p> <p>FH. 'Because it was printed, but it just hadn't been photocopied again'.</p> <p>TB. 'Yeh'.</p> <p>FH. 'Well there was no cooperation'. (Brown, Hope, Filmed conversation between participants.24.09.2014) Ref. HSR/ No.</p>	<p>Filmed conversation between the principal participants in Lavender. 24.09.2014. Appendix 2/2.5.</p>
<ul style="list-style-type: none"> ▪ An example of a volunteers experience of the tensions that built up in the organization around the opposing philosophies outlined above. <p>HS. 'What long-term influence do you perceive this experience of art to have? Can you give examples of this?'</p> <p>NC. 'I think the office talk to each other and seem to get on which is great but there's not a lot of discussion between the office and everybody else. And it can be seen as a waste of time but it can be a conversation where ideas spark and you say it just occurred to me and its really important. I just think sometimes if the people in the office weren't always in the office and just took their laptops and sat in Buchanan's for a couple of hours and just saw who was there and said hello, have you just come in from the wild garden...' (Chambury unpublished interview 16.07.13).</p>	<p>1:1 interview with Nicola Chambury. 16.07.2013. Appendix: HSR1/2.2</p>
<p>The Expertise and Legacy of an Artists' Practice</p>	
<p>Evidence</p> <p>Emerging from this particular arts practice research are a new set of questions that relate to participants own perceptions of the value of art to their lives and the long-term development of their organization:</p>	

<ul style="list-style-type: none"> ▪ How might participants now describe their relationship to art and artists in the context of Woodend Barn? ▪ How do they value the experience of art and working with artists? ▪ In relation to this particular experience what change in themselves and others do they perceive to be possible through art? ▪ How might this inform the way that an ethos to guide how Woodend Barn engages with artists in the future is developed? <p>In terms of research the discussion that these questions raise adds to the practice and the literature in the following ways:</p> <ul style="list-style-type: none"> • How do the conditions that artists set up develop the language for participants to discuss this? • How do artists whose practice like Kaprow operates a 'flexible framework with the barest limits; in which nothing is sought and therefore nothing is won; other than the knowledge that almost anything can happen' (Kaprow [1987] 1996, p.20) distinguish their 'practice'? 	
<ul style="list-style-type: none"> ▪ Examples of participants their interest for Lavender (2012 - 2014) to influence how the organization operates in the future. <p>' GJ...that's where I came in really talking about edges and boundaries and things and if you're not doing that if you're simply treading water...you know and we all like to revisit our past... but we need to keep moving on. And ok <i>Lavender</i> was looking at the past, but it's looking and saying this is the past and how does this inform the future and that's what the Barn should be doing within this remit. How does it inform the future in terms of sustaining communities and environment...</p> <p>HD '...for me looking back on to it, the outcomes of drawing different people into the Barn and the people who met up with each other and who we met through it was really precious and that's something we need to sustain...'(Jones. Duncan. Unpublished conversation between participants. 24.09.2014)</p>	<p>Filmed conversation between the principal participants in Lavender 24.09.2014.</p> <p>Appendix 2/2.5.</p>
<p>1 This reflection demonstrates the limitations of art to set up the conditions for all communities to engage in its processes.</p> <p>HS Do you think that will feed into the organization or influence it.</p> <p>NC '...the downside is that the office staff weren't hugely involved with the whole process...It would have been good to have worked more closely with the office for all our discussions because that would have made the connections' (Chambury unpublished interview 16.07.13).</p>	<p>1:1 interview with Nicola Chambury 16.07.2013.</p> <p>Appendix: HSR1/2.2</p>

Learning Through Change	
Knowle West Media Centre	
<p>'Learnt what happens when an organization becomes too powerful or unpopular'</p> <p>Growth</p> <p>Process of decision-making: 'listen to people in the community' Groups. Was there a relationship between the subjects that the young people were making work about and the direction the organization travelled in? E.g., "Crap access to education' Bussed out. Building a community - Cycles of boredom, drug abuse and crime. Lack of Social Justice. Discrimination. 'very hard to make a difference within the system'. "Got to be a different way of doing things from where people are'</p> <p>Set up Charity (after small steps) - to build a base. Not land on community – 'long haul' 'No quick fix' 'Moments when I knew how we were going to do things' 'Stick to your principals.. and what you've told people you are going to do'</p> <p>Redevelopment – architectural project with young people – environmental focus Straw building. Fundraising</p>	<p>Interview with Caroline Hassan</p> <p>Audio file. Appendix: 2/2.8</p>

Appendix 2. Interviews: Audio Files

- 2.1 Analysis. Mark Hope & Helen Smith. Structured conversation
- 2.2 Nicola Chambury. Chairperson of Woodend Barn Gallery (2011 -2014).
- 2.3 Visual Arts Research at Woodend Barn. Focus Group
- 2.4 Gallery Development 2014. Chaired discussion
- 2.5 Reflections on *Lavender* 2014. Chaired discussion
- 2.6. *Lavender*. Closing Conversation. Chaired discussion
- 2.7 *Fold*. Audio description. Helen Smith
- 2.8 Caroline Hassan. Knowle West Media Centre. Structured 1:1interview
- 2.9 Claudia Zeiske. Deveron Arts. Structured 1:1 interview
- 2.10 Emily Wyndham-Gray. Scottish Sculpture Workshop (SSW). Structured 1: 1 interview
- 2.11 Anna Vermehren. Timespan. Structured 1:1interview
- 2.12 Volunteers at Woodend Barn. The experience of volunteering. Structured group interviews

Appendix 3. Papers & Presentations

3.1 DART 2011 – *Starting Points for the Research and my Arts Practice* (Smith, H. 2011).

Slide presentation

I was invited in my first week at Gray's School of Art to present my starting points for my research and to describe my experience as the founder and curator of Waygood Gallery (1995 -2010). The following are a set of slides I spoke to. The images describe the moment of moving back into the redeveloped building, not as Waygood due to the withdrawal of our funding, but as an artist with a studio and a room to store Waygood's archive in. The building is now operated by Baltic Centre for Contemporary Art and known as Baltic 39.

Slide 1.

Helen Smith. Starting points for my research and previous skills and experience.



Waygood Gallery. Newcastle upon Tyne, Under construction 2010

Slide 2.

- Understanding the motivations of participants to engage in art may offer a starting point for understanding the characteristics of creativity?
- How are creativity and organisational sustainability linked?



Studio 6. Baltic 39. Packing Waygood away. Waygood Archive.2010

Slide 3.

- Ultimately the health of the organisation/community is what matters.
- Over time this will mean defining change for its sustainability.
- What difference might an artist make to this?



Studio 6. Baltic 39. Waygood Archive.2010.

Side 4.

- Can this research influence the ways we value art and creativity?
- The work of APG and artist, John Latham in the mid 1970's are important references for this work.



Summer 2011. *Feeling the Floor*. Helen Smith. 2011

Slide 5.

- Establishing my presence by inviting people to join me in making a suit of blue clothes that I will wear when I am in Banchory.
- Gathering knowledge and reflections on why and how individuals engage creatively with The Barn as an open reflective journal project. This might be a way to meet people and find out what they are interested in. How might a reflective journal become part of our everyday activities?



Summer 2011. *Feeling the floor*. Helen Smith 2011.

3.2 Design Society. Experiential Knowledge Special Interest Group. Loughborough University. 2013 *Generating Space to Express the Value of an Artists' Practice*. Smith, H. 2013

Generating Space to Articulate the Value of an Artists' Practice

Abstract

The expertise of the artist, as a relational and social practice, is unstated in the sense that it is present but not articulated. Donald A. Schön's structure for the making of generative metaphor offers a theoretical and analytical framework for movement from the tacit into the explicit. This framework is tested in this paper to reveal new ways of valuing an artist's expertise it can reveal.

Generative metaphor is, "central to the task of ...how we think about things, make sense of reality, and set the problems we later try to solve," (Schön, 1996, p.137). He saw this happening occasionally and intuitively, but without any reflection or shared learning. Consequently he developed an, 'anatomy of the making of generative metaphor because "starting with reflection on these rare intuitive processes we need to build a full and explicit understanding of them."' (Schön, 1996, p.149).

Schön's framework is used in this paper to question the nature and value and potential of creativity in a community setting. This is part of a doctoral programme that is a collaboration, between Gray's School of Art, Aberdeen and Woodend Barn arts centre, Banchory, Aberdeenshire. The author is the artist/ researcher tasked to ask how the presence of an artist in a community organizational context can provoke resilience in the light of social/economic/cultural change, 'FOLD' is an art-work at the centre of this enquiry, marking the completion of the author's first year immersed in the life of the Barn's Community. As such FOLD forms a pivotal moment in the research. The paper seeks to find out how far Schön's generative metaphor can yield a full and explicit understanding of creativity in this community setting.

Keywords: generative metaphor; visual/artist/social; value; organisational; pragmatism

Introduction

A conversation began in the autumn of 2011 between the author and a group of people whose story spans two decades in the development of a successful arts centre in a small town called Banchory in Aberdeenshire. This conversation grew out of a shared concern with the research community at Grays School of Art to acknowledge that artists increasingly work within organizational contexts rather than in the isolation of a studio. The conversation focused on trying to understand how artist/organizational relationships shape experience in profound ways that are not fully grasped. The conversation in 2011 resulted in a research project that sought to understand how the presence of an artist in an organisation might influence the inevitability of change in sustaining the organisation for a further twenty years.

As the selected artist-researcher and as part of a practice-led methodological approach, I took up in residence, in a studio within the arts centre. There was an expectation that I would produce an exhibition at the end of the first year, a year in which I was free to move within the organisational structures. As a result FOLD grew out of an intense period of mapping the organisation and its network of associations marking an important milestone milestone in the author's doctoral research. FOLD offers the potential for rich insights into creativity in community here tracked through Schön generative metaphor. Schon carefully follows a thread by which metaphors emerge and unfold in experience. He traces the implications of 'seeing as' within concrete experience in which metaphor acts as a generative force in the construction of particular ways of seeing.



Fig. 1 FOLD 2012

FOLD: An Artwork

Inspiration for FOLD came from the over-abundance of rotary washing-lines, visible behind the hedges of Banchory's gardens; and the details of lives in the washing revealed to passers-by and neighbors. Before the exhibition large quantities of bright, white, starch-folded and steam-ironed cotton sheets were borrowed from the mending cupboard of the Deeside Laundry. The sheets told their own stories; tiny squares of darning, top-edges ready for replacing with bottom seams, and the names of the Royal Deeside Hotels they belong to, stitched into their pink or blue edging.

Many people contributed to the story of FOLD. This dialogue allowed the author as researcher to be known as an artist and equally to get to know the individuals within the organisation. FOLD became a motif for a discussion within the organisation around the future of the visual arts programme. It built trust, creating in the author's presence; a significant milestone in the broader enquiry into how an artist might influence organisational change.

FOLD

Let's dance! If not, dance, then let's fold cotton sheets together.

Lifting a folded sheet from the top of one of two piles of sheets and asking another person to unfold the sheet with you.

Offering them 2 corners and fully unfolding the sheet.

Then, folding the sheet up again. Doing this together, and on finishing, putting it on top of the opposite pile of sheets.

Doing this as many times, and with as many people, as you have time and energy for.

(Smith, 2012, p.1)



Fig. 2. FOLD 2012

In a public environment this everyday interaction became playful, conversational, confrontational, reflective and political. The invitation was often made by offering a folded sheet to another person; if accepted the two people would find and hold the four corners, as if in conversation with each other. They would then negotiate the moves of stretching their arms wide, holding the corners tight with the full billowing sheet between them. The often unspoken negotiation on who would lead by determining the 'left hand', 'right hand' mirroring action, sometimes resulted in emotional tension or the sharing of intimate experiences describing why it had to be this way. Pulling and wafting the sheet, up and down, to air it, happened vigorously and tentatively, calmly and with much energy. At some point, the aim of folding the sheet, would be remembered, and the partners would bring their corners together. One of them would accept the other's corners and still holding their own would manage to hold all four together. The other person, released of their corners would bend forwards and take hold of the corners, of the now, half size sheet. This sequence continued, often more business like now. The fun was had when the sheet was fully unfolded. The final movement would be a letting go by one of the pair and the other would make a final fold of the cotton sheet and return it to the others. This was the experience of FOLD.

Generative Metaphor: A Method for Social Change

Schön's field of expertise is social policy. His most coherent examples involve large - scale and complex negotiations between disenfranchised communities and planning authorities. In this sense it is a substantive method for bringing about new social positions though revaluing previously estranged values. FOLD as an experiment tests his method as a theoretical tool to see if the same process can draw out new language to articulate the value of an artist as an agent for change. Schön draws on pragmatism in the formulation of a series of steps: setting the conditions; identifies the metaphors; story telling; identifies new references; renames and resets the original boundaries Graham Low describes Generative Metaphor as 'an influential narrative approach...to locate problems (conceptually)...and then bring about some sort of change.' (Low: 2008: 212).



Fig. 3. FOLD 2012

The underlying principal of Schön's process is to draw boundaries between or 'frame' situations as a way to give shape to the problem to be explored. "If we can once see it, however, in terms of a normative dualism such as health/disease or nature/artifice, then we shall know in what direction to move." (Schön, 1996, p.128). Schön was

seeking a new method for conflicted public situations in American urban planning, following the harsh 'blight and renewal' policies of the 1950's; to 'reinforce and rehabilitate' rather than 'redesign and rebuild' communities such as the North and West Ends of Boston or the East Village in New York City. He felt that to experience each other's stories was a way of re-orientating to a new, single, position while still recognizing ones original identity and retaining their integrity as communities.

Schön recommends the following five stage sequence; The first stage is the process for setting the conditions to generate the stories from which the metaphors will emerge. The second stage identifies the **metaphors** from the language in which the stories are told, letting us 'interpret the story', incorporate 'the centrally important features', and become 'generative of it' (Schön,1996, p.149). The third stage engages in a process of story telling that allows new language to emerge. These new references describe and orientate this confusing mid-way stage. As Schön advocates through contrasting, or 'naming and framing' oppositional positions the terms of the stories begin to shift from facts about the particular situation to sets of values. He refers to this as a 'normative leap from data to recommendations, from fact to values'. (Rien and Schön,1996, p.147). Now, Schön, says "we are dealing not with 'reality' but with various ways of making sense of a reality. Then we may turn our attention to the stories themselves." (Schön,1996, p.149). The fourth Stage identifies new references and 'sees' them as oppositional values which 'underlie our problem setting stories,' by noticing 'the presence of several different and conflicting stories about the situation.' (Schön,1996, p.148). This "leads to critical reflection awareness through becoming involved in critical enquiry (Schön,1996 p. 150). The fifth and final Stage renames and resets the original boundaries by using the new sets of values to map the similarities and differences between them.



Fig. 4 FOLD 2012

Definitions

Metaphor is from the Greek *metapherein* meaning to transfer. This translates to the application or transfer of a word or phrase to an action or an object to which it is not literally applicable. It 'is a fundamental scheme by which people conceptualize the world and their own activities' (Raymond W. Gibbs Jnr: 2012 p3).

Generative is late Middle English from late Latin *generativus*, from *generare* -'beget, procreate' *generat* - 'created'. This translates as relating to, or capable of, production or reproduction. To produce or to create.

Generative metaphor is by definition a new conceptualisation of the world or our own activities through transferring the meaning of a word or phrase to something else. It is in this sense a live process of making new, or moving, to a new position. Schön's method relies on stories that grow from real experience to generate the metaphors for his process involving transference from two positions to a new unimagined place.

Applying Schön's 'Anatomy' to FOLD

FOLD is located within a discourse of aesthetics between Deweyan Pragmatic Aesthetics and Analytical Aesthetics. In contrasting the differences between Pragmatism and Analytical Aesthetics Robert Shusterman refers to 'Dewey's most central aesthetic theme: the privileging of aesthetic experience over the material object which ordinary, reified thinking identifies as the work of art'. (Shusterman,

2008, p. 127). FOLD is devised and presented from a position of 'Dewey's aesthetic naturalism, aimed at 'recovering the continuity of esthetic experience with normal processes of living'. It specifically chooses to do this through an active and intellectual engagement with a process to create a meaningful experience rather than through an intellectual encounter alone. The practice of Suzanne Lacy is an example of this position. She refers to her practice as a social relational practice influenced by Deweyan Pragmatism of the early 1970's, in America, because "in that moment social relationships, political context and the entire relational surround was the arena for our investigations." (Published presentation, Lacy, 2012). In contrast to this practice involving an active and intellectual interaction with an artwork is 'a classical phenomenological position' held by Jean Paul Satre who, 'holds that thinking something internally and seeing something externally are not two fundamentally different types of experience". (Chaplin, 2008, p.161).



Fig. 5. FOLD 2012

The analysis of fold takes Schön's five stages of generative metaphor one step at a time, using these to open up aspects of the experience and their relevance to informing change.

Stage 1. Setting the Conditions

These are the props and attributes of FOLD.

FOLD is two identical stacks of crisp cotton sheets piled high, and folded to fit the shape of the plinths they are balanced on. It is the day - light in the gallery, and the continuously changing tonality of shadows and uplifting brightness it brings to the sheets. It is an atmosphere of calm, the ordered linen-cupboard, waiting to be disrupted. It is an invitation to fold sheets with someone else, and following this to reflect upon the experience, which, like any invitation, may be declined. It is also a series of workshops before the exhibition opens with volunteer stewards to experience folding sheets together before discussing ideas on the best ways to invite visitors to fold a sheet. It is the uncertainty of wondering: How might they respond? How might they gather visitors' reflections on the experience and display them in the gallery? FOLD is 100 hand-made books designed collaboratively through conversations about the printing traditions of creasing and folding with a print-maker. It is the photographs taken by an Aberdeenshire photographer of the author and the chairperson of the gallery committee folding sheets.

FOLD is an exploration into the value of creativity as a social process in the sense proposed by Berys Gaut in his 'Agency Theory of Creativity'. Creativity is both "the capacity to produce original and valuable items." (Gaut, 2010, p.1039). And 'a particular exercise of agency, or will.'"(Gaut, 2010 p.1041) He argues for the development of a philosophical theory of creativity that sits not just in aesthetics, but "exists in the domains of science, craft, business, organisational life and everyday activities." In these terms FOLD is an open conversation between aesthetic experience, the everyday and organisational life. It is a collaborative and organisational process, a sculpture and installation, a performance, a series of workshops and a book.

Stage 2. Identifying the Metaphors

FOLD is a metaphor working at different levels. The act of folding sheets in a gallery situation becomes symbolic, physically 'folded' into the architecture of the gallery as an event in time; conceptually folded into the cultural and organizational life of Woodend Barn as an experience. It is also a conversation from which we emerge changed in some way. This is, Dewey says the nature of experiences; "just as in a genial conversation there is a continuous interchange and blending, and yet each speaker not only retains (her) own character but manifests it more clearly than is (her) wont." (Dewey, 1934, p.38). Julian Barnes in his 1998 novel, *England, England* expresses this as a tacit, and transformational experience. "One day they were

folding sheets, air dried from the line. Suddenly, as if to herself, but loud enough to hear, her mother said, 'This is the only thing you need two people for.' They carried on in silence.....When they pulled, there was something which ran through the sheet which wasn't just pulling the creases out..., it was more, something between them...Was that always there?"(Barnes, 1998, p.21). In referencing this quote in the book of FOLD, I intend to trigger for participant's own experiences, in particular for those who choose not to fold sheets during the time of FOLD, other than in the their imagination and possibly in a new way in the future.

FOLD creates the conditions for valued experience between two people. 'In such experiences every successive part flows freely...into what ensues' (Dewey, 1934, p.37). It is like having a conversation, or 'dialogue' in which, when you have finished, you feel that you know the person you have been talking to, and yourself better; you have heard yourself say things you hadn't said before; you have been challenged and you have challenged; you have experienced emotions; you remember this conversation because it has affected you.

FOLD is not like being talked at, or experiencing a 'monologue' by someone who is more interested in telling you their ideas than knowing yours; appears to be satisfied and unaware of the purposelessness of this one sided 'dialogue'; leaves you feeling disappointed because you didn't have the opportunity to contribute your knowledge and respond to the ideas of the speaker; and ultimately doesn't inspire you to want to repeat it.



Fig. 6. FOLD 2012

Stage 3. Story Telling

The evocative stories told by visitors who experienced FOLD are the source of new language to be translated through the frame of the metaphor of FOLD as a conversation in Stage 4. The stories are rich and contain metaphors of their own. Capturing the stories was one of the conditions of “letting it go” (Unpublished interview, F. Hope, November 2012) to see if visitors accepted the invitation to fold sheets, would they then post accounts of their experiences to the gallery wall, or engage in conversations with stewards, who transcribed these conversations and pinned them up. The over-riding responses are of personal recollections; “The smell of the warm linen cupboard” or “giggles with, my sister, or mother...trying to keep a tight hold of my end of the sheet.” Some reflected on their observations of others; “Two ladies in the room folding now, it’s infectious.” (Unpublished visitors reflections, September 2012). ‘Letting it go’ is a metaphor for a liberating openness, while ‘infectious’ denotes a viral way of being affected by something, either healing, or harmful. To recall the ‘smell of the linen cupboard’ triggered by the sight of the beautifully folded sheets, leads to transference of meaning across the visitors’ senses and indicates a depth to their experience in FOLD.

One visitor left a response after spending time in the gallery without folding sheets and another, strikingly different response after a following visit when she did. The first reflection is; “ Unsettling. I worked as a nurse and associate sheets with the purple-edged mortuary sheet in which, we reverently wrapped the dead, before the porter came to take the body away.” And her following reflection; “Beautiful day so we went outside...to the grass... to fold sheets; run up and down with sheets; singing while folding sheets. Great fun! “ (Unpublished visitors reflections, September 2012). The contrast in these emotional responses, ‘Unsettling’ to ‘Great Fun!’ is striking in relation to their correlation with, firstly, witnessing FOLD, and on a following occasion, actively participating in the experience.

FOLD evoked negative responses. “Weird, not really an exhibition” (Unpublished visitors reflections, September 2012) is just one of these. Most were not written down, but heard, or observed through visitors choosing not to accept an invitation, or staying in the gallery briefly. The sharing of negative responses or more poignant

experiences contrasted with the positive and celebratory. They inspired more critical conversations, and a deeper level of trust and insight grew between the author, the stewards and the work through this process.

Drawings, photographs and short videos were made by visitors and brought back to the gallery or put up on Youtube. A steward described one afternoon's experience of FOLD: "They took photographs, and....were throwing sheets up in the air and running backwards and forwards. They were really having a ball" (Transcription; 27.11.12) 'Having a ball' reveals the possibility for active, social and celebratory experiences to occur as a response to FOLD.

FOLD found its way out of the gallery. It became a symbol for the organisation's 20th anniversary event. 'What else does it take two people to do' was discussed, wryly, and at length by a group of women friends. A book swap on the history of serviette folding and folding 'as the art of manipulating fabric' took place. These are immediate and reported events, and there are, presumably, many more, that are only known to the people affected.

Stage 4. Identifying New References and Seeing them as Values

The stories that occurred through individual and shared experiences helped to raise interest in the method, process and experience of FOLD across the organisation. An interest in knowing how it might lead to a deeper collaboration and influence change in the organisational life of this community grew informally as a conversation during the exhibition, and subsequently, as unstructured recorded conversations. Through the telling and re-telling of the facts of these stories they increasingly became values associated with the metaphor of dialogue. In this sense FOLD began a conversation about underpinning the values of the organisation as an intervention into the everyday pattern of the visual arts programming, marketing, audience development and business planning.



Fig. 7. FOLD 2012

Stage 5. Renaming and Resetting the Original Boundaries

In response to the experience of considering FOLD in relation to Schön's generative metaphor a new description of the project might read: The nature of the project, FOLD is relational to the cultural, social, economic and political context of the community. Expertise and knowledge is not limited to the artist, but is instrumental in developing a range of experiences that are interesting, experimental, unfamiliar and critical. Importantly these emerge out of the conditions created for interactions. The artist sets an aspirational ambition for the project, and collaborates with the members of the project to agree a collective and realistic commitment to an evolving and flexible plan.

Schön describes this as a sense making exercise, which if the metaphors have generated rich stories will allow for 'the integration of conflicting frames by including features and relations drawn from earlier stories without sacrificing internal coherence'. (Schön, 1998, p. 148). This he suggests is how positions that have shifting reference points or values can now be mapped across different domains.



Fig. 8. FOLD 2012

Conclusion

Devising and making FOLD has created rich experiences and stories for exploring Schön's anatomy. The aim has been to test the 'anatomy' as a method to reveal new ways of articulating the process and value of an artist's expertise. The process of framing was used to articulate the experiential qualities of FOLD; its purpose and relationship to the author's research; its context; and theoretical position. Through this experience of calibrating FOLD and the 'anatomy' it has become clear that in setting the conditions, or developing the attributes of an artwork the experiences can not be predicted. And, without the willingness and trust of the conflicted communities or skeptical visitors to engage in an unfamiliar experience labeled art the conditions will not offer up any insight or learning. Schön does not touch on the expertise it takes to build this trust and create this willingness to engage in a process in such a way as to be changed by it.

Schön's process of separating the language revealed through the insights of the story has been surprisingly revealing. The process of generating a new set of values contained a sense of alchemy, and created an anticipation about their potential and the prospect of using them in the future.

Referential Identification of an artwork is an open dialogical method entrenched in traditional aesthetics that allows for meaningful discussion underpinned by Robert Shusterman's idea of aesthetic experience at some level being 'beneath

interpretation.’ (Shusterman, 2008, p.129). This principal, he tells us comes from Contemporary Pragmatists working from positions of traditional Analytic training with a renewed interest in the ideas of John Dewey. It is in contrast to the analytical principal of classifying or fixing the identity of an artwork substantively in order to reference it for discussion, which determines it as unchanging in nature. If art is to be articulated and discussed as influencing change it does require a method such as this that is open and dialogical.

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3.3 Open Engagement: Brooklyn Museum NYC. The Lavender Project: The voice of Participants in Art (Smith, H. 2014).

I'm an artist currently researching the qualities of the everyday interactions that take place between artists and participants continuously, and without us even noticing them. Through my practice I am trying to figure out how this kind of sociability generates meaning for the individual in relation to a network of other participants and therefore if it is through these familiar ways of being, that we take for granted, that the liberating and transformative possibilities of art are present?

To address the Life/Work concerns of the conference and in particular What is the work of art today? I'll share the story of the Lavender Project, a recent collaborative artwork I am involved in. I'll do this in relation to a set of questions posed by artist Suzanne Lacy who in 1995 said

‘ What artists do and what they ‘ought’ to do constitutes a territory for public debate. Just what is public art? How does it get made? By whom? And for whom?’ (Lacy 1995 p.171) *Mapping the Terrain*.

I take up Lacy's challenge of making the question what the work of art is today? a concern that involves the collaborators, participants and audience members of Lavender by asking them what does or doesn't make the Lavender Project art for them.

But before I share their responses and to give you a sense of the work here is a Scottish TV news item watched by 400,000 people during the exhibition that doesn't present it as art.



Fig.1. STV news report of the Lavender Project. August 2013.



Fig.2. *Lavender*. Closing Conversation. September 2013.

So, that is one interpretation of the project. My vain attempts to discuss how the process of the project *is* the artwork firmly rejected and edited out. But as an element of the projects aim in discussing the sustainability of the organization highly

successful as a way of attracting unprecedented numbers of visitors to the arts center.

This is photograph of a public event to conclude the exhibition with a reflective discussion about the project.

A visitor to the exhibition, Tom made the following comment during our conversation: I think the whole project is a vital piece of social history, which you would have expected to come from the museum. I think it made it more alive here. I mean taking social history and presenting it as a piece of art is inspirational.'



Fig.3. Tom Gray

I sent a sound clip of Tom's comment to all the participants in the conversation with the question I mentioned earlier: Do you agree with Tom or not? If you do see the *Lavender* project as an art work, can you say why? If you don't agree with him, can you say why it isn't art?

I told them that I was asking this question to understand how they and more broadly the public, can become more meaningfully engaged, as Lacy proposes, in the conversation concerning what public art is and what artists do.

Here are their responses: The first is from Christina a volunteer at the arts center and a visitor to the exhibition:



Fig. 4. Christina Brown

'I turned to my Collins Gem Dictionary to find a meaning for Art. The one I chose is art as 'a creative skill.' *The Lavender Project* is art because it was creative to even have produced a Deeside Lavender plant. But most importantly, it brought the community together in a creative way to share stories.'

Caroline, a fellow researcher at Gray's, told me that



Fig. 5. Caroline Gausden

'I think it is art but feel it's ok to be uncertain about this. This leaves the possibility for art to be more alive in the way Tom says trying to define where the art is located collaboratively like this demonstrates an element of care - care as an unacknowledged element of creativity. *The Lavender Project* works on two registers - as a poetic and symbolic gesture that risks getting lost and as an intervention into the organizational workings of the site.'

Fiona, a founder of the organization, volunteer and Collaborator in Lavender replied



'It is art because it was full of deep listening to people I had never met before but have lived alongside for 25 years.'

Fig. 6. Fiona Hope

Mark, who like Fiona is a founder, volunteer and collaborator in Lavender also reached for a definition of art before sending his response.



Fig.7. Mark Hope

'My favorite definition of art is from the Indo-Aryan word *rt* meaning the dynamic process. For me, the term Art can be applied to anything which in some way resonates within our being. It might enable us to look with fresh eyes at something familiar. Or, it might enable us to *experience* a connection with other peoples, cultures or ideas.'

Jon another fellow researcher who was an audience member and participant at the closing conversation



The question can only be answered from the perception of an individual. The invisibility of the history of the lavender is linked with the process of imagining or reimagining it. The nature of this activity reveals feeling as well as fact, traces of people as well as places and this is what makes it artfor me.

Fig. 8. Jon Price

Genevieve a regular attender of events at The Barn and collaborator in The Lavender Project said



Fig.9. Genevieve Jones

'It is not a 'piece' of art in so far as it was not, is not, a static installation. It was and is a process, which is ongoing. If art can be considered to be a means to explore ideas just at the edge of our consciousness *The Lavender Project* could be considered as a metaphor for wider issues of social and ecological sustainability, rather than purely social, or ecological science.'

And finally Nicola, an artist herself, volunteer at The Barn and collaborator in the Lavender Project said



Fig. 10. Nicola Chambury

I agree with Genevieve. A part of art is exploring the borderlands, the margins, the things we see out of the corner of our eye, but when we turn to look have disappeared. Art is being able to de-still these enough to focus on them for a while, but without them ever becoming fixed or static.'

To summarise the responses I received from 'the public' to remind ourselves of Lacy's questions are that-

Lavender is art because of the way it carefully re-values and re-imagines a hidden, creative skill. In doing this it reveals feelings as well as facts, traces of people as well

as places. This is an inspirational creativity that can reinvigorate as a dynamic process over time.

It is not a piece of art, but a process that is social.

It is art because it examines the specific qualities of lavender as a metaphor for the wider issues of social and ecological sustainability.

It is art because we looked at something familiar with fresh eyes to listen to our community more deeply and connect with their ideas.

It is and it isn't art in a way that keeps it alive. Like focusing on something without it becoming fixed or static. Somewhere between life and art/work.

To conclude I have 3 observations pertinent to the question What is the work of Art?

1. That participants in The Lavender Project clearly have insightful views on what the work of art is and isn't and how this has value in their life and their organization.
2. That the richness of these insights grows in part out of their experience of participating in The Lavender Project. That this process continues their sense of involvement, possibly ownership in it.
3. That the short time frame to respond to this question (less than a week) has provoked positive responses. Maybe those who have not responded yet are not so sure that Lavender is art and are finding the language for this more difficult to express. Which leads to asking how I might explore this next?

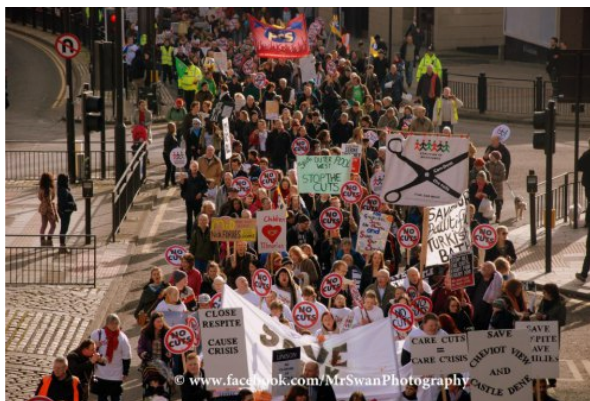
**3.4 Participation & Engagement University of Utrecht. Presentation:
Contesting Agendas of Participation. (Smith, H. 2014).**



To address this panels response to the conference **'Who owns participation?'** I ask who's voices are invested in the impulses to discuss participation on the one hand in reference to 'compensation for state investment' and on the other hand 'to give voice to grass roots activism.' (Conference call).

I'll do this by:

- **Recalling my own involvement in a protest movement.**
- **Asking if this offers clues to how 'we' participate in society?**
- **An example of a direct artist/ UK government relationship.**
- **Asking if this might Inform how artists make sense of their art as a social practice**



When David Cameron was elected as the prime-minister of the UK in 2010 he made an **invitation for us to participate by saying**

'Today is the start of a deep, serious reform agenda to take power away from politicians and give it to the people.'

This is a photograph taken of one of the thousands of demonstrations against the cuts to public spending across all sectors throughout the UK that proved his statement to be the political rhetoric of a neo-liberal government.

I show this particular protest rally because it is one of many that still take place in Newcastle, my home-town. It also one way in which I and fellow artists in Newcastle responded to the discrepancy between his words and their effect on us, our families, friends and other communities throughout the country.

We began by going to Coalition against the Cuts meetings and were asked to make a banner. We felt the cliché of this situation, but because as artists we **did** have the skills to do it we agreed. That's it there (point to banner in picture).

The interesting thing about this banner is not that others identified artists as having the skills and creativity to do a good job, or that we came together to design and make it. But that we didn't have a budget so we donated the materials or used our own money to buy what we didn't have as well choosing to use our time without being paid for it (and none of us had work at that time).

What I also find interesting about the process of making this banner is that it was stored in our studios in a place where many people from the coalition network would collect it, without any of us needing to be there. They would take it on demonstrations all over the country and return it afterwards. It is still out there, saying 'No to the Cuts' that have been proved to lie beneath Cameron's reform agenda. It developed a life of its own. It became alive in a way that it might not have if we had thought about our actions as art.

But what happens if I reframe it as my practice? Do our actions and interactions with others offer a way to rethink my role as an artist in society?

What I think happened is that as artists we

- faced the same issues as our neighbors about how society was changing around us.

- We were free to act in relation to these social issues alongside others by being invited to contribute our skills as they perceived them.

This leads me to ask

- How might we have direct relationships like this with 'participants' in which they set the agenda for their own engagement, negotiated with artists at a deeper level than this example demonstrates?



Last year in 2013 a public think-tank 'Civil Exchange' carried out an audit of how the 'Big Society' (as this policy is referred to) is working. They have found while 'Voluntary & community organizations continue to inspire huge public support...a new model for delivering public services is needed which draws on the respective strengths of all sectors.'

I could say...What new rhetoric is this? But, my focus is to ask what role as artists do we see for ourselves, if art and culture is seen as one of the sectors referred to and what do we see as our respective strengths in this context? What have we got to offer? To think about this I refer now to an example of a direct artist/state relationship that began to be negotiated in the late 1960s in the UK.

The Civil Service Memorandum or CSM is an example of how artists attempted to negotiate a deeper relationship through art within governmental structures and organizational situations.

23 March 2005



Barbara Steveni

Artist Placement Group an artists' organization led by artists John Latham and Barbara Steveni were based in the UK between 1966 and 1989. Steveni negotiated the CSM with Tony Benn Minister for Technology from 1966 for the Government in the UK at that time.

Michael Corris in an article for Art + Text in 1994 says that The CSM

'became a prototypical "contract" for APG activities and enabled them to bypass what was at that time a hostile governmental arts agency. (They had recently lost their support from Arts Council). The document that emerged from Steveni's efforts is perhaps unique in the annals of artist-state relations. As she says "there has never been an artist-government instrument of association on record except for this one instance', (Corris 1994, P 70 [Steveni 1986 P14]).

More recently in 2005 at the celebration of the John Latham Archive at Tate Britain Steveni screened a conversation of her and Tony Benn discussing the CSM while looking back at the correspondence that took place between them in its negotiation. Art + Social Intervention 2005 to celebrate the launch of the Latham Archive on Tate website.

Open Brief

Steveni acts out one of APGs working concepts, the Open Brief in this negotiation. Its purpose was to

'Generate circumstances in which ~~the art medium~~ becomes active in the context of administrations and their concerns, the artist becomes a representative of the long-term whole of which the hosting organization is a part' (Steveni O + I Aims and Purposes. Unpublished document. 1993).

23 March 2005



Barbara Steveni

In this concept the artist is asked to create the conditions in which they interact effectively with the individuals employed by the government department or organization. They do this in relation to the subject of the person's work and take an informed and broader perspective that embraces the issues they are dealing with. In the Open Brief the artist is free to set up the ways in which they are active from the perspective of the bigger issues of society. They also point to the fact that the organization is not outside of these issues, but is part of it.

Steveni does this by establishing a working relationship with a key individual, or participant of the organization she sees as necessary to achieving the longer-term goal of artists being active in society. This negotiation led to artists such as Ian Breakwell being placed in The Department of Health and Social Security and John Latham in the Scottish Office. The changes they achieved were pragmatic; Breakwell revealed the in-human conditions of people dependent on the social services. As well as symbolic; Latham declared a series of Industrial Ash Heaps to be a world monument to labor. Both, however, experienced resistance from the broader infrastructures of their host organizations and were ultimately frustrated by this.

Interestingly the letters in the archive reflect a relationship with Benn that spans his periods of time in and out of ministerial office. During their conversation Steveni reads this quote from a letter in the archive that express his approach to working with them.

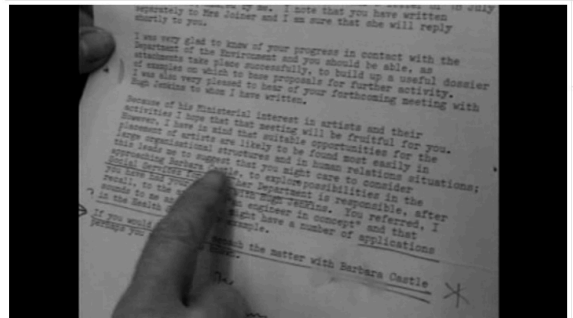
“However I have in mind that the placements for artists will be found most easily in large organizational (19.54) structures and in Human Resources situations? This leads me to suggest that you might care to consider approaching Barbara Castle to explore possibilities in the social services for which her department is responsible. You referred I recall to an artist as an engineer in concept and that sounds to me as though it might have a number of applications in the Health Service’

23 March 2005



Art and Social Intervention: The Incidental Person - part 2

23 March 2005



Barbara Steveni

Art and Social Intervention: The Incidental Person - part 2

23 March 2005



Barbara Steveni

In the archive Tony Benn reflects on his reasons for engaging with artists triggered by Steveni asking him

BS. ‘What directions can we hope to influence?’

He replies

TB. 'If you look back over history the people who have made history are the scientists and engineers, and actually that is what shapes society.... But if you do that in a mechanistic way you obliterate the mental conceptions and human relations, which an artist brings to it, because an artist sees it in a wholly different way from the way its seen by the people who do it. And so it's the influence of the one on the other.'

Conclusion

Informing how artists make sense of their art as a social practice

- **Direct relationships between artists and individuals.**
- The first example is initiated by a community including artists to participate in trying to influence government policy effecting this community.
- The CSM is initiated by a community of artists lobbying an MP sympathetic to their cause of placing artists within the infrastructures of Government to influence society.
- **Both examples are motivated by a common purpose to resource their activities.**
- This common purpose motivates artists and participants to resource the activities with their time, resources of their organizations and networks, even money, freely and without obligation.
- **The subject of the work evolves in response to negotiated events over undefined time-frames.**
- The subject of the work evolves in response to how the actions and interactions between artists and 'participants' negotiate events. And this occurs over undefined time-frames
- Both generate further interactions and events that can be seen to be known and not known.
- **Neither the Coalition against the Cuts network or Tony Benn identify as 'participants' in an art process**

Who's voices are invested in the impulses to discuss participation as 'compensation for state investment' or 'grass roots activism?'

- **For the Coalition against the Cuts participation is an expression of a resistance to participate and in this sense is owned as a grass roots activism.**
- This example does not separate the act of making the banner with its social purpose. In this sense participation in art is owned as a memory of the invitation to make it and by the many individuals who continue to walk behind it to register their resistance to participating in the dismantling of our welfare state.
- **The CSM is the most effective example of Open Brief. Desire to repeat experience leads to brokering and mis-appropriation of the interests of participants and artists?**
- In the example of the CSM this occurred between two key individuals who's aim was to implement APG's concept for how artists can be free to influence society. However, this negotiation is itself the most effective example of Open Brief.
- **Is this when the ownership of participation slips between our fingers (Greg Sholette Dark Matter) and becomes an instrument to 'compensate for state investment'?**
- Is it therefore this desire to 'step-in' to repeat a model that grows from individual experience that leads to the brokering and mis-appropriation of the particular interests of participants and artists? Is this when the ownership of participation slips between our fingers and becomes an instrument to **'compensate for state investment'?**
- **New ways of working for artists and those they interact with to take hold of their own needs on an individual basis in relation to a new perception of time and resources.**

3.5 Cultural Mapping: University of Coimbra Conference

<http://www.hyperrhiz.net> publication. **Conversational Mapping: Revaluing the Social Aspects of Art. Gausden, C, Smith, H. 2015**

<http://web-dog.co.uk/conversational-mapping>

Conversational Mapping: Revaluing the Social Aspects of Art

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Helen Smith

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IDEAS Research Institute and AHRC Connected Communities Programme Collaborative Doctoral Award

With generous support from South Seeds and Woodend Barn.

Abstract

This submission, part audio, part text continues a dialogue between artist Helen Smith and critical theorist Caroline Gausden delivered at the 2014 Mapping Culture Conference in Coimbra, which compared two distinct geographies through the lens of art as a social practice. It approaches the question of cultural mapping from the perspective of artistic research, considering the value of conversation as a methodology within such research and more broadly as an unacknowledged cultural form. In this respect Michel de Certeau's writing on the speech act is an important reference between the researchers that leads to the inclusion of audio as well as written materials. The audio fragments open up the original dialogue to the voices of participants and social activists in the two contexts discussed. This hybrid form, making use of hypertext to travel in different directions, acknowledges a particular movement between positions often taken up by the artist within social practice. This movement involves the less visible actions of listening and supporting collaborative creativity. This supportive work is compared to artist Mierle Laderman Ukeles' definition of 'Maintenance Art' (1969). By defining and acknowledging the maintenance that accompanies creative works it is hoped that the essay will develop a spiral argument for mapping as a relational and negotiated form.

Conversational Mapping: Revaluing the Social Aspects of Art

What follows began as an examination of artistic approaches to cultural mapping, conceived as a kind of re-drawing of relationships between people by listening for the narratives and questions that emerge in social settings. Starting as a conversation between social arts practice and feminist critical theory, artist Helen Smith and critical theorist Caroline Gausden, both PhD researchers, compare two projects based in very different community settings to think about what contribution artistic research can make to sustaining community initiatives.

The initial conversation (Feb 2014) between Smith and Gausden, focused on Smith's arts practice within the community based art centre Woodend Barn, known as 'The Barn' in rural Aberdeenshire.

Lavender (2012 - 2014) is a collaboration between Smith and a group of individuals drawn from different communities within The Barn that, through a context specific project, enabled an understanding of organizational change through art. From this point the researchers explore challenges faced by the urban eco initiative, *South Seeds* in Govanhill, Glasgow where Gausden is a founder and former board member.

Through conversation Smith and Gausden move between their personal and research positions towards an understanding of what conditions are helpful for the production of shared social spaces across different contexts. The conversation picks up on issues of sociability, defined by Smith as operating between motivations of affinity and curiosity. In dialogue both researchers touch on the significance of the act of speaking, referencing Michel de Certeau's pivotal work on the subject in *The Practice of Everyday Life* (de Certeau, 1984). Working out of this theoretical context the paper is interested in exploring the value of conversational knowledge within academic writing practices. From this perspective there is also an imperative to open up the conversation to include the voices of participants both from Smith's research context at The Barn in Aberdeenshire and from South Seeds, the Glasgow based project.



Woodend Barn allotments

Situated in Banchory the conversion of Woodend Barn farmstead into an art centre was triggered by a community play of *local histories* in 1992. Since that time it has grown in relation to the energy and interests of individuals within the community, and like many other cultural organizations is currently concerned with its resilience in times of public austerity. The original question for *Lavender* (2012 - 2014) was how, through art, can The Barn think about becoming more sustainable?



Volunteers at a South Seeds garden site

South Seeds' work is also centred on the question of sustainability. The organization develops community growing sites within tenement block populations in an area where complex and diverse experiences makes it difficult to link communities and individuals to resources and each other. Despite these difficulties South Seeds' recognizes the value of creating conditions for people to collaborate, in order to bring about lasting environmental change. Often South Seeds' staff, combine architectural, ecological and horticultural knowledge with the less visible work of listening to and translating personal stories. The researchers were interested in thinking through this particular, listening aspect of the project in relation to Smith's social art practice.

In order to approach and revalue this less visible work this collaboration has evolved into a hybrid form, part text, part audio submission that brings together multiple voices from the two contexts. The audio clips are short fragments from a recorded conversation between Smith, Genevieve Jones, a participant of *Lavender* (2012 -2014), Gausden, Lucy Gillie, the director of South Seeds, and Robin Ashton, a member of staff from South Seeds. All these different perspectives add layers to the first conversation between Gausden and Smith to create a conception of mapping as a relational form of understanding developed through social arts practice.

The conversation has grown from spoken words, text and formal presentation by the researchers before being opened up again to include the voices of participants. It has moved between theory, research and everyday language as well as between audio, visual and textual communication. At the same time as reflecting Smith's artistic practice this process of moving between has become an exchange that tests Michel de Certeau's (1984) assertion that ordinary moments can be liberating and generative. Liberation comes from choosing to enunciate, to become social and activate the text. de Certeau writes

The act of speaking is not reducible to a knowledge of the language... speaking... effects an appropriation, or re-appropriation of language by its speakers; it establishes a present relative to time and place; and it posits a contract with the other (the interlocutor) in the network of places and relations. These four characteristics of the speech act can be found in many other practices (walking, cooking, etc.)

(de Certeau, 14).

By speaking users make

innumerable and infinitesimal transformations of and within the dominant cultural economy in order to adapt it to their own interests and their own rules

(ibid; 15).

Fragment of initial conversation between Smith and Gausden (Feb, 2014)

HS:

de Certeau refers to the sentence as a metaphor for the infrastructures of society; somebody deciding to speak a sentence, he says, is intervening in life, taking hold of the moment. This resonates with the practices and theories of artists such as Allan Kaprow, Suzanne Lacy and Artist Placement Group whose work has informed the development of my practice, especially in relation to understanding organizational change through art.

CG:

In terms of the social context, I think these things have also informed the conversational methodology we have developed together. In collaboration we have emphasized how meaning is generated through social moments, so that it is not separate from life. This is about emphasizing the value of our specific, situated experiences. There are important precedents for this in critical pedagogy that we have touched on, like beginning with the personal experience of an individual (Paulo Freire, 1968) or generating meaning through the experience of art in Pragmatism (John Dewey, 1934). This valuing of personal experience is also a prominent feature of second wave feminism, which is where in 'Sanitation Workers' for example, Mierle Laderman Ukeles' art works feature.



Mierle Laderman Ukeles, *Touch Sanitation*, (1979 - 1980).
Courtesy Ronald Feldman Fine Arts, New York.

CG:

If social infrastructures are related to these tiny everyday speech acts, then power becomes something more fluid. We don't simply fit into an existing structure but also alter it through these almost imperceptible acts. When thinking about existing power inequalities, there is a complexity to this as well as some hope. If we are all responsible for the structures we live within, then I suppose there is also a risk involved in speaking?

HS:

Yes, in as much as it's liberating it is also risky because you're setting up the possibility for a multitude of interactions and consequences. You also need to be open to becoming involved in a process of change. So it is interesting to think about why we choose to participate. I also have to consider my context as an artist within visual culture. This is different from a context solely concerned with speech and text. Yet having the right language, being able to express your opinion as speech or text is necessary to be critical. For this reason I'm interested in creating the conditions through art for people

to reflect deeply and express their views. This is a process of re-valuing the social qualities of art, including the conversational, in order to make sense of ourselves and our contexts in relation to each other.

Along with speaking, walking and cooking, de Certeau mentions reading as another invisible everyday practice that works as a kind of poaching act, adding layers to a text through memory:

...this mutation makes the text habitable, like a rented apartment. It turns another person's property into a space borrowed for a moment by a transient. Renters make comparable changes in an apartment they furnish with their acts and memories; as do speakers, in language into which they insert both the messages of their native tongue and, through their accent, through their own turn of phrase etc...their own history

(de Certeau, Introduction, xxi).

It is the metaphor for reading as a kind of poaching that this article makes use of initiating a dialogue not only outside of the academic research context but with de Certeau's text which we apply to our particular contexts. In this way de Certeau's writing is equally 'furnished' through our speech acts and remembered conversations and, in return, offers insights into the tactics these acts employ.

Vision - Looking forward

This extract gives a partial, conversational view on the projects we have introduced above and also offers an interesting perspective on the function of both memory and contextual knowledge in the process of moving forward. What is interesting is how Gillie is able to pull out the vision for South Seeds from the discussion, initiated by Jones. This is in contrast to an earlier moment when in a slightly abrasive way Jones asks directly what the vision is for South Seeds and Gillie is unable, at this point, to offer a response. Instead, she speaks in a kind of organizational way around the five-year plan for South Seeds and when pushed by Jones delegates responsibility for the vision to the 'board' and expresses her role as implementer of a work plan derived from the vision. This is about organizational division, the mind/body split that we speak about, initially, in the research context (extract below), in relation to the organizational development at The Barn.

CG:

Ok, when we spoke about The Barn before, you said that if anyone brings an idea to the table, people have to put in the legwork to make it happen. This is connected to the strong volunteer ethos there. I was thinking in terms of the difference between a community organization and an institution. In relation to developments at South Seeds I am interested in an institutional tendency towards a mind/body split; where there are people in an office deciding on the programme and other people, on the ground, carrying out the tasks - cleaning the spaces, engaging and playing host to an essentially passive community. At the moment I don't think of South Seeds as operating that way but I can see, almost as a result of funding success, that it becomes harder to sustain that sort of collaborative ethos.

HS:

I think the period I have been associated with The Barn, has been a time of working through the split you describe. The process has involved the employment of people to deliver aspirations that came out of a desire to be sociable and creative twenty years ago. As that network grew there was a need for more administration and management. In parallel with this the question of leadership becomes more complex. How can it go forward in light of changes in scale and resources? During my residency I witnessed founding members of The Barn working more within that institutional model you describe and then turning away from it. Now they're talking with volunteers and staff to work out how to go forward. So there is some conflict around what community leadership can be in reality. That's what they are motivated to understand.

Despite reiterating this mind/body division through her first description it does not appear as satisfactory to Gillie as a way of working. Later on, when she speaks about staff at South Seeds she is interested in the work being more than just a job and in resolving the mismatch between staff and community timeframes. Finally, in both conversations, this institutional way of operating, that leaves conceptual development of projects to one group of people in a hierarchy, emerges as not sustainable for a community-led organization. Through *Lavender (2012 -2014)* Smith is able to occupy a position in-between these various divisions moving, for example, between material and immaterial labour, listening for different perspectives and setting up the conditions for them to meet so that everyone has access to the project's conceptual development. She describes a key moment in *Lavender (2012 -2014)* where she organizes a meal to bring different people from the community together in a social setting.

HS:

...Through the conversations that happened between us over dinner, the subject for the project emerged. The rich stories that people told about the Banchory Lavender gave us more specific ways to talk about sustainability. I think the way this story emerged, during the course of a social event, can be related to what you refer to as a hidden narrative. It emerged as an important topic for the people in the room and created a new energy between all of us.

What is emphasized in our initial conversation is the social aspect of Smith's work as an artist. Through a kind of barely perceptible social work, she is able to map the relationships between people.

HS:

It is really difficult to write about how you are present in a place. You are just yourself but with an awareness of personal, research and participant positions. There is a real expertise to knowing how and when to move between these interchangeable identities ...I have started to think of what I do as 'art as a social practice'

CG:

*Social practice makes sense to me as a term. It reminds me of a poem by artist Monica Ross who refers to the collaborative project *Feministo* as a social practice. It seems to point to all those complex negotiations that are otherwise invisible - the hosting and being guest that you describe in relation to your residency. Also the organizing and personal life experiences that lead to rich metaphors like *Lavender* being developed. I am reminded of Mierle Laderman Ukeles' Maintenance Manifesto (1969) where she focus' on invisible 'maintenance work' that supports more visible 'development work' in creativity.*

This awareness of the social, apparent in the first conversation, is carried over into the context of South Seeds where Gausden employs insights gained from speaking to Smith to set up similar social gatherings for different groups involved with the project. What becomes apparent is that this foregrounding of the social disrupts the normal power relations in the organization that separate activities into different time frames and spaces allowing some to have more voice and investment than others in projects. Instead through creating the right social conditions for the different perspectives of staff and board to meet both groups can begin to unpick motivations for action. Consequently, social conditions allow for different groups to feed into the conceptual development or vision of the organization.

Time is also considered as an important component in this aspect of the social. Smith emphasizes ways to shift your time frame to hook onto the timeframe of somebody with a different set of motivations in relation to the concepts of Open Brief and The Artist as Incidental Person conceived by APG. Ashton's insights of setting up and working in the community gardens in Govanhill seem relevant to this. In conversation Ashton emphasizes pace, consistency and a kind of cyclical way of working that is in tune with the communities' time frame and motivations. What Ashton describes is a sense of time that is both cyclical and progressive. It moves forward without charging ahead as linear time could be considered to do. Instead, the movement it evokes is similar to a spiral. Whereas Smith sees the dinner as a key moment, Ashton presents a similar case for the gardening sessions as generative spaces where

people can ‘mill about and chat’ with the gardening activities providing a wee bit of structure (Ashton).. From Smith’s perspective this kind of loose framework is reminiscent of Kaprow’s work:

HS:

I don’t want to create a set of instructions to replicate. It is a critical framework. In this respect I’m influenced by Allan Kaprow’s (2003) art and performance developments from John Cage’s non-art and chance operations. It is a loosely choreographed framework for a happening. A path, you let it run its course and you create the conditions for that to happen. It is an intervention but it contains the possibility of chance operations. As soon as you’re working with people chance occurs. It took me a year to get to that point in a particular journey. To get to a similar place you have to digest the work and reinterpret it for who you are, what the context is and who the participants are.

Returning to the audio extract, in contrast to Gillie’s initial abrupt dismissal of vision as not her responsibility an, equally challenging, exchange between Jones and herself around how she perceives the role of South Seeds within a transient context in Govanhill does trigger a very clear statement of vision that she is able to own and also speak of as ‘our’ vision. This is a move towards a collaborative way of working, with South Seeds direction coming from the staff and board in tune with the community time frame, which could override the divisions seen in the earlier more direct question (vision and work plan) posed by Jones about the organization.

Symbolically, this different mode of conversation, which produces the insight into South Seeds’ purpose, is triggered by an exchange of situated experience. As Ashton notes when thinking about the extent to which South Seeds’ work enables encounters with difference, it isn’t forced but emerges from contextual knowledge.

The audio extract also exposes the limits to which a conversation can be choreographed and echoes de Certeau’s assertion that as well as offering an adaption or re-adaption within a linguistic field, by being in time and space the act of speaking is a kind of bringing to life of words or making real. This process also ties into our discussion on the risk it involves. Furthermore, in speaking de Certeau asserts we enter into a contract with the other. Jones is the other in this context and her contribution is consequently unknowable in advance. It has a double edge to it in that it makes Gillie, Smith, Gausden and possibly Ashton uncomfortable at points but is also useful/generative in relation to thinking about a vision for South Seeds and a change to the organizational structure, with staff and board equally contributing. It is an example of the small shocks or challenges Jones describes as essential for ecological resilience in Forests as an analogy for organizational sustainability.

Memory - Looking Back

de Certeau writes on the significance of memory as an everyday tactic (opposed to strategy which is aligned in his analysis with having power and a space from which to operate from). As a tactic memory is a kind of invisible knowledge that derives its interventionary force (de Certeau, 86) precisely from not having a particular space to operate from, instead it has a capacity to be altered - unmoored, mobile, lacking any fixed position (Ibid, 86). In this capacity it mediates spatial transformations intervening at the right moment it steals something from the distribution owning the space (Ibid, 85). He uses the motif of the circle to describe a cycle in which invisible knowledge escapes visible power (Ibid, 85).

memory comes from somewhere else, it is outside of itself, it moves things about ... memory is played by circumstances, just as a piano is played by a musician and the music emerges from it when its keys are touched by hands. Memory is a sense of the other

(Ibid, 87).

At this point in the audio a discussion around the South Seeds handbook highlights Jones’ past experiences of building alternative places for children to play and be creative. Again there are two

modes of conversation. Starting with the organizational mode our discussions around archives leads Gillie into discussing ‘a really boring’ piece of work she is doing to produce a health and safety handbook for the organization. As in the first case where Jones rejects the five-year plan explanation, she also instinctively reacts against what she identifies as an organizational way of being. Again Jones uses her memories to navigate the conversation pulling in an example from her experience, which shows creativity, risk and excitement - all stifled by the really boring work of health and safety. The illustration through memory is taken off track by Gillie’s own experiential knowledge, which through an unpredictable coincidence locates her as a child within one of the playgrounds designed by Jones. Through this shared memory the conversational tone is switched producing a moment of connection between the speakers.

This part of the audio is interesting on two levels. As in the analysis of the first part it brings de Certeau’s writing on memory into play. Memory acts as a kind of invisible element that, through speaking, can enter into a situation and produce a change in power relations. Memory for de Certeau relates to time as opposed to space, intervening at the right moment to change things in an unpredictable way. Memory is also central to Smith’s practice at The Barn, with memories of Lavender production in the area becoming the central motif through which people increase their connections with each other.

THE LAVENDER PROJECT



Between 1946 and 1986 Banchory was famous for its lavender fields. Andrew (Drewie) Inkster, chemist and entrepreneur, is at the centre of this history. He propagated a lavender specific to Banchory. From this horticultural break-through he established Ingasetter Limited, an internationally successful perfume and toiletry business. By 1968, Ingasetter was attracting as many as 25,000 visitors each year to walk through the perfume of the Banchory lavender fields, experience the distilling process and purchase items from the unique range of Ingasetter products.

Andrew (Drewie) Inkster 1973

WHY THE LAVENDER PROJECT?
Ingasetter was, as far as is known, unique in Scotland and leads to the following questions: How might an exploration through art of the Deeside lavender and Ingasetter Limited allow us to ask questions about Woodend Barn’s sustainability?
The lavender growing enterprise was, as far as we know, unique in Scotland. We wondered how exploring the history of the Deeside lavender and Ingasetter Limited through art allows us to ask questions about our community’s ecological, entrepreneurial and cultural sustainability.



Workers at Ingasetter Ltd. Lily Lane, near Wickham, Coupar Angus, 1968. Photo by Andrew and Paul Black. © 1968. The year after she the understated worker of 'Mach' it was gone.

Do you have stories, photographs, and memorabilia to add to our exploration of Deeside Lavender?




The Lavender Project is a collaboration between Woodend Barn, Banchory Museum and the research community at Gray’s School of Art, Robert Gordon University. It forms part of the doctoral research of artist Helen Smith, resident at Woodend Barn between 2011-2014.


Woodend Barn, Banchory, Aberdeenshire, 2013

GROWING LAVENDER ON DEESIDE

Drewie found that lavender grown on the light, sandy soils of Deeside produced an oil, which although less in quantity, was far superior in quality to the lavender oils of Southern France and Eastern England. It is thought that the long, northern summer days with high concentration of ultraviolet light are at least partly responsible for the phenomenon.¹



Banchory Lavender Fields



Munstead, The Inkster's home 1946-1973

Many different cultivars were trialled at Banchory... but the only cultivar which proved truly frost resistant in that area was *L. angustifolia* ‘Munstead’. In 2001 Sandy Cram, who lives next door to the Inkster’s old home, sent plants to Kew Gardens for their identity to be checked. They were found not to be the true ‘Munstead’. As this selection has proved so hardy in this part of Scotland, we have decided to give it a name to distinguish it from other less robust cultivars. We called it Toramhor, after the Inkster family home.²

1. Huxley, G. & Corrie, P. (1978) The Ingasetter Story. Privately printed.
2. Upton, T. & Andrews, S. (2004) The Great Lavender. Rolford, Surrey. Royal Botanic Gardens, Kew.



Posters: 3 of 12. *Lavender* (2012-2014)

This section of the conversation is interesting in relation to Ukeles' Maintenance Manifesto (1969) and the different division of labour it introduces. In the Manifesto Ukeles lays out two distinct categories of action: maintenance work and development. Development she says is the Avant Garde par excellence, it is an adventure playground - creative, exciting, pure individual creation, zip wires and flight (Ukeles, 1969). It is also like Jones' contribution to the discussion, double-edged because its function as dynamic change involves it in the Death Instinct (ibid). Development, Ukeles states, is to follow your own path to death - to do your own thing. (Ibid)

Maintenance on the other hand is a sourball. It is about sustaining life. Like the archive it is about survival. Maintenance is boring - it takes all the fucking time (Ibid) - this statement in the manifesto echoes what Gillie has to say about the handbook almost word for word. Without this moment in the conversation where Gillie and Jones meet in remembering the adventure playground, it would be easy enough to divide the two speakers into separate categories and ways of being in the world - Creative and free vs. controlled and organizational. However through memory Gillie becomes comfortable revealing that she is not only a director, with an organizational plan to follow, but a child of the seventies who must also now, after the revolution, take out the rubbish (this is quite a literal part of the job of staff at South Seeds). In this way the conversation acknowledges both the death drive and maintenance work seeing them as inextricably entwined.

These edited extracts from a longer unwieldy conversation are two examples of a pull and push that kept returning in the conversation between the death drive - with its leading personalities that push things forward and the maintenance drive that follows after keeping the dust off pure individual creation (Ibid) making things safe so people know where they stand before they can move forward. Ashton's position questions the sustainability of an approach that could be seen as a kind of avant garde notion of leadership in which leading personalities move ahead of a particular community in order to drive through change. In response to his reservations, but at a later point, Smith asks the perceptive question - is there room for progression in the work you do here? This question draws from him an alternative version of progression that also involves return and repetition through the growing seasons. Through this description Ashton builds on the conditions he sets up through the gardening sessions.

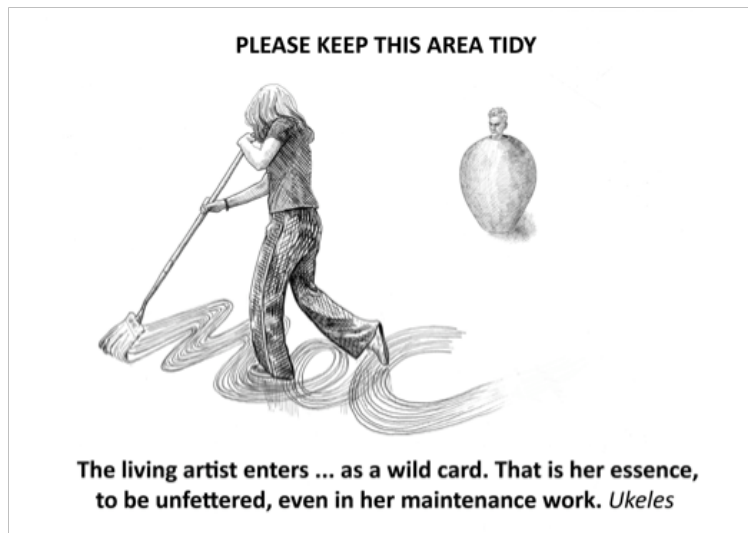


Image of Ukeles spiral sweeping
Created by Jonathan Baxter and Sarah Gittins

Conclusions

The conversation looks at the value of social moments in the creation of community driven spaces and the artist's role in creating these moments through a careful consideration of time and space. In amongst this will to create collaboratively owned spaces that defy normal institutional hierarchies, a quiet leadership emerges that sits just on the edge of visibility. Moving between participation and observation, between the guest and host, the artist sets up the conditions for hidden narratives to emerge between participants. For both researchers there is an emphasis on valuing the specific stories and questions rooted in personal experiences that individuals bring to collaboration. From this awareness it becomes possible to negotiate a shared cultural identity around these narratives of place.

The careful process of researching and retelling the Lavender story becomes a generative metaphor for the community in Banchory that can continue beyond the presence of the artist. In relation to this Gausden rethinks the community gardens in Govanhill as possible sites for similarly generative processes. In speaking to Jones, Gillie and Ashton these ideas are tested and brought into relationship with different contexts beyond the research environment. In this spoken conversation there is a tension between two modes of being. What de Certeau might refer to as a tactical mode of being triggered by memories and contextual knowledge producing lively discussions around visions of different spaces. There is also a strategic level of operating which could be seen in discussions on the health and safety or the archive where speakers think about how to find a space to operate from. Rather than seeing these two modes in opposition to each other it is interesting to consider them in relation to *Ukeles Maintenance Manifesto (1969)*. The manifesto considers a different kind of invisible power to the one that de Certeau locates in stories and memories. This kind of invisible work is also associated with the circle but it isn't the kind of progressive cycle that Robin identifies, instead we are presented with a sourball, or direct feedback loop with little room for alteration. Ukeles' role is to raise this hidden maintenance work to the level of consciousness and in doing offer an adaption - a feedback loop with room for alteration and creativity or a spiral.

Through this metaphor Ashton's work in the gardens sits alongside artistic practice with the spaces he works within reimagined as community stories. In this generative capacity, the community garden sites are seen to be valuable for self-organized sustainable communities. Finally, this approach to South Seeds work via artist research highlights a painstaking care and heightened listening for significance in tiny every day actions that generates rich situated knowledge. This knowledge enables communities to redraw the map from inside.

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