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**THE ROLE OF THE ARTIST IN ENVIRONMENTAL CHANGE:
an investigation into collaborative, interactive and participative art
practice in organisational contexts**

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ABSTRACT

This research programme set out to investigate participatory, interactive, and collaborative models of art practice within organisational contexts that actively promote cultural and physical change within their environment. Procedures for art practice and research were defined and located within a postmodern paradigm that reflects shifts in thinking in a variety of interrelated disciplines including organisational theory, art theory, art practice and research methodologies. Contemporary practices, relevant to the thesis, were observed by selecting specific cases for study and by undertaking participatory action research projects. These studies and projects centred on issues to do with the concept of the cultural city and the role of the artist within the city centre, urban regeneration on the periphery of the city and rural site specific ecological issues. Utilisation of both observation and participation as methods for research meant that the documentation of working processes occurring at the time of the investigation could be undertaken within specific organisational contexts. Similarities and differences emerging from these contexts were analysed in both a text and visual based format. The findings from this analysis revealed that artists are now primarily working within two distinct models of employment (either as managers or art-workers/artists) in micro-organisational contexts and as such are networking across a diverse range of organisational contexts that operate within a macro-context. Examples of organisational contexts referred to in this thesis include: health and community care, education, leisure and recreation, the built environment, travel interchanges, scientific and engineering firms, new media industries and commercial outlets. Within these contexts artists are embracing social/community, collaborative/multi-disciplinary, political/activist and new professional/multi-media as predominant model types in varying combinations to suit the specifics of each project and context. A significant and original contribution to new knowledge is represented in this thesis as follows:

- A comprehensive review and evaluation of research methodologies applied to art practice based research.

- A method for art practice based research using an iterative spiral approach that combines art practice and research through the use of signifier, allegory and metaphor (SAM).
- The formation of an ontological and epistemological position based on constructivism and participation that provides a theoretical basis for post-modern art practice within contemporary organisational contexts.
- An exemplification of the need for an artist or artist-researcher as a cultural intermediary and/or postmodern manager within contemporary organisational contexts.

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CHAPTER ONE

1 INTRODUCTION

1.1 Rationale

There is now a vast body of argument that permeates almost every aspect of cultural life, which proposes a break from modernity within western society and suggests that a new social and perceptual order with its own characteristics has emerged. Such arguments have their basis in the claim that there has been a paradigm shift in the way in which we experience the world. This research not only accepts the idea of this paradigm shift in experience but also exemplifies it. That is to say, this research programme absorbs, explores and reflects these ideas in its practices in two fundamental ways. First, it is a thorough critique of the idea that artworks are produced or experienced in isolation from cultural reflection and second, it is an intervention within the ongoing debate on postmodern participatory and transdisciplinary models of art practice and research.

This thesis does not claim to be a work of art, as is the case in some approaches to practice based research, but neither is it a straight forward piece of academic research. Many of the problems experienced in producing this research were a consequence of institutionalised obstacles to its way of thinking - a way of thinking which respects neither the idea of the autonomous artist or the detached scholar. From this perspective the claim that modernist practices have been superseded makes little sense. It is more accurate to say that the present research programme evolved out of a discursive context in which the practices and conditions that define it were being negotiated. This thesis therefore does not claim a specific identity for itself, instead, it seeks to problematise both the idea of making art and doing research as distinguishable activities and, as such, it is an intervention in an ongoing debate. If the disciplinary fusion which takes place in this thesis is one register of the postmodern sensibility it practices, then the other is the collaborative behaviour it espouses. At least since Karl Marx and the influence of Marxist politics there have been those who have questioned the advocacy of the idea of the artist as an

individual 'creative genius with a natural gift'. This thesis explores and presents the possibility of a changed role and identity for the artist from one of isolation and autonomy to that of participation, interaction and collaboration within postmodern organisational contexts.

With these ideas of the transdisciplinary nature of this project and its exploration of participation as a paradigm for creative behaviour this thesis situates its exemplification of these tendencies in relation to various recent and contemporary arguments and practices within organisational theory, art practice and research strategies.

1.2 Overall Aims and Objectives of this Research Programme

This research programme aims to investigate collaborative, participative and interactive art practice within organisational contexts that are proactive in instigating environmental change through participatory strategies. The programme was originally proposed and designed to underpin the development of a taught MPhil course at Glasgow School of Art entitled 'Art and Design in Organisational Contexts'.

The objectives of this research programme are as follows:

1. to identify the range of organisational contexts that artists are working within
2. to establish the role that artists play within such organisational contexts
3. to identify the influences and constraints which affect both the artist and the host organisations
4. to investigate and establish working methods and approaches for the artist-researcher within organisational contexts

1.3 Contribution to Knowledge

At the beginning of this investigation this type of research was relatively new. A literature search revealed that very little formal evidence of research in this particular area, especially research that had been undertaken by an artist-researcher. At the time of completion there were a number of new studies within this area and this was partly due to the expansion of art and design research as a discipline. This research contributes not only to this existing knowledge, but also to work produced by artist-researchers engaged in research at PhD level in other related subject areas.

This investigation has successfully identified the range of organisational contexts that artists work within as a wide and diverse array of organisational types such as; health and community care, education, leisure and recreation, the built environment, travel interchanges, scientific and engineering firms, new media industries and commercial outlets. These organisational contexts involve the artist in an engagement with micro-organisational contexts that network across the macro-organisational context (city, region etc.). Within these micro-organisational contexts the artists role fell into two distinct model types; a management type role and an artworker role. In both model types the artists were taking on roles that were collaborative, socially orientated, environmentally aware, symbolic and enabling. These artists, through practice and research within the macro-context, were establishing a new level of social awareness by contributing to the promotion of a shift in perspective and vision regarding the environment. Artists and host organisations were influenced by the networking that took place across the macro-context and by the mini-narratives that arose from working within a participatory manner within a micro-context. The ability to appropriate knowledge from other participants, in both the micro and macro-context, and to encompass this knowledge into the practice of both the host organisation and the work of the artist had a significant influence on projects. A lack of understanding of the organisational and individual ontological perspectives and epistemologies of practice, held by other participants and collaborators, placed constraints on both the host organisation and the artists. Issues such as budget, deadlines, the indeterminate nature of particular

projects, uncertainty and complexity of the situation that people were working within also constrained the progress of projects. Practice and research within a contemporary context demanded such a broad range of artistic, organisational and visionary skills that a new role for the artist or artist-researcher as postmodern manager of change/cultural intermediary was defined.

In order to undertake a research programme within the relatively new area of formal art and design research a comprehensive review and evaluation of research methodologies in art and design was undertaken. This review has added to the debate within this academic area. This review of methods resulted in the formation of an ontological and epistemological position based on constructivism and participation. This position has provided a theoretical basis for postmodern art practice and research within contemporary organisational contexts. The application of a new method for practice based art research was devised and implemented. This method utilises an iterative spiral approach that combines art practice and research through the use of signifier, allegory and metaphor (SAM).

1.4 Structure and Scope of this Thesis

This thesis is divided into eight chapters. The first chapter is the introduction. Chapter 2 is entitled the Contextual Review and this chapter locates the thesis within its contemporary context by providing a review of existing literature and cultural events. In Chapter 3 the development of an appropriate paradigm of inquiry for the research is described along with an explanation of the methods adopted, adapted and/or devised to investigate the subject area. An account of an Exploratory Case Study that focused on the centre of the City of Glasgow and a discursive analysis of issues emanating from this initial study are given in Chapter 4. Two participatory action research projects are documented and analysed in Chapters 5 and 6. In Chapter 5 an account is given of the first participatory action research project which took place within the periphery of Glasgow. The second participatory action research project, the “Seen and the Unseen”, took place within a rural context and this is described in Chapter 6. Overall analysis and conclusions are drawn from the entire

body of work that comprised the PhD research programme in Chapter 7. In the penultimate section, Chapter 8, recommendations are made for future research. A summary of the research is given in Chapter 9. An overview of this thesis is provided in diagram form in Figure 1.1 on page 6.

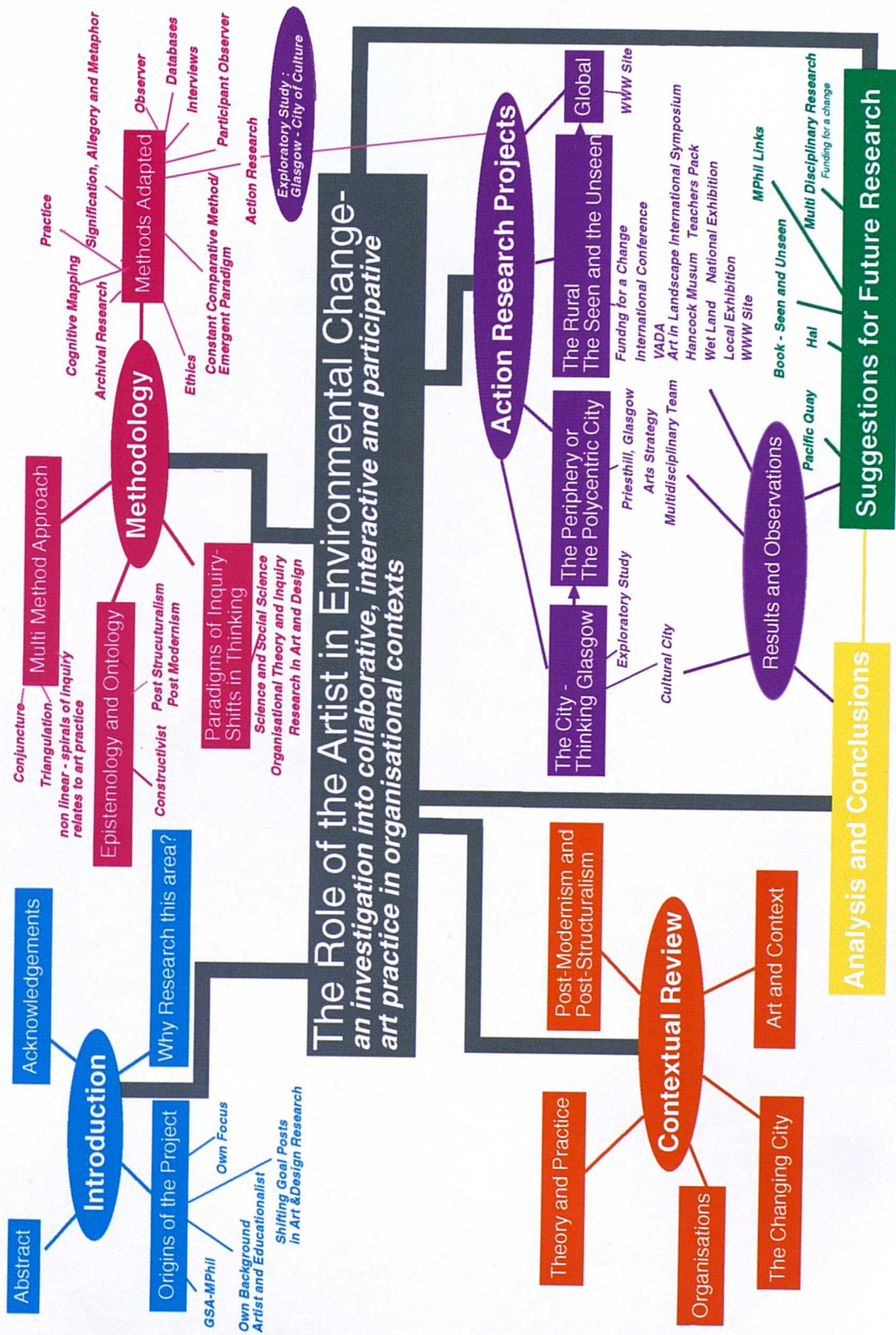


Figure 1.1

CHAPTER TWO

2 Contextual Review

2.1 introduction to the Contextual Review

The contextual review locates this research investigation within a cultural context. Section 2.2 gives a schematic account of how a modernist approach to an art practice that espouses an epistemology of practice, based on autonomy of the artist, became the dominant model for artists. Section 2.3 then looks at postmodernism critiques that challenge acceptance of this approach. In doing so areas of critical theory that address issues such as post structuralism, deconstructivism, claims to authority and power, non-hierarchical thinking, heterogeneity and feminism are explored. Section 2.4 investigates how these theoretical transformations, arising out of the postmodern condition, have paved the way for acceptance of interaction, participation and collaboration within public policy and community, public and social art practice. This section concludes with a review of alternative approaches to participatory, interactive and collaborative art practice that promotes environmental change and brings artists into contact with a variety of different organisational contexts. Section 2.5 defines what is meant by the term organisation and in doing so explores four dominant paradigms of organisational theory. From this exploration a definition of the postmodern organisation is arrived at and its relationship to art practice is discussed. This section concludes by considering how approaches to postmodern organisational learning can lead to a greater understanding of an epistemology of collaborative, interactive and participatory art practice. Section 2.6 concludes the contextual review by summarising the implications for art practice brought about by recent shifts in our perceptions of contemporary culture and the organisations that function within it.

2.2 The Cultural Context

2.2.1 Modernism and its Failings

Featherstone (1991) argues that the idea of modernism refers to the era of post antiquity that began with the Renaissance and continues to the present day as we

make the transition from modernism to post modernism. Modernism is held to be in opposition to the traditional order and as he puts it represents the;

“... progressive economic and administrative rationalization and differentiation of the social world” (Featherstone 1991:3).

Science, morality and art prior to the Enlightenment were linked together and formed the basis of substantive reason in religion and metaphysics (Habermas 1981). The Enlightenment project separated these into individual areas in an attempt to develop *“objective science, universal morality and law and autonomous art”* (Sarup 1993:143). These areas were developed according to their inner logic and were therefore kept separate from social or cultural influences as much as possible and were given validity and intellectual credibility within their own specific frameworks of inner logic (Foster 1985 and Sarup 1993). Credibility was based on judgements concerning truth, normative rightness, authenticity and beauty of the work produced and questions were framed in terms of knowledge, morality, justice or taste (Habermas 1985). The assumption was that theory would influence practice and everyday life and thus, the progress of mankind could be perfected.

In the 19th century thinkers such as the poet Baudelaire and the German sociologist George Simmel developed a critical discourse consciously situated within the rise of mass urban existence and the development of the cities or metropolis. A fragmented sense of time and space was described in the city in addition to a widening of the gap between the role of the state and commerce (which through functioning rationally also tended to function inhumanely) and individuals. Habermas argues that within this period the idea of modernism as the classical paradigm that had no historical ties and its own consciousness of being *“modern”* emerged. He describes this notion of modernism as self enclosed, creating its own canons of being classical which do not refer to a fixed point in classical/ancient history (Habermas 1981:4).

Modernism assumes that knowledge is somehow distinct from its context with the

world; although changes in the world are matched by changes in knowledge. Knowledge therefore stands above history, it consists of ideas that are not based in the real world but which are some how intelligible with it (Roberts 1995:135).

Similar patterns became paradigms, which provided the frameworks in which art was produced and understood. In 1940 in 'Towards a Newer Laocoon', Greenburg (in Harrison and Wood (1992:557-8) states,

"Guiding themselves, whether consciously or unconsciously, by a notion of purity derived from the example of music, the avant-garde arts have in the last fifty years achieved a purity and a radical delimitation of their fields of activity for which there is no previous example in the history of culture. The arts lie safe now, each within its 'legitimate' boundaries, and free trade has been replaced by autarchy."

With the autonomy of the arts came the anonymity of internationalism although avant-garde artists looked to Paris as the centre of this new international culture. In the same year as Greenburg wrote 'Towards a Newer Laocoon' Rosenberg (1940) (in Harrison and Wood 1992:542) wrote;

"In the 'School of Paris', belonging to no one country, but world-wide and world-timed and pertinent everywhere, the mind of the twentieth century projected itself into possibilities that will occupy mankind during many cycles of social adventure to come. Released in this aged and bottomless metropolis from national folklore, national politics, national careers; detached from the family and the corporate taste; the lone individual, stripped, yet supported on every side by the vitality of other outcasts with whom it was necessary to form no permanent ties, could experiment with everything that man today has within him..."

In this international field of culture the modernist artist was the lone genius who, removed from society, invented his own destiny (Gablík 1985:13). The modernist model culminated in a situation where artists; preoccupied with asserting creative

autonomy by producing new, innovative and original work, disregarded any social responsibility or community ties. They were, in a class of their own; bohemian and free, yet; ironically, dependent on the gallery system and dealers who epitomised the class system and hierarchical structures of capitalism. Artists, by forming an allegiance with an intellectual or educated class, predominantly consisting of other artists, critics and historians, rather than the masses, perhaps unwittingly, became part of a particular class-consciousness. High art was created by 'the artist,' who believed that works of art were in a category of their own, removed and separate from all other objects. According to Ward (1997:37), modernist art;

"...is free from social contention. It is just art."

Staniszewski (1995:168) argues that 'just art' required "*institutions of reception*" where the work could acquire meaning. The high art object was promoted by a group of critics, gallery owners and writers who formed their own establishment, the art world, which developed the gallery system, modern art criticism and formal more bureaucratic institutions like art schools, academies, arts councils, national galleries of modern art etc. The art world was elitist, it kept theories and practical work separate and distinct from low art (folklore and craft), popular culture and kitsch that was favoured by the masses. Critics, of whom Clement Greenburg is an example, ensured that painting triumphed over all other arts by promoting the modernist process of '*refinement through self criticism*' that led to the celebration of painting as the flat surface of the canvas and as abstract art. He claimed that in order to understand modern art one first had to understand modernist theory. As Ward (1997:40) puts it;

"The drive towards autonomy and purity in painting and other art forms is a kind of self-defence by authentic art against debased low culture. Visual art should not tell stories (or have 'content' in the usual sense) because that is literature's job and because kitsch art does it. Modernist painting draws attention to itself as medium or artifice. Kitsch doesn't. To achieve genuine quality the arts should know their

place.”

and Bickers (1992:10) sums this up;

“Art does not create a place for itself... it is magazines, curators, writers who do that.”

Art was turned into a commodity that was promoted by a one sided power-orientated bureaucratic professionalism. It also created the situation of two distinct divisions between those who manage to survive as artists and those who survive as artists as a result of being managed by others (Gablik 1985, 1991, 1995a). Simon Herbert (1994:40) also makes the point that;

“The needs of individual artists are secondary to the need for survival of the organisation which may take them under their wing.”

Although the art market has expanded since Greenberg was writing, it is only capable of sustaining a small number of UK based artists. It also marginalises artists who are based in remote geographic areas and who, as a result of their location, do not have regular exposure to the art networks, dealers and talent scouts (Moody 1993). This situation has meant that artists have had to move from the proverbial ‘garret’ to develop strategies, find sources of funding to sustain their practice and to get their work ‘noticed’ by the promoters. Chaplin (1994:39) argues (through reference to the work of Adorno) that art works have a conflicting dual purpose. Firstly, as a commodity with an exchange value within the art market and secondly, as an autonomous art object independent from society. Within this dichotomy Adorno believes that the artist is always straining towards autonomy by focusing on the work’s form rather than on it’s value within society. Chaplin states;

“Adorno argues that an important strategy in the artist’s struggle to attain autonomy for his/her work is to transform artistic material in such a way that the work becomes

unintelligible to the masses, and thus resistant to exchange value (to market forces). And the dialectic between the pull of exchange value and the counter-pull of autonomy (embodied in the artist's transformation of artistic materials according to the logic of the production of the artwork itself) is the driving motor of modernism." (Chaplin 1994:39).

In Gablik's opinion modernist art became part of the production/consumption formula that is now leading to a misuse of the world's resources and eventual global destruction. Hierarchy and ordering of nations and races with Europeans at the top and 'primitives' at the bottom formed part of the grand narrative of modernism that legitimised pillaging of the world's resources (Gare 1995; Wheale 1995). Within fine art practice the international scale of the modern style promoted a predominantly European and American perspective that exploited and then relegated ethnic or primitive art and folklore to the status of low culture. More importantly, through the Western desire for progress and development, the world's resources were pillaged and non-western cultures marginalised. Eurocentric perspectives came to dominate, leading to the assumption that titles like 'third world' were natural rather than cultural constructs.

Against this background 'the issues' that relate to this study have been understood in relation to women's understanding of similar views that also pervaded the construction of gender. Women were kept in subordinate positions by the hierarchical systems of power which; at the top, were dominated by men. A situation exacerbated by the frequent setting up of women in opposition to men rather than as individuals with their own particular strengths and values (Sarup 1993). The prevailing discourse on sexuality endorsed phallogocentric theories developed by Freud and dominated perceptions of women in all disciplines. Mulvey (1989 in Harrison and Wood page 964) explains;

"Women, then, stands in patriarchal culture as signifier for the male other, bound by a symbolic order in which man can live out his fantasies and obsessions through

linguistic command by imposing them on the silent image of woman still tied to her place as bearer of meaning, not maker of meaning.”

In the fine arts women were marginalised because the international style or the avant-garde rejected values that were traditionally female. The promotion of the egocentric, devotion to practice at the cost of all other activities progresses on the basis of its own inner logic and patriarchal values (Assiter 1996, Issak 1996, Lippard 1976, Stanley 1990). In contrast woman's ego is, *“fluid, existing in relation to others”* (Becker 1996:2 15). Within modernist art female artists were not taken as seriously as their male counterparts. Women, especially those with children, lost respect amongst other artists if they could not give one hundred percent devotion to their practice. The solution for women was to either imitate men or seek alternative but ‘less respected’ avenues of art practice. In addition, many of the male heroes of the modern movement were apparently misogynists and abusers of women. The biographies of Picasso and of Rodin provide good examples of this. In her book; *“Zones of Contention”*, Becker (1996:231-223) suggests that women desire a more creative and independent existence but feel anxious at the idea of rejecting or neglecting those that are close to them. Whereas she argues, men have done this repeatedly, ‘*tormenting*’ those that they cared for. She cites the poet Rilke, who refused to live with his family (his wife was a sculptor), for fear that domesticity would hinder his progress.

As Gablik (1995b:77) points out; addressing social issues (including feminism) through art practice also went against the modernist paradigm;

“... the reductive and neutralising aspects of aesthetics and ‘art for arts sake’ have significantly removed art from any living social context or moral imperative except that of academic art history and the gallery system. We are beginning to perceive how, disavowing art’s communal dimension, the romantic myth of autonomous individualism has crippled art’s effectiveness and social influence in the social world.”

2.3 The Postmodern Context

Although originally connected with a break from the theories of modernity in Western thought postmodernism is also related to shifts in global order. This is reflected in the change in the balance of power that has taken place at an intersocietal level between nation states (Featherstone 1991). Phrases that are commonly used to describe the various strands of postmodernism include; the consumer society, multinational capitalism, society of the media or spectacle, postindustrialism and shift in the condition of knowledge. As this multitude of descriptions suggests there is a co-existence of a variety of ways of life and a variety of means of understanding them. Technology and mass media has added to this diversity and to the extent of knowledge about all aspects of life that are now available to us.

Hutcheon (1989:2) states that;

"...the postmoderns' initial concern is to de-naturalise some of the dominant features of our way of life"..

Many of these dominant features of everyday life that are accepted as natural are in fact cultural. For example capitalism, patriarchy or liberal humanism are constructed by us, they have not been '*given*' to us, they are not naturally occurring phenomenon. Culture is understood through language, language signifies different things to different people and therefore we have the ability to change and alter our constructs and thus to change culture.

The belief that all cultural phenomena are rooted in language was established through developing implications of the work of the structural theorist de Saussure. Within structuralist theory, language is a system of signs that operates within a self-contained framework (a specific culture). Within the culture of fine art, Hanfling (1992:406) describes all texts (artefacts) as "*exemplification's of an underlying 'deep structure'*". This explains Greenburg's claim that in order to understand modern art, one first has to understand modernist theory or at least, the underlying structure of

modernist discourse. So that as Staniszewski (1995:3) puts it;

“Rather than being a universal language for the modern world, abstract Art was - and remains today - an arcane, esoteric subject that is understood and appreciated by an informed few. This has been called the failure of modernism and the failure of abstract Art.”

Saussure’s concept of value, *“is based on the syntagmatic/paradigmatic distinction”* whereby relations between signs are either linear (syntagmatic) or associative (paradigmatic). A combination of two or more words (units) that stand in relation to one another according to the rules of syntax, to form a constructed sequence is a syntagm. This is how normal discourse unfolds. Words that acquire relations outside normal discourse are not linear and are referred to as paradigmatic because they no longer relate to the original concept. Often this occurs as word associations progress until the latter no longer bears any relationship to the former (Hanfling 1992:411-12). Within modernist discourse (and in particular modern art) it may be argued that shifts from one movement to another occurred in this way¹. None the less, one of the major strengths, and also, one of the major criticisms of structuralist theory is its universal application which, when used as a methodology, makes results very predictable. As Hanfling (1992:452) with reference to Derrida’s critique of structuralism, puts it;

“... it classifies (‘reflects’) rather than interprets or creates.”

An alternative to this process of categorisation in favour of interpretation emerged in post-structuralism.² Derrida’s post-structuralist work involved a number of different issues. His philosophy of deconstruction criticises or ‘deconstructs’ the history of ontology; in particular logocentric metaphysics (the belief that words have fixed meaning, the purity of which lessens as thought is processed into speech, then into the written word (or image) and to the reader and so on) and the metaphysics of presence (Gare 1995, Lechte 1994). Derrida challenges the ‘logic of identity’ that is

evident in the modernists or positivists (see section 3.3.3 for a description of positivism) ability to accept what is '*claimed to be present*' within the nature of reality and the laws which govern this reality (Gare 1995:57).

"Differance" is a term invented by Derrida that includes both the words differ and defer and therefore has more than one meaning. The exclusion of one feature over another in Western thought may also be regarded as the ability to '*defer*'. Features were deferred from usage because they highlighted or begged to '*differ*' from the absolute and thus presented an alternative perspective that challenged the authority of western philosophy. Derrida argues that the sign is not a homogeneous unit (as in structuralism) bridging an origin (referent) and an end (meaning). In language, no element can function as a sign without referring to another, one sign leads to another and so on. This is "*differance*" the sense of "*deferring*" by "*considering the endless play of signifiers*". In his theory of grammatology meaning is not fixed and static. There is no single and definable now, sense of presence or certainty. The "*...structure of the sign is determined by the trace (the French meaning carries strong implications of track, footprint, imprint) of that other which is forever absent. This other is, of course, never to be found in its full being.*" (Sarup 1993:33). Meaning will never be the same from one context to another as "*...the signifier will be altered by the various chains of signifiers in which it is entangled*". Derrida proposes that the sign should always be studied under "*erasure*" by considering the "*trace of another sign, which never appears as such.*" (Sarup 1993:33-34).

Gare (1995:5 1) summarises this as follows;

"Deconstruction reveals a root system beneath metaphysics which never touches ground, exposing the arbitrary nature of what have been taken as absolutes. It reveals that 'transcendental essences', which have been taken as absolute points of reference, are arbitrary signifier arrested from the chain of signifiers and privileged or made to seem 'natural' by a power group, thereby freezing the play of differences and imposing a fixed structure and hierarchy on society".

Derrida achieved a deconstruction of traditional western thought by exposing what had been excluded; on the grounds that it was secondary or derivative, and showing, that they are as crucial and as important as the original. Deconstruction attempts to locate *“the promising marginal text”* (Derrida cited in Sarup 1993:51) but at the same time acknowledges that there are many interpretations of texts and that no interpretation can claim to be the final one. This Gare (1995:59) argues creates a situation where;

“...by subverting the fixation of meaning which legitimizes exclusive groups, it enables those who have been suppressed and marginalized by Western civilization...to be heard.”

Postmodern writers cite many examples of those who have been marginalised, in particular, the uneducated, women and those who were taken over by the colonies. Modern art also marginalised those who did not conform to the demands of the art world and their concept of style, taste and value.

Texts on Derrida’s work by Gare, Handfling, Sarup, Harrison and Wood suggest that Derrida’s work can be interpreted to allow a reformulation of the whole modernist construction of art and artists from:

- forms of identity to differences - in art from the modernist model to a diverse range of practices
- units to fragments - from a universal theory of art to multiple discourse and perspectives
- ontology to philosophical language - the rejection of value judgements in favour of active interpretation, art is not natural but cultural
- epistemology to rhetoric - all discourses on fine art are merely rhetorical

narratives of a greater or lesser degree of plausibility directed at the sense rather than at reason

- presence to absence - total meaning, complete objectivity and the metaphysics of presence is impossible. We have to accept that all art is subjective and question what isn't present, what or who has been suppressed in its creation and accept that meaning and interpretation will be different and just as valid from person to person.

Foucault's theories, unlike Derrida's, stem not so much from linguistics but from the social and human sciences, and also from the work of Nietzsche. His accounts of knowledge and power, and the genealogy of history are of particular interest to this research programme. This work focused on the transition from traditional to modern industrial society and reveals;

"...that moment when the sciences of man become possible is the moment when a new technology of power and a new political anatomy of the body were implemented." (Foucault 1979 cited in Gare 1995:67).

For Foucault, claims to knowledge are understood in relation to the sets of rules or assumptions that underlie institutional practices and the organisation of these practices. Thus, an understanding of claims on knowledge must take into account who actually has the authority to make statements, the basis from which these statements originate, the processes by which people are given power and the position that the subject of the discourse occupies (Gare 1995 and Sarup 1993). The relationship between power and knowledge is central to Foucault's work. Knowledge is required for power and power requires knowledge. Knowledge has been used to gain power rather than to gain the liberation that the Enlightenment had advocated. When knowledge is used as power over others it becomes a mode of regulation, discipline, prohibition, judgement and surveillance.

On the basis of Foucault's theories Harrison and Wood suggest that the status of the homogeneous individual, especially the artist, is now regarded as an ideological construct. They draw attention to the desire for '*authenticity*' and '*originality*' in modern art which, they argue, is epitomised in the way that the tragic biographies of Jackson Pollock and Vincent van Gogh have been written. The privileged position given to the individual as an author (artist) made him or her (usually him) stand out from everyday language as something that was in Foucault's words; "*immediately consumable*". He explains that;

"This coming into being of the notion of 'author' constitutes the privileged moment of individualism in the history of ideas." (Foucault 1979 in Harrison and Wood 1992:924).

This authoritative position and the cultural context in which it gained authority, Foucault argues, ought to be reconsidered bearing in mind the texts that did not command as central a position.

Foucault believed in "*specific intellectuals*" who, rather than focusing on the formulation of universal theories, chose to work in areas of local expertise drawing on knowledge that those in power may regard as marginal, low down the hierarchy of knowledge (Sarup 1993:75). The author suggests that this is the very antithesis of the modernist international style in art where progress was achieved via a linear, syntagmatic process over a period of time by building on what went before. Artists slowly added to the existing histories of the international style, until a paradigmatic shift by association became visible as a grand narrative.

Deleuze and Guattari also advocate a new way of organising knowledge that bypasses vertical and linear thought and highlights horizontal and non-linear thought. They use the analogy of the rhizome, a creeping stem that grows horizontally under the surface, as opposed to the modernist or more traditional analogy of the tree, which grows vertically and is characterised by a hierarchical, ordered system of

roots, trunk, branches, and leaves (this is described in more detail in section 3.5.2.) They assert that vertical thought is static, linear and hierarchical and that it focuses on the subject, actor and cause in the quest for objective truth that seeks unity and identity. Whereas with radical, horizontal thought there are no preconceived barriers or boundaries, so, thought can permeate across all areas and disciplines. This permeation of thought has led to a situation;

“...of a heterogenesis of systems of valorisation and the spawning of new social, artistic and analytical practices” (Guattari 1995:117).

Taking up some of these ideas Decron applies them to the production of art arguing for an art practice that reinstates the ideas of heterogeneity as advocated by Deleuze. Decron (1993:39) proposes;

“...a new praxis, a new division of cultural labour” whereby *“the programming itself takes over the primary role once reserved for placing”* so that *“...we can now expand the very notion of ‘placing’, of public art, to go beyond the fixed norms of site specificity, to go beyond the fixed norms of commissions, competitions regulations, exhibitions, events, cities, parks, gardens, Documenta...”*

Within Decron’s argument for programming taking precedent over placing, the construct of public art as a static non-interactive process is replaced by one of action and participation within a boundaryless context. Deleuze and Guattari’s radical, horizontal thought inevitably leads to action, which in turn leads to change. Interactivity within a boundaryless context, discussion and action with disciplines and communities other than ones own, inevitably leads to new ways of looking, new approaches to problems and new solutions.

Lyotard (1979) believes that postmodern theories challenge our accepted *“rules of the game”* through *“dissensus”* (disagreement) by introducing uncertainty, complexity, unpredictability, chaos and catastrophe. Based on Lyotard’s account

Sarup (1993:135) argues that in traditional societies; "... *'know-how'* — *'knowing how to speak'* and *'knowing how to hear'* was the way in which the community's relationship to itself and the environment was played out. Narratives were developed through popular stories, myths, legends and tales. This story telling fell away with the development of scientific logic. Lyotard (1979) also believed that multiple universes or mini narratives existed, rather than one universal discourse or grand narrative and therefore one language game. He refers to "*regimes of phrases*" and "*genres of discourse*". A phrase regime presents a general statement about the world that may be "*prescriptive, ostensive, performative, exclamatory, interrogative, imperative, evaluative, nominative etc.*" whereas a genre of discourse "*attempts to give a unity to a collection of sentences*". He claims that the heterogeneity created by genres of discourse is a way to gain insight into the "*differend*" that may lead to its acceptance. He argues that to stifle the differend in favour of reducing everything to a single genre; as in modernist discourse, is "... *to stifle new ways of thinking and acting.*"

Decron's proposal to embrace heterogeneity and focus on programming or process within public art raises issues about the role or requirement of the permanent art object. Embracing postmodern discourse within a boundaryless context highlights the need for new modes of art practice that communicate or build upon multiple discourses rather than the single voice of the artist. In this respect it is worth considering the work of Baudrillard and in particular his interest in the connection between code and reproduction. He argues that in the late twentieth century it is not the production but the reproduction that is original. This shift from production to reproduction has occurred because codes, of which DNA, digital and binary are examples, now have the ability to replicate and produce an original. Virtual reality, global communications, holograms and art are results of the ability to reproduce through codes. Lechte (1994:235) explains this as follows;

"The code entails that the object is produced - tissue in biology for example - is not a copy in the accepted sense of the term, where the copy is the copy of an original,

natural object. Rather, the difference between copy and original is now redundant.”

Baudrillard (1985:126-134) argues that ‘*simulation*’ and ‘*simulacra*’ are now part of everyday life and refers to the reproduction of the object via codes as ‘hyper-reality’. As Lechte (1994:236) puts it;

‘Hyper-reality effaces the difference between the real and the imaginary.’

And as Barry (1995:87) states, it is;

“...the ‘loss of the real’, which is the view that in contemporary life the pervasive influence of images from film, TV, and advertising has led to a loss of the distinction between real and imagined, reality and illusion, surface and depth.”

Baudrillard’s view is that the distinctions between the real and the imagined have been eroded, everything is a model or an image, all is surface without depth. He argues that we are now living in a consumer society, where objects have become signs. Objects are produced to signify status rather than satisfy a need. Baudrillard developed four different logics in relation to the object;

The *use value* of the object relates to the *logic of practical operations* and the *utilitarian role* of the object as an *instrument*

The *exchange value* of the object relates to the *logic of equivalence* and the *market value* of the object as a *commodity*

The *symbolic exchange value* of the object relates to the *logic of ambivalence* and the *symbolic value* of the object as a *gift*

The *sign value* of the object relates to logic of *difference* and the *status value* of the object as a *sign* (Lechte 1994:233-4).

This argument for the object as sign is another example of culture moving from a marginal to more central position in western thought. Lechte (1994:234) states that this shift has occurred because “... *needs can only be sustained by an ideologically based anthropology of the subject*” and that “...*irreducible primary needs that govern human activities are a myth.*” We have both psychological needs as a function of human nature and cultural needs as a function of society.

“The postmodern experience consists in ‘hypersimulation’, a double counter-reflection in which life simulates the simulated contents of the mass media. The social thus does not reference or mediate the signs, that is they have neither labour value nor use value but merely consumption value. Instead it is merely absorbed by them so that they become a ‘hyper-reality’ in which simulations are the only form of existence. What was once the social is described as a mass, a shapeless void.” (Crook, Pakuiski and Waters 1992:31).

Swale (1992:74) suggests that the manner in which art communicates to an audience can also be divided into four categories;

- Aesthetic - works are presented to an audience as resolutions of aesthetic issues of interest to the artist. They appeal directly to the viewer’s appreciation of the visual form and to their conception of the beautiful
- Didactic - works meant to instruct or enlighten
- Functional - works fulfilling a functional purpose i.e. a ramp, bench or lamp
- Symbolic - artworks which attribute to meaning or significance to people, objects, events, relationships or goals through the use of symbolic associations i.e. civil sculptures

Lippard (1989:2 10) argues that an artist actively engaged in social change must be able to understand that art is no longer about creating an '*art object*' to be viewed within the framework of the modernist paradigm. Echoing Buadrillard's texts and Swale's categories she asserts that a '*social change artist*' must;

"... be ambidextrous. S/he must be able to think on two fronts, to understand dual coding and art in dual contexts, taking into consideration who the art is for, where it is, and what s/he wants to accomplish by putting it there."

It has been argued that the artist engaged in social change has a role that is as much about interaction and participation with society as it is about creating or contributing to change through the processes of their practice (Gablik 1994 Lacy 1994). Lacan believes that there is no separation between self and society and that humans become social through the use of language. His work has developed around three areas;

- subjectivity - the decentering of the rational, conscious subject that is identified with the ego
- language - undermining common assumptions about intentionality or purposiveness of the idea of rational discourses and sexuality
- problematisations of the idea of 'natural' sexuality.

Of most interest to this research programme is his thesis that knowledge of other people, the world, and the self is determined through language. Identity, and therefore the ego, is an illusion created by language. We develop our knowledge of what we are from how others respond to us but we are never going to be able to develop a stable image from this because we can never be certain of the meaning of the others response. Likewise how we present ourselves is always open to interpretation by others. Interaction and participation with others is unavoidable, unlike modernist or structuralist interpretations. This area of theory; that our identity is not fixed and can

change in relation to others, and that the individual is not a stable rational being is of interest to postmodern feminists (Sarup 1993).

New, second generation, post feminism or postmodern feminists; inspired by the feminist writers; Irigaray, Arendt, le Doeuff, Kristefa and Cixous, argue that seeking equality of the sexes is not enough. Women do not seek an equality that is originally based on the modernist phallogocentric discourse. Many of these feminists argue against the assumption that 'women' can be used as collective, for example as in "The Women's Movement," or as a fixed and stable term given that all women are individuals operating within a variety of different contexts. Lacan's theory that identity and ego are illusions created through language are strongly reflected in the lives of many women. The notion of self is constantly challenged and identity is never static. For example, a woman may acknowledge that she has multiple roles and identities ranging from her professional working identity to that of carer, mother and lover. The concept of multiple identities and different interpretations of self through others is not new, but perhaps denied by many female modernist artists who tried emulating men and who in doing so accepted phallogocentrism. Many postmodern feminists argue that women should not try to behave like men but rather, celebrate their own sexuality and aim to develop their own specifically female philosophy with its own language, complexities, and histories. The acknowledgement of multiplicity, difference, flows, rhythms, cycles, intuition and subjectivity are all central to this way of thinking. (Becker, 1996, Sarup, 1993, Stanley, 1990)

Heartney (1995) believes in an 'ecofeminism' that is capable of challenging modernist industrial exploitation of both women and of the earth's resources. Industry and commerce has been dominated by male managers (Handy 1993, Hatch 1997). Men are not the only rational thinkers or the only sex capable of reason (Sarup 1993). La Doeuff argues that historically; there have been many female philosophers, but they have not had the same advantages as men and that they have been alienated from the discipline. Pateman, a contemporary political theorist, focuses on a feminist critique of the patriarchal bias in liberal democratic theory with

the intention of highlighting alternative approaches to politics that are more active and participatory. Feminist philosophy questions traditional western thought and uncovers some of the structures that have disadvantaged women and encouraged the dominance of patriarchy (Stanley 1990). Gablik (1995:84) argues that modernist art practice, which encouraged autonomy and modernist aesthetics that concerned itself as the chief value, was non relational, non interactive, non participatory in orientation and thus rejected the more feminist values of care, compassion, seeing and responding to need. She writes;

“To see our independence and interconnectedness is the feminine perspective that has been missing not only in our scientific thinking and policy making but in our aesthetic philosophy as well.”

Gablik (1991:4) suggests that we are at the end of what she describes as “*a hypermasculinized modern culture*” and that artists are now beginning to focus on projects that have a more ecological, spiritual and sustainable bias. These projects demonstrate a move from a focus on self-image and ego to a situation where one’s identity can change in relation to others.

This has been interpreted by Miles (1997:165-166) as a move away from a “*value free science and a value free art ... towards a reintegration within the self and of the self in society...*” and “*...by becoming a participating agent ... art can become a catalyst...*” in the processes of “*reconstruction*” as well as deconstruction.

This ‘*reconstruction*’ is recommended by both Gablik and Spretnek because; according to Miles’ reading of their texts, they fear that the postmodernists deconstructionist approach reveals that in the end everything is meaning-less because it is impossible to give a fixed meaning to anything. Unlike modernists, who tried to create a complete break from the past and create new meaning through innovation and originality, many postmodernists (artists included) have opted to draw attention to this situation by reworking traditional forms; often in a cynical manner, using

parody and irony. In the 1980's; there were a number of female artists who chose; often through the medium of photography, to address issues of privilege, talent and identity in art. The photographic work of Sherrie Levine and Cindy Sherman, Mary Kelly's installations and Adrian Piper's video installations provide good examples. Many postmodern artists have also advocated interaction and participation so that other voices can be heard and action taken. Their role has often been as catalysts for change and new meaning making. Gablik (1991:7) believes that the end of modernism in the arts is characterised by

"...will to participate socially: a central aspect of new paradigm thinking involves a significant shift from objects to relationships."

Furthermore Hanson (cited by Lacy 1995:33) believes that;

"Public art in the Eurocentric cultures has served the value systems and the purposes of an unbroken history of patriarchal dominance that has despoiled the earth and its inhabitants and seriously threatens the future. Responsible social intervention must hold up a different image. It must advance other value systems."

2.4 Interaction, Participation and Collaboration in Art Practice

2.4.1 The Social Context of Art

With the various transformations implied in the transition of modernism to postmodernism at a theoretical level, this section now reviews the role of interaction, participation and collaboration to examine how artists have broken away from the dominant 'art world' as subscribed to by the modernists. The focus is on art within organisational contexts that operate outside of the gallery system. The gallery still plays a major, and arguably dominant role, in the exhibiting of objects or documentary images of the results of works that have been created using participative, interactive and collaborative methods. Similarly, studio practice, has only been reviewed in relation to work that has been undertaken primarily for non-gallery sites. Any discussion about the gallery system is referring to the role as a

collaborator within a participatory or interactive process that has an activist or catalytic role or agenda. The aim is to expose the key characteristics that are influencing this type of practice and to highlight the marginal areas; or gaps, in existing knowledge.

A relatively small amount of literature exists in this area in comparison with gallery work, which is usually accompanied by catalogues, reviews and other forms of documentation. A great deal of the literature was produced (or presented at conferences) at the time in which this research programme was taking place (1994-99) and this informed the ongoing research programme as a whole. Miles (1997:1) in his publication *Art, Space and the City* states that;

“To date, the specialist practice called ‘public art’, which includes a diversity of not always compatible approaches to making and siting art outside conventional art spaces - from the exhibition of sculpture outdoors, to community murals, land art, site-specific art, the design of paving and street furniture and performances art - has grown in isolation from debates on the future of cities, largely untouched by theoretical perspectives which enliven other disciplines; as a result it is an impoverished field, with little critical writing through which artists and designers can integrate their practice.”

He notes that in comparison with conventional modernist art criticism that characteristically tends to focus on aesthetic appreciation and artists’ biographies, publications on public and community art have tended to focus on areas such as finance, social impact and management processes. Miles concludes that despite an increase in the amount of publications produced about public art since c.1980 there is still a dearth of good critical writing about public art practice. There are various arguments as to why there is so little critical writing or documentation of practice in this area. Lacy (1995:83) is of the opinion that;

“Focusing on aspects of interaction and relationship rather than on art objects calls

for a radical rearrangement in our expectations of what an artist does.”

This view is supported by Gablik (1995a:83) who believes that “*the modernist, vision centred paradigm and its spectatorial epistemology*” has developed a set of standards that is wholly inappropriate for judging interactive and intersubjective practice. She is also of the opinion that the art world “*disapproves*’ and therefore ignores and marginalises artists who take an interactive, non object focused, approach to their practice. Miles (1997:1) argues that this may be because this type of art practice; unlike its modernist counterpart,

“... offers few opportunities for the manufacture of reputations, accumulation of profit or demonstration of taste...”

The knowledge power game is still played by the critics who refuse to acknowledge and write about many aspects of community and public art in the mainstream art press and most galleries still promote the modernist, capitalist approach to art as a commodity to be bought and sold within the protected structure of the art market. Harding (1995:41) cites Wolverton who states that;

“I am afraid to say the established, elite art world is still acting like anyone who doesn’t play their game must be an amateur and definitely not commercially viable.”

Morgan (1995:16) argues that community art has suffered from a ‘*bad press*’ due to over simplistic analysis of both the work produced and its processes, which in turn have caused marginalisation. In her opinion this is due to the ‘*art world*’ taking a defensive stance against the cultural radicalism that community art promotes in its consistent search to find different ways for art to function in society. A search; which she believes, seeks;

“... to change the whole cultural agenda of this country.”

Willet (1984:6) alleges that there has been a tendency to accept that public art benefits both the community, the environment and artists. He also states that this “*laudable*” process has been documented without criticism resulting in;

“... some of the harsher realities of public art get swept under the mat All these are problems somewhat foreign to ordinary art history and criticism...”

Harding (1995:41) expresses the need to build a critical dialogue within the realms of community and public art;

“There is an urgent need for this new breed of art critic in this country as examples of good practice often go unrecorded. There is a woeful tendency to ignore the value of good documentation and publication - gallery and museum exhibitions always have catalogues “.

He suggests that funders could become proactive by insisting that good documentation and publication of projects is undertaken. Salmon (1995) believes that the theorist as much as the artist should be prepared to engage in the perceptions of the social, economic and political conditions that affect society. Landry et al (1996b) also point out that successful strategies for art programmes are very rarely documented or quantified in terms of their achievements or cost effectiveness in comparison with other forms of social intervention. The few successful initiatives that there have been are often only known locally or amongst the professionals. Despite this apparent lack of a critical dialogue; art in a social context, social sculpture, new genre public art, environmental art, activist art, littoral art and ecological art are all new descriptions that are creeping into critical art discourse and are titles that encompass both public and community concerns. Gablik (1995a:86) writes;

“Social context becomes a continuum for interaction, for a flow in which there is no spectatorial distance, no antagonistic imperative, but rather the reciprocity we find at

play in an ecosystem. With a listener - centred paradigm, the old specialisation's of artists and audience, creative and uncreative, professional and unprofessional - distinctions between who is and who is not an artist - begin to blur."

There has been an increase in the amount of active support given to public art in urban developments by bodies like the Arts Councils in the UK and local government initiatives but documentation of these projects has been limited to linking the role of the artist within these initiatives to the economic impacts of the urban regeneration of public spaces and buildings. Examples of this can be found in the analysis of events such as; City of Culture, Garden Festivals, Creative Cities, Twenty-four Hour Cities, Percent for Art schemes and Art and Regeneration (Alan 1982, D'Angelo 1992, Bianchini 1988, Bianchini and Landry 1994, Marsh et al. 1993 and 1995, Myerscough 1991, Landry et al. 1996a, 996b, Rodgers 1989 and Selwood 1991, 1995). A few UK publications, released in late 1997 began to focus on the Social Impact of Participation in the Arts (Comedia 1997). The emphasis again being on impact rather than on the actual practice of multidisciplinary collaboration, participation and environmental change. The USA has led the way with publications and articles that focus on the nature of practice in this manner and these are referred to later in this text.³

Texts that focus on the role of the artist within specific contexts in the UK tend to be found in the work of unpublished theses that have been undertaken by artist-researchers and papers/publications by artists-researchers currently undertaking research. Examples of these are the theses of Douglas, Hunter, Lhore, Wheeler and recent papers publications by Silver. This particular research programme adds to this body of work. In 1998, just as this project was reaching completion a Centre for Research in Social Sculpture was established at Oxford Brookes University. The key academics who hold posts within this centre are Malcom Miles and Shelly Shacks. There has been more work undertaken in the USA, most notably by Gablik, Lacy, Lippard, Felshin and Jacobs. Reference is made to these texts throughout this research where appropriate. It has been argued that in general (at an undergraduate

level) academic art institutions have been slow to change and incorporate the paradigm shift in society and therefore in art practice within their pedagogy. Bruce Barber (1994:42) suggests that;

“The pedagogical institutes have to examine very closely what they are doing, because I do believe that we allow art to get in the way, that we do reproduce our own cultural stereotypes. Too many of us hold on to the notion of an author-figure, a creative magus.”

In the UK; which is the focus for this research, two distinct alternatives to the gallery system emerged in the late 1960’s which, arguably have now in the 1990’s come to influence one another and create multiple forms of new genre art practice. These two alternatives were community art and public art. Although these developed alongside one another, and to some extent were interrelated, the two strands, for ease of description, are firstly reviewed separately and in relation to space and time and then reviewed taking into account more recent postmodern examples within which the boundaries between community art and public art are blurred. Kester (1994:69) refers to this post modern phenomena as; *“community-based public art”* but offers some clarity between the terms community art and public art by suggesting that traditionally;

“The terms ‘public’ and ‘community’ imply different relationships between the artist and the administrative apparatus of the city. The public artist commonly interacts with urban planners, architects, and agencies concerned with the administration of public buildings and spaces, while the community-based artist interacts with social service agencies and workers. In each case the interaction between the artist and the community is mediated through a network of professional institutions and ideologies that the artist collaborates with or may seek to radicalise and challenge.”

2.4.2 Public Art

Contemporary public art was at first characterised by an interest in the creation of

alternative sites outside of the gallery context. Prior to a relocation of the contemporary art object from indoors to outdoors or from private studio to public work in public locations, public monuments tended to fulfil a specific function that reflected white, western, patriarchal values such as; war memorials, monuments to dignitaries or heroes, religious symbols and commercial symbols (Bacca, 1995; Lacy, 1995; Miles, 1997; Raven, 1989; and Staniszewski, 1995).

In recent years there has been much debate about interpretations of the word '*public*' in relation to "*public art*". Brighton (1993) suggests that the term public art is an oxymoron primarily because the public very rarely own a work of art and the gallery audience tends to be limited. Public Art tends to involve patronage by a collective body with decisions made by a board (Willet in Townsend ed. 1984). This raises questions about who has the authority to make decisions on behalf of the 'public' and who gets to participate in the processes of selection, making and siting. Also, not all public art works are located in a site that allows twenty four hour access to the artwork by the general public. A wide array of public sites for artworks exists and these range from the accessible to the inaccessible and from permanent to temporary to virtual. Another criticism of this type of work is that it merely places an art object in a public site as an alternative to placing it in a gallery context. Early public artists focused on an exploration of new methods for extending their studio practice by exploring new forms of expression and new ways of communicating. In this instance, the outdoors merely provided a different environment for the extension of an artist's regular practice without any due consideration for the nature of the site, sense of place or the communities who used the site.

Early contemporary public art maintained the modernist ontology of the autonomous role of the artist. Cork (1978:1) argues that many decisions were made in the artist's studio; "*with little; if any, public consultation*" and that the work was often an adaptation of current work or of work that had already been produced for another site or location. This led to the now infamous description used by the artists group SITE to describe work of this type as the "*turd in the plaza*" (Jencks in Townsend ed.

1985:15). Miles (1997); in his review of writings by Phillips, suggests that this type of work is in some instances still being produced. He refers to it as "*Institutional Public Art*".

De Ville (1993) states that with modernism;

"... considerations of form and content have preceded and often precluded considerations of form and context ... the object has reigned supreme, the question of place essentially a problem of placement. Where there has been a dialogue about place, it has been muted and one sided, dominated by the persuasive and powerful logic of museum or gallery."

However, de Ville also argues that the rejection of modernist universal theories in favour of postmodern multiple discourses and pluralism have paved the way for alternatives to the gallery context that are no longer as "*marginal or secondary as they once were.*" He suggests that in that latter part of the 1960's decade some challenges to the gallery context and institutional public art were being made. His argument proceeds by making the '*syntagmatic/paradigmatic distinction*' (see page 12 of this section for an explanation) that firstly, within the gallery, the link between sculpture and plinth was broken, bringing sculpture into the physical space of the viewer. Secondly; as exemplified in the work of Andres, thinking of form, structure and place as equivalent categories, challenged hierarchies of modernism. Although Andres work was placed within the gallery context this mode of thinking enabled a consideration of an "*art not necessarily placed, but of place*" (de Ville 1993:23). The third paradigmatic shift on the chain was, in his opinion, marked by the creation of site specific works, such as; earthworks, earth projects and land art. These transferred values similar to those held by Andres from the gallery to external sites whereby form, structure, and site were seen as equivalent categories. These external sites or environmental artworks were also brought into the gallery via documentary evidence such as photographs, maps, descriptive language and video. Krauss (1979) also argues that at this point in time (1968-70) many sculptors made work that

entered an *“expanded field”* of sculpture thus becoming a postmodern rather than a modernist phenomena. In her opinion, the extremes of modernist sculpture were reached when artists challenged the boundaries of exclusion that defined modernist sculpture. Within this exclusion sculpture had ceased to become a positive entity; instead, at its extreme, it was neither landscape nor architecture but hovered somewhere between the binary opposites of; *“built and not built, the cultural and the natural”*. It entered into postmodernism when these two oppositions were; *“problematised”* and *“sculpture”* was *“... no longer seen as the privileged middle term between two things that it isn’t”* (Krauss 1979:38).

Whilst de Ville and to some extent Krauss advocate that the pluralism of postmodernism has allowed for the growth of alternative sites to the gallery context for art works it has also led to the co-existence of both institutional, site specific and new genre public art / social sculpture. It may be argued that form, structure and social context are now also thought of as equivalent categories. In 1978 Cork wrote that;

“This distinction, (between community art and fine art) which signifies that there is a refined art of interest only to aesthetes and a different, rather more rough-and-ready art for the rest of society, should be fiercely combated. It is an obscenity to imply that only a certain kind of art need bother about communal involvement. A strong social concern ought to lie at the core of all art ...” (Cork 1978:11).

Whereas in 1995 Phillips indicates that although public art is still a marginal activity in relation to the amount of gallery work that is produced, to some extent this has been achieved. She states:

“Rather than serving as predictable urban decor or diversion, public art can be a form of radical education that challenges the structures and conditions of cultural and political institutions.” (Phillips 1995:61)

However this achievement is, in her opinion, as a result of artists, theorists and critics embracing a;

“... radical pedagogy” that; “operates effectively on the border of discourse” thus allowing public art to “... frame or foster a discussion of community or culture” within which “... Questions and observations are formed and sustained by interdisciplinary work, the challenge to fundamental categories in disciplines, and a mission to make society more democratic.” (Phillips 1995:61).

Phillip’s perspective advocates a more activist role for public art than the one described by de Ville. Rather than accepting that postmodernism has allowed for pluralism thus making the role of public art a slightly less marginal activity in a relation to gallery art than it historically used to be, Phillips’ suggests that a more radical role for public art (as an agent for social, political or environmental change) may be achieved by accepting that its marginal position within the world of art places it on the border of other activities. Thus paving the way for dialogue and interchange of ideas with other disciplines, communities and cultures.

In the early 1980’s in the UK, site specific installations in a variety of different contexts flourished. These works often had political, environmental or activist agendas. Exhibitions at the Serpentine in the late 70’s and early 80’s (such as Art for Whom? and Art into Landscape) brought together images or ‘texts’ that exemplified some of the first precedents for work of this nature. Originally the work created, and issues raised, where appropriate, were exhibited in the contexts in which they were made and often in alternative sites to galleries such as local libraries and schools. Conrad Atkinson described this as *“art that helps create not just environments but meaning”* (in Lovell in de Ville et al 1993).

Pluralism has also expanded the role of the artist as artwork, shaman or creator of meaning within a social context. Within modernist discourse The Futurists, the Dadaists, the Happenings of the 60’s and more recently within a postmodern context;

Performance Art have explored the concept of artist as artwork. In this instance the work is not the *'place'* but the artist him/herself (and in some instances other performers or participants) utilising his/her own body as a medium for expression.

Josef Beuys, for example, created events that questioned the relationship of art to society and actively brought politics into art. From the 1970's onwards he often utilised arts venues and events such as Documenta as arenas from which to debate his political ideas with interested parties. He regarded all humanbeings as artists and advocated an interdisciplinary and participatory procedure for art practice in which speech, discussion and thought were the core materials.

The influence of political, performance, activist and media art are linked not only to the development of new genre public art or social sculpture but also to the development of community arts. These are arguably part of the boundaryless zone of new practice as advocated by Deleuze and Guattari that crosses disciplines. This will be discussed after a review of the development of community art.

2.4.3 Community Art

The term community does not have a precise definition, pair it with the word art and clarity of meaning becomes increasingly complex. Savage and Ward (1993:104); in citing Hillery, sum up this difficulty and in doing so raise issues about the complexity of what working in the community entails and about the flexibility in the use of the term. As they put it;

"Despite its widespread use, the concept of 'community' has often proved to be troublesome because of its vagueness. Hillery (1955), for example, in a much quoted observation distinguished ninety-five different senses of the term used in social literature."

The term *'community'* signifies different things to different people and organisations. Savage and Ward also refer to Bell and Newby (1976) who argue that there are three

different connotations of the concept of community. These are; typographical, sociological expression and human association. Within an arts based context Dickson (1995:11), argues for a more generic definition, but one that incorporates all three of Bell and Newby's concepts;

"[community] ... can mean people living in a particular locality: having similar interests on a local basis; a community of interest which may be issue-based or around specific identities."

Community art, like most postmodern theories, gained momentum in the late 1960's, manifesting itself in student sit ins and demonstrations that sought to challenge the establishment. Questions were asked about audience, ownership, who had the right to be creative, where art should be made and sited. Community artists moved away from the gallery context and into the streets through murals, posters, street theatre and happenings (Harding 1995, Morgan 1995). As Harding (1995:41) states;

"Individualism, self expression and 'art about art' began to be replaced by collaboration, social relevance, process and context."

The early community arts movement, echoing the theories of Barthes and Foucault, witnessed in the words of Riches (1993 in Issues) the *"demise of the author and the birth of the enabler"* paving the way for collaboration and critical practice. As such, it is difficult to make a syntagmatic/paradigmatic distinction within community art. As an art movement its 'historical development' is characterised by a more deconstructivist approach to analysis and documentation. This emphasis on the development of mini narratives (as opposed to the grand narratives of modernism) meant, that by its very nature, a great deal of the *"text"* produced never reached an audience beyond the immediate communities from which it originated. There are however a few notable examples of good practice in the UK that have been documented.

In 1965 John Latham and Barbara Stevini formed the Artists Placement Group (APG) in London with the aim of placing artists in non-art settings (businesses and institutions) to make work out of that experience. The aim was to place artists in any type of organisation for a significant period of time and to give the artist an opportunity, as an autonomous professional to contribute to the social, economic and conceptual structure of the organisational community. The artist was not entering purely to make work that reflected the organisation but to;

“...carry out far reaching dialogue with the organisation’s staff and research its resources and, in the end, to realise works and demonstrate this strong level of interaction between art and organization...This placement of the artists with organisations is suggested by past observation of the artist’s ability to prefigure tasks and priorities of the period that is coining.” (Hercombe 1986).

or as Lippard (1973 in Harrison and Wood 1992:894) states about the role of the artist placed by APG;

“...the artist is working as an interruptive device, a jolt, in present societal systems.”

Harding’s phrase; *“the context is half the work”* comes from this approach to engaging with art practice in specific contexts. He writes;

“...art changes fundamentally in where, who with and how it is made.” (Harding 1995:41).

Salmon (1995:77) reinforces this sentiment;

“The artist does not operate in a void, nor in a ‘context-less’ environment and neither does anyone else- we are all context full”.

In 1968; David Harding became the first ‘town artist’ when he took a post within the

Department of Architecture and Planning in Glenrothes, Fife. He describes his role as two fold; demystifying the role of the artist as artisan and engaging as part of the workforce building the town. He contributed to planning decisions and joined design teams working on housing, commercial and industrial, landscape and engineering developments; integrating artworks at all levels and with different community groups. A number of similar posts have followed on from these examples but many have become increasingly formalised and remote from ideals of the sixties decade.

Formalisation of art within communities took place in the early 1970's resulting in a more institutional approach comparable in many aspects to Miles (1997) description of "*institutional public art*" in that decisions were often made by bodies and authorities on behalf of communities rather than by communities themselves. Those in authority often defined what constituted a particular community and in the words of Lippard (1994:124 in Lacy ed.) often "*parachuted in*" an artist to work with predefined community groups.

In 1971 The Arts Council of Great Britain became aware of arts practice within particular communities and in 1973 they officially referred to it by the generic term; "*community art*". (Since its inception in 1946 the Arts Council had predominantly focused on supporting professional artists although one of its original objectives had been to promote the arts as part of every day life.) In 1974 they had established a funding panel for community arts and from then until 1977 they funded community artists in almost every arts association area (now regional arts areas).

With formalisation of the activity now referred to as community art, The Association of Community Artists was established in 1976 and disbanded four years later. During this time they established regional branches, networked, held conferences and shared ideologies and approaches. In 1979 the Visual Arts Department of the Arts Council of Great Britain appointed an Arts Education Officer to broaden the "*social composition of audiences*" and increase involvement in the arts. This led to the recommendation of the creation of education posts in municipal galleries (thus

creating a new and evolving profession in the interpretation of work) and gave further consideration to the role of the visual arts within the Leisure Services Departments that had been created as a result of local government reorganisation in 1974.

In the late 1970's the Arts Council ended its direct community and participatory funding activities in the belief that this was now the remit of social and education work which was partly funded by Urban Aid. It was not until the mid 1980's under pressure from external groups that funding initiatives were established for minority groups.

The formalisation of community art by institutes and bureaucratic organisations arguably took away many of the decision-making processes from the communities. For example; between 1979 and 1986 several regional arts organisations in the West Midlands, Yorkshire and North East England established six month residencies in various industries including coal mining, quarrying, brewing, baking, mail order, wire and rope manufacture, computers, chocolates, carpet and glass. Within these residencies, Hercombe (1986) describes the artists as recorders of the particular business in which they were resident. In doing so they were interacting with the work force and generating important publicity. He states;

“The theory is that everyone benefits: the artist in gaining access to new material, the workers in having their perceptions challenged, the company in terms of prestige, publicity and the opportunity to acquire original artworks reflecting their industrial processes.”

These residencies were less ambitious than those of APG and as a result the dialogue was less extensive and the results object based. The main outcome was enlightenment of the workers through exposure to the processes of the artist/expert, financial support for the artist and publicity for the organisation. John Latham of APG believed that the artist had something to contribute as a professional within the

wider field of industrial management by creatively solving problems and suggesting innovative ways forward. The regional funded residencies disregarded these objectives and ironically encouraged the passive gaze and autonomy of the modernist professions. The artists observed the workers and produced objects in the work place or in a 'studio' that had been set aside within the work place, the workers observed the artist and the organisation put the final objects on view so that people could observe the objects and indirectly; the organisation. For example; in 1983 Lucy Milton; former exhibition organiser at the Spectro Gallery in Newcastle, claimed to take *"her cue from APG"* and set up the Artist's Agency to place artists in the community. The early placements aimed to break down the barriers between the *"expert and the outsider"* by giving the workers *"first hand chance to learn about art"*. She stated that;

"Artists could highlight the aesthetics of a working situation, bringing new awareness to the daily round." (Milton 1986).

Within this paradigm the artist had the potential to highlight human values rather than production criteria and therefore create new links and understanding between new groups of people. The artist was not to be seen as a collaborator or a worker but rather as a visionary. She states;

"A placement is not a commission. While there is nothing wrong with commissions, it is important to maintain the difference. An artist on placement needs to have freedom of access and the freedom to produce his own work to his own standards at the end of the day." (Milton 1986).

These placements privileged the artist and attributed special, genius skills that allowed the artist a degree of freedom that probably would not have been tolerated from the other workers. This type of residency was not about collaboration, interaction and participation but about giving the artist space for self-reflection in a context other than the gallery. At the end of the residency the work was exhibited for

the workers to view thus limiting interaction to the passive gaze associated with modernist art. This arguably was art in the community rather than community art and raised questions about the difference between these two approaches.

Formalisation of community arts inevitably led to a search for a generic definition of the term "*Community Art*". This manifested itself in the production of a series of taxonomies. However, the extensive lists of possibilities for inclusion that were produced by various bodies and organisations, ironically, highlight diversity by revealing the wide range of different organisational contexts and diverse range of individuals and groups within which and with whom community art takes place. For example; in 1982 the Shelton Trust produced a "*Community Arts Information Pack*" that listed eight models of community artwork ranging from urban projects to work with special groups. Two years later, Kelly's 1984 report: 'Community, Art and the State: Storming the Citadels', proposes that there are three strands existing within community arts that are typified by the creation of new and liberating forms of expression, a shift of venue from the gallery context to the streets and the adoption of the political activist as a new role model for artists. A decade later Dickson (1995) claims that self initiated projects by artists, local authority sponsored projects, arts council commissions, short and long term residencies, and extended roles for galleries into aspects of education and workshops are also valid categories. In addition, the Arts and Communities Report in 1995 purported that social concern, the development of group activity, partnership, participation and consultation were five established principles for art with people.

It may be argued that non-institutional community art has avoided pinpointing any one particular ideology and in doing so has allowed for the multiplicity of many different discourses. Morgan (1995:23) purports that ideology is what makes community art different from public art, or art in the community. Community artists believe in empowerment through participation in the creative process. She states;

"All community artists shared a dislike of cultural hierarchies, believed in co-

authorship of work, and in the creative potential of all sections of society ... some also believed in political and social change through community arts...for many the aim was to produce cultural change.”

This, arguably, is different from the perceptions of ‘community art’ that evolved after formalisation and definition was given by the Arts Council of Great Britain, and to a lesser extent by many of the arts administrators who took on management roles within community projects. The central argument was that within community arts;

“Intentions and purposes may differ, but they are all united around a social concern and an art practice that gives - or potentially gives - shape to other people’s creativity, that involves partnerships with ‘non-artists’ and consultation with other bodies in the arts sector.” (Dickson 1995:9).

Corner (1995:118) believes that the term community arts is no longer one that we feel comfortable with, so much so that we often preface it with “so called”. The implication being that advocacy has been taken over by authority, an authority who has developed a more stable idea of community, but in doing so has perhaps narrowed it or subdivided it (ethnic art, woman’s groups, communities in deprived areas and so) and in doing so has made it rely on binary opposites raising the issue of exclusion and inclusion rather than integration and participation. Cork in “Art for Whom ?“ (1978:11) picks up on this distinction;

“It is an obscenity to imply that only a certain kind of art need bother about communal involvement. A strong social concern ought to lie at the core of all art, and the majority of artists cannot legitimately absolve themselves from it on the grounds that it is being dealt with by a small working party who specialise in the ‘community’.”

Corner argues for “some form of participatory community-based activity” where the

prevailing ideology is empowerment. This; he feels, is preferable to a community art which patronises by keeping people occupied in meaningless tasks or by allowing glimpses of the genius artist's work that is being undertaken for the 'betterment' of their community. He states;

"The pragmatic artist will work within their guide-lines. Opportunities will shape their idea to a scheme that looks most like it. The visionary will come up with something which moves the boundaries." Corner (1995:118).

Kester (1994:69) also picks up on this issue of community stating that he believes that;

"The 'community' in community-based public art often refers to individuals marked as culturally, economically or socially different either from that artist or from the audience for a particular project.... No boundary of difference is wholly determinate, and in each case the artist is aesthetically distanced from the community as an enunciative channel, matrix, or catalyst. Each of these functions implies a relationship of speaking 'for', 'through', 'with', 'about', or 'on behalf of' other subjects whose unity as a community is the product of contingent processes of identification."

Riches (1993) argues that empowering non artists to express their needs through the visual introduces new voices into art and extends its contents and meanings that lead to new definitions and more democratic and inclusive visual culture. Kester; on the other hand, points out the need to consider the artist's construction of a given community and the role that this construction is given within a collaboration. The artist may for example take on a position of greater or lesser privilege within a community where by at one extreme they are the voice, delegate or signifier on behalf of community and at the other only being able to represent a community of which they are already an integral part and therefore can speak jointly along with the rest of the community. Kester (1994:70) proposes an alternative which;

“...would be to address each case of artist/community interaction as a constellation of difference requiring its own strategic response.

2.4.4 Alternative Approaches to Participatory and Collaborative Art Practice

The 1990's has witnessed a blurring of boundaries between public art and community art generating a shift towards a more interventionist approach that not only considers site and location but also includes social processes (Hunter, 1996; Lacy, 1994; Miles, 1997). Hunter (1996) in the preface to the Littoral Conference proceedings refers to;

“...new kinds of artist-led organisations and initiatives which engage with real life-life issues and processes through extended collaborations, interdisciplinary ways of working, and improvised strategies for art practice in real life contexts.”

An alternative, or perhaps post modern, reading of the history of today's public art and its relationship to social context could, Lacy (1995:25) argues, be made through the development of groups such as;

‘feminist, ethnic, Marxist, and media artists and other activists’ rather than through the perspective of *“artistic media-specific concerns “*. Lacy purports that these groups may; *“... have a common interest in leftist politics, social activism, redefined audience, relevance for communities (particularly marginalised ones), and collaborative methodology.”*

Miles (1997:164) describes this new and emerging approach to practice as;

“...process based, frequently ephemeral, often related to local rather than global narratives, and politicised”

and Lippard (1994:127) suggests that;

“Some art has become a catalyst or vehicle for equal exchange among cultures, helping us find our multiple selves as opposed to our one-dimensional stereotypes.”

This involves the artist in a process, which she describes as;

“...the dialectic between place and change ... artists envision (a verb that embraces a noun) a process that results in artwork.” (Lippard 1994:120).

There are now a few examples that are indicative of Gablik’s argument that a new paradigm of participation within arts practice is now evident (1991). Typical of the postmodern context a variety of terms have emerged that are used to describe the interrelated strands of arts practice. These include; environmental art, new genre public art, ecological art, littoral art, green art, art-activism, intermedia arts, social sculpture, social arts practice, social change arts, eco-feminist art, eco-aesthetics and art in context.

In the USA New Genre Public Art is a term that has been used to describe work of a participatory nature. Lacy (1994:43) describes it as;

“... meaning work that crosses boundaries and rearranges traditional concepts of art. New genre public art is visual art that uses both traditional and non-traditional media to communicate and interact with a broad and diversified audience about issues relevant to their lives. It’s based on engagement. The structure comes neither exclusively from visual or political information, but from an internal necessity perceived by the artist working in collaboration with who ever they choose to call their constituency.”

Lacy describes her process as one which;

“... explores the relationship between artist and audience, with the art work as a carrier of multiple voices”. (Lacy 1994:43).

She argues that within new genre public art the notion of the art object is replaced with the relationship between the artist and audience stating that;

“For some, in fact, the relationship is the art work. This premise calls for a radically different set of skills, communicative in nature. (Lacy 1994:43).

Key terms that she uses to describe this process include; *debate, forum, analysis, metaphor, responsibility, ethics, and dialogue*. She states that she uses images “ *to shape an audience’s perception*” and this is evident in the wide range of voices that she has included in her work (Lacy 1994:46). The Crystal Quilt, for example, was a three year project that culminated in an event that brought together over 430 woman (all of whom were over 60 years in age and from wide range of cultural backgrounds) to discuss their perceptions of themselves and how other people regard them. This was broadcast on public television. The work entitled “*Auto: On the Edge of Time*”, over a period of two years, engaged a different groups of people in a series of installations exploring the issue of domestic violence. Each group were in Lacy’s words;

“...participating in a conversation taking place through installations, each representing something about domestic violence.” (Lacy 1994:46).

The Harrisons, environmental artists from California, have also developed work utilising conversation as a primary method. Newton Harrison and Helen Mayer Harrison have, for the last three decades, created art that explores the complexity of ecosystems. In the first instance they focused on

“...individual acts that dramatized the elemental components of life and its nurturance” .” (Matilsky 1992:68).

but since the late seventies their work has become increasingly more complex, larger in scale and often;

“...utopian calls to action offering alternative visions of art and life.” (Matilsky 1992:68).

Their main area of interest is drainage basins - watersheds (vast bodies of land that often cross-national boundaries) and their preservation as balanced ecosystems.

Reason (1994:115) is of the opinion that the Harrisons' work is primarily concerned with survival and that they use this *“...as an orientating principal in order to make sense of the world...”*. This orientation is achieved by working within areas where there has been a break down of communication. Echoing postmodern theories; the Harrisons view the world as a construct understood through language. They describe this construct as a conversation in which everyone is taking part. On the basis of this premise they believe that anyone can introduce comment; enter into the dialogue and therefore make a change. Their own personal process usually begins in response to an invitation from an art institution or a community organisation to investigate an environmental issue. The work that follows as a result of this response is described by Matilsky (1992:68) as;

“...concerned with opening up lines of communication between the community, civic organisations and government.”

The Harrisons describe themselves as *“story-tellers”* and in doing so reveal the *“story of a place”* by means of exhibition of artworks that document sites and situations (Matilsky 1992:66). They state in Raven (1989:94);

“We go to a place, anywhere!, and engage in the story of the place. We make a representation of the story, of its own becoming. We add a story to it. Our work is, as best we can make it, the poetry of the whole.”

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Their intention is that others will pick up on their conversation (artworks) and continue the dialogue. Although they are the initial authors of the work they try not

to be too possessive about their ideas and in doing so accept that what they may have produced as an original vision will be adopted by other agencies (communities and governments). The Harrisons describe this aspect of their work as the conversation drifting away from them and maybe drifting back again. As Newton Harrison (1994:125) put it;

“Much argumentation is in dialectical terms, the idea that there are holes, and one finds a resolution between two forces in opposition. Conversational drift lets you be free of that if you choose. You don’t have to think polarity. There are many forces and voices operating in the conversation: you can play with them all. If this is true, then you don’t have to fall into what we would call the dialectical track.”

To this end they utilise what has been described as *“the traditional ambience of the gallery”* in addition to other public outlets (such as a museum, library, town hall, radio, posters and billboards) to display their conversation and thus write new histories about specific places (Harrison 1994:125). This conversation takes the form of maps, collaged photographs, text, poetry, dialogue and performance by the artists. Raven (1989:89-90) suggests that;

“Their documents in art spaces stand for the sites they describe and also become sites in which a significant interchange takes place. Conversation that re-establishes human exchange about the social and physical environments is the primary aim of the Harrisons’ work.”

She also believes that although the Harrisons;

“...have made what can be called products, their work rests in a process of mutual thinking and imaginatively engaging with and in the world.” and that in doing so they *“use the artistic tools of myth and metaphor”* to save a species, halt land erosion, reclaim wasteland and work with city planners and architects.

Works by the Harrisons; listed by Maltisky, include sites and projects such as; The Sacramento River, the Delta and the Bays at San Francisco (1977), the Great lakes of North America (1978), Pasadena (1984-7), Sava River, Yugoslavia (1988-90) Tibet is the High Ground (1990 - present).

Maltisky's text; *Fragile Ecologies - Contemporary Artists' Interpretations and Solutions* (1992:101) documents a range of ecological projects which in her opinion;

"...demonstrate that people can effect positive changes in their environment despite the enormity of the problems".

Simpson's recent work, for example, has primarily been concerned with establishing habitats or ecological art works in urban contexts. These works have established interdisciplinary and collaborative working methods. As Maltisky (1992:94) puts it; his artworks *"dramatize the issues of pollution"* and many offer practical solutions to real life problems by combining chemistry and art to create simple low cost designs that can be easily implemented. Maltisky describes the artwork by artist Beaumont as work that explores *"issues of habitat, biodiversity and the future of industrial waste"* (1992:98). For example in 1980 she completed a collaborative project entitled Oceanic Landmark Project in which she created a 150 foot long artificial reef (made from recycled coal ash - the inspiration came from research previously undertaken by a team of marine scientists) which is now part of an established ecosystem. A multimedia installation was created as a means of documenting and exhibiting the habitat for marine life that she had created on the ocean floor. Chin's first ecological project; Revival Field (his other work tends to be political in nature) also focuses on the disposal of industrial waste. Chin was influenced and inspired by the work of Rufus L Chaney; an agronomist and researcher; at the US Department of Agriculture. Chin made contact with Chaney and offered to test (in a real life context) Chaney's laboratory work on the use of plants to detoxify waste sites. This resulted in a collaborative work (funded by the Walker Arts Centre) situated on a 60 square foot site within a 300 acre landfill site that had been contaminated with cadmium from

used batteries. The plants were eventually harvested and ashed; a process that increased the concentration of the metal to that of the level of commercial ore. As Chin (cited in Matilsky 1992:111) puts it;

“Conceptually, this work is envisioned as a sculpture involving the reduction process, a traditional method when carving wood or stone. Here the material being approached is unseen and the tools will be biochemistry and agriculture. The work, in its most complete incarnation (after the fences are removed and the toxic-laden weeds harvested) will offer minimal visual and formal effects. For a time, an intended invisible aesthetic will exist that can be measured scientifically by the quality of a revitalized earth. Eventually that aesthetic will be revealed in the return of growth to the soil.”

In the UK, examples of work of this nature are rare. Platform are an organisation who have on occasion been described as an ecological arts group (although its members maintain that since its inception; in 1983, the organisation has defied categorisation). It is most frequently described as an interdisciplinary environmental arts group but its members have stated that they don't conceive what they do as art and feel liberated by not having any specific label (Gretton 1994:89). As they put it;

“Platform has been described as many things - an arts group, a forum for political dialogue, an environmental campaign - but in essence, it is an idea, a vision of using creativity to transform the society we live in; a belief in every individual's innate power to contribute to this process.” (Gretton 1993)

Central to their process is democracy through dialogue and decision-making. They believe that;

“Democracy becomes as much about the quality of listening as the power of speaking.” (Gretton 1993).

Most of their work is conceived and planned by the group who rarely undertake commissions or preconceived residencies. Their aim is to “*use art as a catalyst*” by applying creativity to real situations. They sum this up;

“Platform provokes desire for a democratic and ecological society. We create an imagined reality which is different from the present reality... Seemingly impossible visions, but as people discuss them, write about them, dream them, believe in them, they gradually take shape and pass from the space of the imagination and desire into reality.” (Gretton 1993).

Their working process focuses on the relationship between the poetic and the pragmatic (Jordan 1994:91). This is achieved by taking an inter-disciplinary approach that pools the creativity of different professions and participation of people from a wide range of backgrounds by encouraging an open forum for dialogue and exchange of ideas.

The *Still Waters* project, for example, was at first conceived as “*a series of site-specific works and events*” along the watercourses of four rivers in the Thames valley; the Wandle, Fleet, Effra and Walbrook during the month of May in 1992. However, the project continues to date in a variety of different guises. It was, at the outset, described by Platform as;

“An interdisciplinary project by PLATFORM that aims to re-establish the link between the city and nature to return the rivers of London to our lives and imaginations, and to celebrate the waters that flow beneath our feet.” (Gretton 1992).

The events and works encouraged dialogue about the effects of resurrecting London’s rivers that have been neglected, polluted or buried in concrete pipes under roads. Different strategies and collaborations were employed for each river.

On the river Fleet, for example, a teacher and a writer collaborated to “...bring the Fleet back in words and images, and set in motion the healing of the river.” (Gretton: 1992). They wanted to share a common language with others and find a way of entering into a dialogue about the dysfunction of the modern city. The issue was explored through clay and this was achieved by dowsing in two twelve hour slots on Hampstead Heath (where the Fleet is buried), throwing clay where they found water and handing out leaflets to members of the public.

On the river Effra a performance artist and a publicist/artist established a publicity campaign with the utopian vision of digging up or “*unearthing*” the river. The Effra Redevelopment Agency was established within the locality and was housed within its own visitors’ centre, which included an exhibition, model and audio-visual experience.

On the River Walbrook a psychotherapist and an interdisciplinary artist collaborated on an actions and an environmental plan to mark the path of this river which was buried in the 15th Century. This river was presented as “... a metaphor for the city in extremis” highlighting the “...*disfunction between the city and the natural world.*” Attention was drawn to this metaphor through the use of performance (Gretton: 1992).

On the Wandle; an event contrasting the river’s past with its present condition was established by an anthropologist/economist and a sculptor working collaboratively. This led to a number of related projects on the river including an investigation into renewable energy. This was achieved in different parts of the river. Firstly, by repairing the waterwheel and paddles at Merton Abbey Mill and by collaborating with an engineer enough electricity was generated from the water to light an exhibition about the project. Secondly, a turbine was installed within a structure that features a bell that rings when the tides change. At high tide the turbine stops and at low tide it starts again. The electricity that is generated is used to light the assembly hall of a local primary school that is now involved in many aspects of the project.

Here too, in a similar way to the Harrisons, the conversation that Platform have started has continued to develop. The Wandle Delta Network was established by a group of environmentally sensitive people and two schools, with the aim of cleaning up the Delta area and planting trees along the bank in addition to setting up an alternative energy centre. Thus achieving a positive solution to an environmental problem (Gretton et al. 1994:89-92).

Recent projects undertaken by Platform have focused on issues and encouraged dialogue within areas such as; ethical funding of the arts, sciences and community sector (Funding for a Change), the relationship between home and land - looking at the impact of the making and using of a light-bulb on the rest of the planet, the building of an “*agipod*” - a tricycle that converts to a pod containing a computer, mobile phone, internet link and large display screen, and research into the possibility of converting an ex-industrial boat such as an oil tanker into “*a new type of space of artistic and social action for the 21st century*” which would be sited on the River Thames, London (Anon — Platform 1997).

The Art of Change are also a London based organisation for whom activism is a vital part of their work. This organisation provides an example of the catalytic effect that artists can have on their immediate environment. Founded by Lorraine Leeson and Peter Dunn the Art of Change has been working with community groups in London’s East End for almost two decades. Dunn (1994:58) describes their roots as;

“The Art of Change came out of our experience of issues of change and their impact upon the quality of life and cultural identity.”

The Docklands Community Poster Project; for example, involved a number of community action groups and tenants in a billboard campaign project that highlighted the plight of local residents in their fight against Thatcher’s vision for the redevelopment of the Docklands. Rosier and Wallace (1991:300) describe these billboards as;

“quasi-allegorical narratives of the struggles of the communities along the London docks”

These billboards challenged the proposals of the London Docklands Development Corporation, who Rosler alleges, were developing the Docklands at the expense and exclusion of the 40,000 local residents. These billboards added to the voice of the residents moving their campaign from a marginal to a more prominent position.

Shelley Sacks describes her work as *“social sculpture”* believing that art can be a force for change in society (Sacks 1996). Taking her cue from the work of Josef Beuys and Fluxus she advocates an extended conception of art whereby every human is capable of being an artist. She describes this *“rethinking”* or *“re-envisioning”* of the role of the artist as being centred around dialogue and teaching. She is involved in the New Social Sculpture Forum which she describes as a new form of Beuys’ concept; the New Free University. The New Sculpture Forum is Sacks (1998) states;

“looking within art education as to what can empower people to work outside in society”.

Sacks’ artwork; *“Exchange Value - Images of Invisible Lives”*, was a collaborative venture with banana growers from the Windward Islands and representative organisations which resulted in an installation within the gallery context. She explains that;

“The installation highlights the interconnections between producers and consumers in our complex global economy and our role as ‘artists’ in re-envisioning our world.” (Sacks 1998).

The installation was the culmination of a dialogue between banana producers and Sacks. Sacks began the work by randomly selecting 20 boxes of Windward Bananas and tracing each one back to its producer. It consisted of stitched sheets of bananas

skins from each box, which were displayed alongside the recorded voices of the banana-growing farmers. This brought the consumer (viewer) face to face with the skin whilst listening to farmers on tape talking about the relationship between multinational companies and farmers. Discussion forums were also central to her work as it toured various art galleries. Sack is of the opinion that this added to the potential power of consumers as they become more informed of the potential of ethical consumerism and that her work brought together;

“... the functional, symbolic, empirical and aesthetic “.

Sacks fears that there is a danger in assuming that if art can be a force for change then artists can only *“do political work”*. In her opinion aesthetics is a vital part of the work; the image is important because that is what remains in the mind. It may be argued that this is what remains in the memory of the viewer, causing signification that may lead to a change in attitude or behaviour. To this end she often utilises the gallery space; stating that there is no way to work outside of the system because one is always struggling with contradictions. The gallery space may be used to bring energies together and in doing so expand the role of the gallery as a part of the activist paradigm. Thus allowing discussion to take place in a creative way by making art part of the core process of change. She also notes that we must not underestimate the importance of images in the political processes of change as a means of *“intervening in mind sets”* and stimulating

“multi directional processes” that the vertical thinking within organisations often mitigates against (Sacks 1998).

Those Environmental Artists (TEA) to some extent overcome the institutional thinking of hierarchical organisations by setting up *“Temporary Institutions”* which they claim

“...provides the host or framework and methodology for collecting, processing and

presenting the 'data' (objects, information, images) and suggests how collaborators, other professionals and the public can contribute to the work." (Biddulph 1994a).

A collaborative artwork by TEA and Impossible Theatre entitled *Other People's Shoes* provides a very good example of a Temporary Institution. *The Other People's Shoes Company* was established as a *Temporary Institution* for a period of eighteen months between 1992 until 1994. TEA state that;

"By setting up Other People's Shoes a temporary institution was created whose structures and strategies paralleled industrial, commercial, cultural and personal situations in society. This provided a framework for examining contemporary life." (Biddulph 1994b).

The aim of the project was to;

"...develop a mutually beneficial cross-fertilisation between the arts and industry. It utilises the skills of artists to represent an industrial process and develop new links and outlets with industry, commerce and the public. In particular OTHER PEOPLES SHOES examines the relationships people have with shoes and how this is reflected in the value and significance attached to them. For example shoes are a designer's life style dream and a factory worker's mass product, a customer's second skin and personality display and a museum curator's artefact of cultural anthropology." (Biddulph 1994b).

TEA describe how they adopted a *modular* framework to enable an exploration of the multiple viewpoints of the subject. These modules comprised; *customer research, design, production, distribution, retail, museum and myth*. Customer research was achieved by hosting a number of two-hour interactive workshops with different community groups covering a broad range of people of different ages and cultures (Hatton 1994:76). The workshops provided *"...a rich mix of entertainment and involvement, combining performance elements, sculptural activities and fact*

finding”. Participants were asked to fill out a questionnaire shoebox describing the shoes that they were wearing, their reasons for wearing them and their ideal shoes. The information generated fed the rest of the project.

Design was used to give corporate identity to the project and to ensure that all the *production, retail and museum items were fit for their purpose*. Within the *production* module a range of different “*art shoes*” were developed from the input of those participating in customer research and these were constructed in addition to other project items. Seventy different shoes were made including; shoes made to encourage dialogue at the consumer research stage, shoes commissioned from artists, shoes made by artists; during a three week factory residency, from design briefs derived from *customer research* and shoes made by outworkers (a specialist historical shoe maker, foundation year art students, specialist shoe design students and project artists working at home). The aim of the *distribution* module was to “*infiltrate the distribution network of the shoe industry*” in addition to reaching a nation-wide audience. This however, could not be achieved within the time constraints of the project although conventional gallery publicity policies were implemented. Within the *retail* module three empty shops were transformed into areas that were ambiguous in function (shop, gallery or exhibition) and artists, accordingly, took on the role of shop assistant, performer and exhibition guide. Customer research shoeboxes that had been created from the research undertaken in the first module were put on show inside the shops and the shoes made in the *production module* formed the window display. ‘Shoppers’ could purchase “*a set of Life-Style Concepts, in the form of lists of words taken from real advertisements*” that were packaged in a presentation carrier bag. Photographs were taken of the shoppers’ lifestyle choices next to their own shoes and these images became part of the *MUSEUM* display. Three museums; the Harris Museum and Art Gallery, Preston, Leeds Metropolitan University Gallery and the City Gallery, Leicester were selected for a changing exhibition. The exhibition consisted of a selection of old and worn shoes which were labelled and displayed in Other Peoples’ Shoes Carrier Bags by means of suspension device from the ceiling, that created a chest height uniform grid

formation of shoes. Speakers were suspended above these shoes emitting the sounds of footsteps and shoe stories. The selection was added to and changed throughout the duration of the exhibition and related events. In addition, flooring and angled floor level mirrors made viewers aware of the sound and appearance of their own footwear. There was also a spotlighted plinth containing changing shoes and their labels. At the Leeds and Leicester museums there was an archive of the entire project including; consumer research boxes, commissioned and production shoes, a catalogue of artists' proposals, and explanatory text panels. A *logging station* was established within the museums inviting the viewers to record descriptions and memories and associations sparked off by donated or selected uses within the shoe collection.

Participation and collaboration feature strongly in this project and as TEA state in their evaluation of the project;

“There was a rich and complex interaction of different world views and agendas. The shoe proved a successful choice because it is universal, functional, mass produced and personal. The ordinariness of the subject matter facilitated access to more radical consideration of broader issues around how we see ourselves and our relationship to various systems in society.” (Biddulph 1994b).

In establishing a temporary institution TEA found that;

“The project itself was highly management oriented in that it involved much subcontracting after rigorous planning. Each member developed their management and communication skills through working with a wide range of people and activities... Strategies, formats and procedures from industry and commerce were used at every stage of the project.” (Biddulph 1994b).

This project was significant not just because of its success in scale, vision and wide range of participants but because it is a very well documented project encompassing

a range of modules. Its methodology is also clearly articulated providing a good model for other artists to emulate or interpret to suit their own projects. It also is a project that investigates and sets up its own organisational context from which it networks with macro-context.

This section has demonstrated that, within postmodern culture, artists are working within organisational contexts on projects that are collaborative, participatory and interactive in nature. Central to this paradigm of collaboration and participation is the use of dialogue as a method within the process of creating art that acts as a catalyst for change. This dialogue or conversation takes place within a variety of organisational contexts encompassing many different perspectives or voices.

2.5. The Organisational Context

2.5.1 Introduction to the Organisational Context

It may be argued that approaches to working within organisations have changed and that in a similar way to art practice, a greater emphasis has now been placed on relationships generated through dialogue across and between organisations. Within organisational theory there has also been an acceptance that culture is understood and created through language. This has resulted in a shift from a theoretical belief that organisations operate within a stable environment, over which they have very little control, to one where organisations are actively seen to embrace the concept of constant change within an unstable state. With this shift in mind this section critically reviews how changes within the cultural context that have influenced art practice have also had an impact on the understanding of organisations and how they operate. Just as the growth of cultural studies as an academic subject has assisted our understanding of how artists practice within their cultural context, the author argues that the growth of organisational theory as an academic subject can assist our understanding of the participatory, interactive and collaborative dimension of artistic practice.

2.5.2 The Four Dominant Perspectives on Organisational Theory

Organisations bring together knowledge and often materials or technology into an integrated, structured and co-ordinated whole (Morgan 1990). Although an organisation is comprised of people, it traditionally has been regarded as an entity in its own right (Litterer 1973). Hatch (1997:15) is of the opinion that organisations are complex structures, subject to internal and external factors and influences. She states that an organisation is an;

“interplay of technology, social structure, culture and physical structure embedded in and contributing to an environment”.

Handy (1993) argues that within an environment organisations take on their form as a result of growth rather than design and that it is this continual growth and development that is necessary for their survival. In any inquiry that aims to reveal knowledge about how organisations operate, grow, adapt and survive both Handy and Hatch argue that an understanding of the different relationships and interplay between organisational conceptual elements, environment and strategies is essential.

A contextual review of organisational theory revealed that a number of different perspectives (or paradigms) exist within organisational operations, theory and inquiry (Burnes, 1996; Burnett et al, 1979; Handy, 1993; Hassard (1993); Hatch, 1997; Lincoln, 1985, Morgan, 1990; Schon, 1983b). Like cultural theory and art theory, organisational theory, is multiplicitous and diverse. New theories that have emerged co-exist alongside old theories and all appear to be equally valid within their respective contexts. However, it has been argued by Hatch that within this multiplicity four dominant perspectives on organisational theory have emerged. These are; Classical, Modern, Symbolic-interpretative and Postmodern perspectives.⁴ Organisational theorists have developed suitable organisational metaphors to describe these different organisational perspectives. Burnett et al (1979), for example, state that classical organisations may be described by using a metaphoric association with the *“machine”* and that modernist organisations may be described

by using a metaphoric association with “*organic structures*”.⁵ Hatch (1997) adds another two metaphoric descriptions to those offered by Burnett by using the metaphor of “*culture*” to describe the symbolic-interpretative perspective on organisations and the metaphor of “*collage*” to describe the postmodern perspective. Links may be made between these perspectives on organisational theory and the perspectives on art practice that were revealed in previous sections within this contextual review thus allowing a more in-depth understanding of the potential role for artists within organisational contexts.

Clarke (1985) suggests that the classical perspective came to be accepted as a “*cohesive world view*” that dominated society. Classical organisations are bureaucratic and hierarchical in structure. The army, the church, some aspects of education and the health service are examples of bureaucratic organisations in existence today. Schon (1971, 1983) believes that professional disciplines traditionally adopted an “*epistemology of practice*” that was rooted in a rational, classical and scientific perspective that relied on constancy and stability within all aspects of life. These professionals found a base within the university structure from which they were free to objectively develop theories and models that could be applied to practice. This approach was normative and therefore tended to ignore situations within organisations to which theories and models could not easily be applied. It relied on a hierarchical structure whereby power and knowledge flowed from the top down within the professions. As such classical organisations not only have a hierarchy of control but they also have set goals, strict division of functions, and sets of rules (Clarke 1985). Within these organisations the image of the manager is that of an engineer who designs and runs the organisation like a machine (Hatch 1997). The people who work within the organisation are regarded as parts within a functioning machine. This mechanistic approach relies on the workers responding to the correct stimulus in return for a reward.⁶ The stimulus and reward is usually money and linked to this is job security and work status. Within the stable state professionals generally kept the same professional identity throughout their working life and career changes were very unusual. Most employees regarded their contracts

as secure and expected to move up the career ladder within the organisation in which they were employed rather than move from one organisation to another in order to remain in employment or gain a promoted post. Change was not welcome from within the classical organisation therefore creativity and innovation by the workforce was not encouraged. Any change that was implemented had to be undertaken in a rational, controlled, efficient and objective manner by management from the top down (Burnes 1996, Handy 1993, Hatch 1997 and Morgan 1990). A criticism made of the Classical approach is its potential to restrict the psychological growth of workers and thus cause *“feelings of failure, frustration and conflict”* Burnes (1996). Many tasks were broken down into parts so that a worker was rarely involved in the creation of a product or service from beginning to end. Clarke (1985:52), for example, believed that in its restrictiveness; it *“...would constrain and determine, thought, inquiry, training and action in any field that subscribed to it”*. He believed that a change in worldviews would have to occur before any real change or disbelief in the virtues of the classical perspective would become apparent.

With regard to art practice, any artist working within an organisational context that subscribed to this perspective would have difficulty making a contribution unless his/her role had been clearly defined and put in place as a ‘cog’ within the mechanistic hierarchical structure. Within this model the artist might function in a similar way to the artist undertaking a workplace described in section 2.4.2.

The modernist perspective was developed from biological evolutionary theories, in particular; Bertalanffy’s General Systems Theory. Bertalanffy recognised that all social and natural scientific phenomenon are related within one large system where one part can affect another and all the parts depend on the whole. Within the modernist metaphor of organism everything is viewed as part of an organically linked system known as an environment. The organisation, which may be referred to as an organism with its own internal functions, must adapt to changes imposed on it by the wider, external environment if it is to survive. When observing the modernist organisation it is necessary to look beyond individual parts and view the entire

complex system. Hatch (1997:64) describes the modern organisation environment as three subsystems that are as follow;

- *the interorganisational network*
- *the general environment*
- *the global and international environment*

Figure 2.1 on this page illustrates how the global environment subsumes both the interorganisational network and the general environment and how the general environment subsumes the interorganisational network.

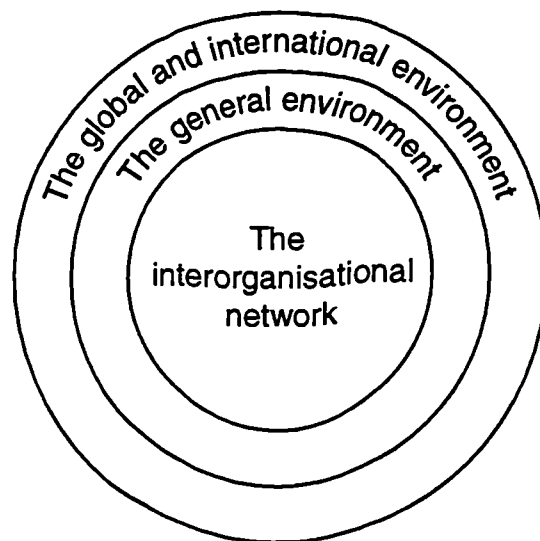


Figure 2.1 Modernist Organisational Environments

In modernist organisational theory the outer circles may influence the inner circles but the inverse of this does not apply because the modern organisation does not consider itself to be capable of controlling its external environment. The organisation adapts to factors placed upon it by uncertainty in its external environment but it does not have any direct control over the external environment. Within the 'organic' organisation the manager is seen as "*an interdependent part of an adaptive system*"

(Hatch 1997). His/her role was to respond to change in the external environment through adaptation of existing systems in such a way that any instability could be kept at bay. This may be achieved by altering any one of three interdependent components within the organisational system. These are structure (formal hierarchical organisational structures or informal day to day structures), technology (both tools and techniques) and theory (Hatch 1997).

It may be argued that the autonomous artist within the modernist paradigm of art practice referred to in section 2.2.1 operated within an arts environment that reflected this model. This is illustrated in Figure 2.2 below.



Figure 2.2 the Modernist Art Environment

The international market for example, influences and to some extent controls the national art markets, which in turn influence and control the provincial art environments and artists. The autonomous artist fights against this but also works within it as explained in section 2.2.1. Challenges that have been made to this system, by artists who have established their own galleries and studios or become curators, have not always been welcomed but in some cities the long term impact of such organisations have been so great that, as Jones (1995:4) argues, they have

“become an integral part of the visual arts scene” in other words the organisational system. This has in her opinion been due to artists developing *“organisational structures and methods that have enabled work to be financed, planned and managed”*. It may be argued that particular artists and groups of arts have developed strategies for working within an existing system.

The Symbolic-Interpretivist Perspective regards the organisation as a culture where meaning is created and maintained through language, shared human values, traditions and customs (Hatch 1997). The epistemology of practice is based on a recognition of what Schon (1985:25) refers to as *“indeterminate zones of practice”* that are characterised by *“uncertainty, uniqueness and value-conflict”*. Within these zones of practice; the practitioner cannot solely rely upon the application of theories that he or she has previously learnt, instead he/she has to reflect ‘on’ and ‘in’ action and apply that thinking to future action. This requires a bottom up or horizontal approach within which practice not only informs theory but people within organisations learn from their own actions and the action of others. Within the symbolic-interpretivist model organisations are not regarded as machines or parts of a system. They are cultures and as such are made up of *“communities of people”* (Handy 1993). An individual’s theoretical construct of an organisation is a subjective view based on ones own experiences, values and beliefs. Uncertainty comes from people when they consider their own personal construct of their environment in relation to those held by others and not, as the modernists believed, from the environment (as an independent organism), itself. To gain support, to achieve goals, the organisational community develops and uses symbols that reflect business culture (Hatch, 1997). Many new perspectives on organisational theory have arisen from within symbolic-interactionism. The *“post entrepreneurial organization”*, the *“Culture-Excellence”* approach to management, and the *“Federal, Shamrock and Triple I”* organisational models are all examples of this.

The *“post-entrepreneurial”* organisation is a term invented by Kanter to describe;

“...a marriage between entrepreneurial creativity and corporate discipline, co-operation, and teamwork.” (Kanter 1989 in Burnes 1996:82).

The post-entrepreneurial organisation has three main operational strategies.

1. restructuring to find synergies and in doing so devolving authority to the appropriate levels in the organisation
2. opening boundaries to form strategic alliances by joining resources with other organisations
3. creating new ventures from within: encouraging innovations and entrepreneurship

The “*Culture-Excellence*” approach to management is described by Peters and Waterman (in Burnes 1996) as a model whereby managers and employees are given the opportunity to challenge tradition and experiment with different solutions using subjective approaches and human judgement. They maintain that culture-excellent organisations are ones that encourage;

“...flat, anti-hierarchical structures; innovation and entrepreneurship; small corporate and middle management staffs; reward systems based on contribution rather than position or length of service; brain power rather than muscle power; and strong, flexible cultures” (Burnes 1996:81).

Charles Handy (1995:67-133) and in Burnes (1996:89) describes three generic organisation types emerging as the *Shamrock organisation*, the *Federal organisation* and the *Triple I organisation*.

1. The *Shamrock* organisation has three groups of workers; the specialist ‘core’ workers who form the nerve centre of the organisation, “a contractual fringe”

staff who work on short term contracts and who may not necessarily work exclusively for one organisation and *“a flexible labour force”* who are prepared to work on a part-time and/or temporary basis.

2. The Federal organisation is *“...a variety of individual groups or organisations allied together under a common flag with some shaped identity.”* They have the ability to respond to changes and competition and are able to command the resources and power of big corporations.
3. The Triple I organisation is based on *“Intelligence, Information and Ideas”*. In future organisations *“Triple I”* will generate *“Added Value”* by way of *“cash or kind”* and will depend on a *“combination of smart people and smart machines”*.

The Triple I is in Handy's opinion *“a hotbed of intellectual discourse, where the prevailing culture is one of consent rather than instruction.”*

It is evident that symbolic-interpretive organisations offer a greater degree of flexibility, encourage participation and value subjective knowledge. Hatch (1997:42) believes that;

“This dawning realisation (that we consciously participate in the organisational process) links symbolic-interpretative perspectives with postmodernists who want to take control of these processes and reconstruct the organisational world along more emancipated lines.”

However, unlike the symbolic interpretivist theorist, the postmodern organisational theorist attempts to avoid the use of one overall theory by recognising and embracing the concept of an *“unstable state”*. Hassard (1993:123) traces this back to Lyotard's text *‘The Postmodern Condition’* and the definition of postmodern discourse as *“the search for instabilities”* (Lyotard 1979:53). He also makes reference to Derrida's use of *‘differance’* within an organisational context by referring to the work of Gergen

who in Hassard's words argues that,

"The postmodern 'drama' begins with the realization that the rational sayings available to the manager are in fact indeterminate in meaning". (Hassard, 1993:136)

From this Hassard concludes that;

"The strength of the single concept 'differance' is that it reflects both the simultaneous and conflated processes at work in organizational power."

Hatch (1997:54-55) uses the metaphor of "collage" to describe postmodern organisational theory. The organisational theorist, like an artist making a collage, juxtaposes pieces of old theories with personal knowledge, values and understanding to create a new image of organisational theory that is never fixed. She describes this process as follows;

"In collage the artist can stimulate surprise by juxtaposing incongruous images that unleash powerful ideas and feelings capable of provoking the viewer to change his or her ways of seeing and experiencing the world. In a similar fashion, the collage metaphor reintroduces interest in contradiction, ambiguity, and paradox, and redefines issues of power and change. This metaphor equates the manager with the theorist. It calls upon you to recognise that managers and other organisational members create the organisation in their hearts and minds as a theory. This means that there is a double identity at the heart of the postmodern metaphor-the manager is a theorist, and the theorist is an artist."

With reference to Cooper and Burrell, Hassard (1993:133) sums up the apparently never ending use of possible combinations or juxtapositions with collage when he states;

“The discourses of organization are no more than changing moves within a move that is never completed.”

Hassard points out that, within the postmodern organisational context, postmodernism is both an epoch and an epistemology of practice. Texts and theories that have had a major influence on art theory and practice have also influenced postmodern organisational theory and practice. These include texts by Michael Foucault, Charles Jenks, Jaques Derrida, Mikhail Bakhtin, Jean-Francois Lyotard and Jean Baudrillard and areas such as semiotics, linguistics, postmodern architecture, poststructuralist theory, literary theory and culture studies. (Agyris & Schon 1996, Hassard 1993, Hatch 1997). Postmodern organisation theory avoids generic descriptions of organisational environments as this would allude to a grand-narrative. As Hassard with reference to Cooper and Burrell puts it;

“a post modern analysis should focus the production of organization rather than on the organization of production.”

Despite this, new ideas and models are emerging, but postmodern theorists avoid any singular, dominating view by remaining multi-perspectival in approach. These new theories include ideas associated with the terms boundaryless organisation, the virtual organisation, networks, reflexivity, decentering the subject and deconstruction of the modernist approach to understanding the environment (Hassard, 1993; Hatch 1997).

The boundaryless organisation focuses on relationships and processes rather than on organisational social structure. It concentrates on removing physical structures within organisations and thus, looks beyond any existing hierarchical structures. In breaking down boundaries it aims to actively encourage democratic and interdisciplinary dialogue and construct new, more liberating alternatives by actively encouraging participation, innovation and creativity. Boundaries exist as constructions and are rooted in language. We construct boundaries, not just within the internal hierarchical

structures in organisations, but also, across organisations, cities, nations and countries. These conceptions of boundaries prevent the dispersal and mixture of class, gender, cultures, politics and religion. Postmodernism deconstructs these conceptions and constructs a future of decentralised, informal, flexible organisations that are dynamic and capable of embracing change through reflexivity by creating loosely coupled networks (Hassard 1993, Hatch 1997, Lowe 1995).

Hassard (1993:137), with reference to Gergen suggests that;

“...the relational theory of organizational power suggests that organizational survival depends upon the ‘prevalence of creative confusion’ “.

Both the symbolic-interpretivist and postmodern perspectives advocate organisational contexts that artists, utilising alternative approaches to participatory and collaborative art practice described in section 2.4.4, would be most suited to working within. Their ability to contribute within loosely coupled networks by utilising a processes that enable others to participate in change would be greatly enhanced by acknowledgement of their contributions within contexts that actively encourage democratic and interdisciplinary dialogue.

2.5.3 Postmodern Organisational Learning - shifts in policy and practice

Organisational learning has its origins in the modernist organisation. Feedback control systems were introduced in the 1960's as a routine activity within many organisations with the aim of producing self-correcting systems. Hatch argues that two theoretical approaches to organisational learning now exist and that these approaches have roots in both modernist and postmodernist theories. The former has been developed from within the natural science route and the latter from arts roots.

Modernist approaches learnt from the consequences of human behaviour by using a system of single loop learning to solve problems as they arose within an organisation. Schon (1983) and Argyris and Schon (1996) describe this as reflecting

in action. Schon argues, that we have tendency to reflect on our intuitive actions, when they reveal something that we had not anticipated. He states,

“In such processes, reflection tends to focus interactively on the outcomes of action, the action itself and the intuitive knowing explicit in the action” (Schon 1983:56).

Double loop learning addresses the shortfalls of single loop learning by not only solving problems as they present themselves but also by considering the reasons why a problem may have arisen in the first place. Schon describes this process as reflecting both on and in action. Knowing in action can be converted to knowledge in action by redescribing the knowledge gained in action in terms of theories. In double loop learning an organisation learns how to learn through reflection in and on the practice of those who participate within the organisation. Hatch argues that this type of learning involves making value judgements and therefore moves from focusing on objectivity towards acknowledging subjectivity within organisational learning, theory and inquiry. Double loop learning is evident in both symbolic-interpretative and postmodern organisations. By acknowledging chaos and learning from actions undertaken in response to a turbulent environment, new organisation orders can emerge from the internal dynamics of an organisation rather than at the behest of top management. Palumbo (1985) has noted a recent shift in the ability of public agencies to reflect not just on practice within their own organisations but also on the relationships with other organisations. He argues that traditional policy research undertaken by public agencies tended to focus on problems that were internal to public agencies (micro-organisational behaviour) where as non-traditional approaches focuses on the relationship of public agencies with other organisations and individuals (macro-organisational context).

Within the postmodern perspective an epistemology of practice is understood not through the application of specific theory but through learning. Argyis and Schon (1996) argue that people, and therefore organisations (who are communities of people), learn by reflecting on the processes of practice. Process is seen as an action,

and it is through reflection in and on action that we learn. They state;

“In all areas of social action, there has evolved a powerful image of organisations caught up in reciprocal transactions with the environments in which they are embedded. Organisational success, however defined, is seen as depending on the organisation’s ability to see things in new ways, gain new understandings, and produce new patterns of behaviour - all on a continuing basis and in a way that engages the organisation as a whole.” (Argyris, C. & Schon, D., 1996:xviii-xix).

Postmodern organisation theorists take this argument further by suggesting that it is not by the actual reflection on process in action that we learn but by considering how process is located within the domains of interpretation, language and knowledge. Hatch for example, purports that this is a very new area within organisational theory (although some organisation communication theorists have been working in this way), and that organisational theorists have only just begun to focus on the *“ways in which talk and text produce and reproduce organisation.”* In her opinion letting go of a rigid adherence to the scientific belief in objectivity and the accumulation of knowledge through *“sensory perception”* has made way for the use intuition and aesthetics as part of a multimethod approach to organisational inquiry and learning. Examples that she cites include the use of story telling (David Boje), narrating (Czaraniawsak-Joerges) and the use of myths and metaphors within organisations.

It may be argued that an ability to view the macro-organisational context in addition to the accumulation of knowledge through *“sensory perception”* and internal dynamics has led to a repositioning of areas that were once regarded as marginal. Evidence of a more central role for arts within cultural planning, as a means of empowerment within social contexts and as a catalyst in rejuvenation projects, provide good examples of this phenomenon that are relevant to this investigation. Recent examples of talk (lectures, conferences and radio programmes) and text include the role that the arts have within the local economy (Myerscough, 1991; Rodgers, 1989), in cultural planning (Bianchini, 1988), in the development and

rejuvenation of cities (Allan, 1982; Bianchini & Landry, 1995; Drake, 1989; Landry, 1996; Selwood, 1995) and the facilitative role of art practice within social contexts (Cork, 1994, Lucie-Smith, 1994).

2.6 Discursive Analysis emanating from the Contextual Review

The contextual review has revealed evidence of a more central position for art practice within society and more specifically within environmental change. There has been a significant shift from objects to processes and from autonomy to relationships not just in arts practice and theory but in cultural theory and organisational theory and practices. Viewed as a cohesive whole these shifts create a hiatus within contemporary culture that cannot be filled by continuing to accept constancy and stability as the desirable norm or attainable goal. An alternative reading of contemporary culture, based on postmodern theories that actively embrace instability, chaos complexity, turbulence and change as key characteristics of the current context, is now advocated. This situation strengthens the argument that art practice can no longer accept the modernist model of the autonomous artist as the dominant perspective. In addition, the reflection of critical realism, Marxism, feminism and ecology within art practice represents a move towards collaboration, participation and interaction and the establishment of an artistic process that is about creating art for and with others. Within this epistemology of participatory practice it has been argued that artists are in tandem with others, reclaiming, rewriting and re-presenting histories; creating discourses and enabling dialogue about a sustainable future and encouraging direct participation in environmental change.

The contextual review has reinforced a rationale for the objectives of this research and demonstrated a need to investigate the role of the artist in existing organisational contexts concurrent with ongoing projects. This supports the need to highlight the opportunities, influences and constraints that affect the artist working within a participatory framework that operates in a postmodern dynamic. The methodology described in the next chapter was developed in response to an identified need to engage in research within current and ongoing projects in addition to locating the

research within a contextual framework.

¹ Within modernist discourse it may be argued that shifts from one movement to another occurred in this way. Indeed many schools of architecture often teach undergraduate students about “paradigmatic architects” using a methodology that has been developed from linguistics (structuralist language system) and applied as a system for the teaching of modernist architectural theory and practice.

² Post-structuralist and postmodern theorists question the grand narratives and the universal values that were central to modernist discourse and the linear development of texts within specific boundaries. They are aware that different values and points of view may co-exist. Plurality, diversity, multiplicity and difference are embraced; existing knowledges, histories and sexualities are exposed. Postmodern theory acknowledges that not all of these discourses will express the same truth or emanate from the same framework or supportive system. Different systems exist that once sat side by side and now influence one another, the boundaries between them are blurred. The poststructuralists and postmodernists celebrate this plurality and call for the expression of multiple discourses; so that many voices can be heard, rather than the dominance of one system over another. In doing so, postmodernism, guards against centres of discourse. When this is applied to fine art the decentering or the silencing of monologues in favour of a dialogic process has a profound impact on practice. For example; guarding against Eurocentrism has allowed the artist to focus on local, specific and ethnic issues, avoiding phallocentrism (a masculine bias) has encouraged feminist art forms and participative art strategies and art that empowers others. The artist as the lone genius has been exposed as a myth and is now no longer the only valid model. The dominant role of modernist art and the gallery system has been exposed and challenged by the culture/nature debate. This shift in world views is apparent in the plurality that now exists within contemporary art forms, multi media and cross-disciplinary practice and in the hiatus between gallery, public, and community art practice.

³ These have been reviewed by Miles (1997).

⁴ The perspectives are arguably paradigms in themselves but for clarity and distinction they are referred to in this text as perspectives. The Classical perspective is based on the scientific or positivistic paradigm of inquiry that is described in Section 3.3.3 The three other perspectives reflect different aspects of the postpositivistic (naturalist or emergent) paradigms of inquiry including critical theory and constructivism that are described in Sections 3.3.4 to 3.3.6.

⁵ or postpositivistic in perspective

⁶ Hayes & Orwell (1987) believe that this was based on the psychological theories of Pavlov (classical conditioning), Thomdyke (Law of Effect) and Skinner (operant conditioning and reinforcement).

CHAPTER THREE

3 METHODOLOGY

3.1 Introduction to the Methodology Section

The methodology section not only describes the processes by which an appropriate methodology for this inquiry was developed but in doing so it refers to arguments within academic discourse for this type of research. The majority of the work for this section was undertaken within the first two years of this research programme and was used to assist with development of an appropriate paradigm of inquiry for the author. Some additional work was undertaken as the research progressed and this is reflected in a shift within the author's paradigm of inquiry. Section 3.2 describes and locates the role of the artist-researcher within both a cultural and an academic context. The next section, 3.3, discusses paradigmatic shifts that have taken place within the nature of inquiry and relates this to the development of appropriate paradigms for art and design research. With this in mind section 3.4 outlines the development of a suitable paradigm of inquiry for this particular PhD programme and in doing so gives a detailed account of the strategies employed by the author. Section 3.5 focuses on the methods used by the author to undertake this PhD research programme. Section 3.6. describes the development of an analytical framework for this thesis. The final section, 3.7, explains the methods used to report and present this thesis.

3.2 The Artist-Researcher within a Wider Cultural and Academic Context

This section describes the role of the artist researcher within both a cultural and an academic context. The aim was to locate the author within debates prevalent to art and design research.

It has been argued that there is a need for research in art and design to be undertaken by the artist and designer rather than leaving it to other disciplines to explain the nature of artistic and design practice and its associated products and contexts. (Archer, 1995; Bugg, 1994; Davies Cooper, 1995; Gray and Malins, 1993; Gillam

and MacDonald, 1996; Newburry, 1996; Press, 1995 and Tebby; 1992). As an artist-researcher locating oneself within this discipline and relating the discipline to a wider cultural and academic context is essential; but it can be problematic. At the beginning of this research programme research in to art and design for higher degrees by the researcher who was educated as a fine artist or designer was a relatively new area within the wider academic community. Frayling (1993) states that research into the history of art and design by art and design historians is an established field, as is aesthetic or perceptual research in comparison with research through or for art and design by the artist and designer. In 1992 Evans suggested that research degrees;

“... in which creative activity forms part of the methodology and creative work forms a significant part of the submission” (Evans 1992:9).

are still few in number. However; four years on from Evans’ article, Gillam and MacDonald (1996:2) more optimistically assert that;

“What we are witnessing is a sea-change in the research culture of art schools with initiative increasingly passing to the practitioner.”

It was evident from the outset of this research programme that research by the practitioner was still a relatively new area that had little in the way of an established tradition, history or methodology and that it was not primed and ready to go in the way that other academic areas were (Allison, 1992; Seago, 1995).

One of the most prominent arguments at the start of this research programme focused on art and design as a relatively new academic discipline which lacked any methodological precedents. Gray and Pine (1995), for example, noted that the Newtonian methodological approach to science was established c.1650, the quantum methodological approach to science was established c.1900 and that the social sciences began to establish their own methodologies c.1850. Where as methodologies for art and design research have only been established since c.1975.

The first PhD in Fine Art in which practical work comprised a significant proportion of the submission, was submitted in 1978 at Leicester Polytechnic. Since this precedent was set the number of practice based art and design PhDs have steadily increased, but they are still a considerable way from matching those in other disciplines (Allison 1992). During the first year of this PhD research programme (1994-1995) the Higher Education Statistic Centre collated and published figures on research in the field of art and design for the first time. Comparatively the number of full time PhD research students were as follows; The Physical Sciences 6200, The Humanities 1874 and Art and Design 136. In 1991 Allison claimed that there were in the region of 255 published PhDs in art and design of which the subject categories ranged from arts administration to product design to fine art to sociology (Allison 1993).

At the start of this research programme it was evident that there was still a lack of relevant research in the field of art and design dealing with subject matters pertaining to this project. Research methodologies and approaches for art and design were still in their infancy and many had yet to be validated as sufficiently rigorous and acceptable within the wider academic community. A literature search undertaken in 1994/5 found that there were very few textbooks or papers specifically dealing with methodologies for research in art and design. There were many papers adding to general debate about what should or should not constitute research within this area but little in the way of established methods (Art and Design Index, OPAC).

The amount of literature on the subject steadily grew during the time that this research was taking place, adding to the excitement of working not only within a relatively new field, but also in one that was constantly changing and redefining itself. This situation has been summarised by Malins (1996:1) as follows;

“Undertaking research for a higher degree in Art and Design is a relatively new concept and for this reason research in this field is at a particularly dynamic and evolving stage. Methods and procedures will need to be revised and adjusted through

feedback following the successful completion of future research.”

At the outset of this programme of research one of the main sources of information and means of gaining an insight into completed research in art and design was the Allison Index of Research in Art and Design (1992). Literature searches and reviews of theses by past art and design graduates revealed that most art and design researchers were still borrowing methods and approaches from other disciplines (see section 3.3 in this chapter for greater detail on paradigms of inquiry that have been adopted). Subsequent editions of this index provided regular feedback and update on suitable methods as they emerged and these are referred to in the latter parts of this text.

It was suggested that as a result of the lack of established research in art and design, MPhil and PhD students were forced to be “*methodological trailblazers*” (Seago, 1995). Gray to some extent has been a pioneer in this area by providing a starting point for this ‘trailblaze’. In collaboration with her colleagues (Douglas, Malins, Pirie et al) she developed a Research Procedures Programme for Artists and Designers which explored the contextual framework that their research was taking place within. In this programme Gray et al. refer to ‘*new paradigm*’ researchers in other disciplines (such as Guba, Lincoln, Reason and Rowan) and noted that those engaged in the new paradigm have to “*adapt and/or invent procedures and tools of inquiry*” (Gray et al. 1995).

Gray and Malins (1993), in a paper presented at the Art and Design Research Conference Matrix 2 suggested that all research in art and design was to some extent interdisciplinary and collaborative because artists and designers constantly have to look beyond their own subject matter to find the information that they require. She argued that the very nature of this activity took the artist-researcher out of comfortable and familiar contexts into new and unknown areas. It was evident that artist-researchers had adopted, adapted and developed a variety of different paradigms of inquiry to suit their own individual research projects.

Darren Newbury (1996:9), director of the Research and Training Initiative based at the University of Central in England in Birmingham, writes;

“There is not one epistemological position from which art and design makes knowledge claims. Research in art and design can be conducted from within a positivist, realist or relativist framework. On the one hand, Gray and Pirie (1995), for example argue for a postmodern approach to research methodology in art and design. On the other, many artists and designers simply assert that, like any form of research, art and design practice involves continually dealing with factual knowledge in an interactive hypothesis-testing mode.”

The Allison Research Index of Art and Design (1992) acknowledges that research projects draw upon a variety of research methodologies but that the majority can be categorised by the principal methodology that they adopt. The principal methodologies are as follows:

- Comparative - *Cross Cultural*
- Descriptive - *Experimental - Pre/Post testing*
- Historical
- Naturalistic - *Interpretative; Phenomenological*
- Philosophical — *Theoretical*
- Practical - *Creative; Expressive/Productive; Teaching Aids; Learning Packages*

From within the practical methodology camp it has been argued that an art work or design object can embody;

“...the knowledge and research employed in its production as does the scientists formulae or the sociologist’s written text’ (Newburry 1996:9).

Thus implying that creative output could form part of a research project. During the late 1980’s to mid 1990’s an argument that was consistently being raised at conferences and seminars covering the field of art and design research was the extent to which practical creative output should form part of the PhD submission (RADical Conference 1994, Matrix Seminars (1994-96) and Matrix Conferences (1988, 1993 and 1995). One school of thought was that no matter how original a work of art or product produced as part of research project is, it is unlikely that the artefact or product alone will be enough to communicate the nature of the research and the methodologies. Another view was that the creative act is a systematic enquiry leading to the creation of an original statement or statements i.e. the artwork or exhibition of artworks. Post rationalising or theorising on the analytical and selective procedures used to reach this end conclusion is considered to be detrimental to the research / creative process. In this instance the research *“product or artefact”* as opposed to *“arty fact”* is all that is necessary to communicate the research process (Frayling 1993/1994). The Research Assessment Exercise that was undertaken during 1996-97 did not assist with the clarification of this situation and as a result the debate still continues.

Frayling (1993/1994:5) in the first of a series of research papers produced by the Royal College of Arts was of the opinion that,

“... it seems to me that we have a fascinating dilemma on our hands. As much about autobiography and personal development as communicable knowledge. I can only add, that research for art, craft and design needs a great deal of further research.”

In these papers Frayling proposed three categories for art and design research, which were initially derived from Herbert Read. These were:

- Research into art and design - this is the most common area, which includes historical research, aesthetic, and perceptual research and research into theoretical perspectives on art and design. This involves a PhD thesis or MPhil dissertation.
- Research through art and design - this is the second most common area and it involves research into materials; development work, for example finding appropriate or new use for a piece of technology or action research for example where an account is given of a practical experiment in the studio. This is known as degree by project and involves PhD studio work and an “*extensive and substantial research report*”
- Research for art and design - this is research “*where the end product is embodied in the artefact*”. He states that “*the goal is not communicable knowledge in the sense of verbal communication, but in the sense of visual or iconic or imagist communication*”

Frayling suggested that the first two categories were suitable for research degrees because the goal was understanding and knowledge. The latter category where the goal was the art itself was, in his opinion, not suitable as research for a higher degree.

Press (1995:35) took this one step further and suggested “*research as art and design*” but added that this required a very thorough comprehension of the differences between art and design and other research areas. To achieve this, art and design researchers needed to be clear about their definition of research and must be prepared to develop appropriate methodologies. He stated;

“Unless we rise to this challenge then the narrow, inappropriate empiricist culture of research which dominates academia will reshape or marginalise design.”

Many universities now allow for art and design objects, or documentation of these

objects and the processes involved in creating them to form part of the final submission in addition to supporting text. It is normal practice within many art and design institutions to reduce the word count of these submissions by about 50%, allowing the artist-researcher adequate time to engage in practice as well as write the thesis.¹ The creative work must be clearly presented in relation to the written thesis (Allison, 1996; CNA, 1989; 1993; Tebby, 1992; Newbury, 1996).

Allison, B. (1993:14) in 'An Introduction to Research' defines research as;

"...a systematic enquiry which is reported in a form which allows the research methods and outcomes to be accessible to others"

In Langrish's (1988) opinion PhD research must provide an addition to new knowledge within both public and academic spheres. Allison (1993) also states that what distinguishes practical research (or research resulting in artwork or product) from the output of artists and designers is the "*accessibility of the research process and the methods adopted.*" In 1995 Gray and Pirie believed that postmodern culture was "*the pervasive state of things,*" and that constructivism; a social science research paradigm, was influencing the development of current research methods for art and design. They also proposed that;

"We have enough experience, and confidence in this (strategies for operating in a complex world) to put forward our own research procedures; these procedures, comprising specific research techniques, are rooted in practice and in the philosophies and theories of Art and Design." (Gray and Pine 1995:25).

Similarly; Newbury (1996:16) stated that;

"The tendency towards self reflexivity in contemporary culture, and the blurring of boundaries between the theorist and the practitioner, the critic and the artist, which has accompanied such work provides a unique opportunity for developing a culture"

of research in art and design, and a genuinely critical reflexive practice.”

It was from this stance that the author began her personal “*methodological trailblaze*” and developed a suitable paradigm of inquiry for this investigation.

3.3.1 Introduction to the Paradigm of Inquiry

The previous section (3.2) described the cultural and academic context that was prevalent at the start of this art and design research programme. In doing so, it highlighted the debates that were ongoing at that point in time, rather than providing guidelines on how to precede methodologically with research in the academic discipline of art and design.

The author felt that due to the lack of established methodologies at the outset of the research programme, coupled with discourse at that time focusing on the development of appropriate art and design research methods within the PhD, it was crucial that she established her own paradigm of inquiry.

The author’s paradigm of inquiry was arrived at by undertaking a “*methodological trailblaze*” (as highlighted in section 3.2 of this chapter) and this is reported in the following section of this chapter (3.3.2 to 3.3.6). This entailed reviewing a number of different sources so that existing research paradigms of inquiry could be established and adaptations within the context of art and design research noted. By investigating ways in which research can be carried out, and their uses within the context of art and design research, the author developed a clearer understanding of her own position. In doing so she realised that it was necessary to shift from one paradigm to another if the aims and objectives of this investigation (set out in Chapter 1 Section 1.2 of this thesis) were to be achieved in a manner which took into account the changing cultural context that she was working within. Thus, the development of an appropriate paradigm of inquiry for this particular research programme became an iterative process. The discovery of a suitable paradigm of inquiry helped to clarify and add new direction to the ongoing contextual review and research investigation

(exploratory case study and participatory action research projects). This process brought together theory, practice and methodology within a constantly evolving framework.

3.3.2 Paradigm Shifts in World Views

Kuhn (1962) notes that within disciplined inquiry a framework of shared rules and assumptions exists but that this phenomena does not necessarily mean that those working within specific areas of disciplines share the same model of inquiry. Paradigms of inquiry are based on the assumptions and beliefs of the individual and therefore vary depending on professional specialisation of that particular person and also the previous research that they have undertaken, the texts that they have read etc. It therefore follow that a revolutionary change in approach in one area may only effect a particular group of people within a discipline specialism or groups across a variety of specialisms. In his opinion the link between all the factors that comprise a paradigm of inquiry, such as different modes of engagement and different relationships between theory and method, concept and object, researcher and researched, encapsulate the logic of research.

By looking across a whole range of disciplines it has been noted that shifts not just in paradigms of inquiry but in paradigms that “*characterise whole world views*” are possible (Lincoln 1985:34). This was the case with Schwartz and Ogilvie who, by the end of the 1970’s, had traced the emergence of a new paradigm that reflected worldviews. Seven key characteristics were noted as being evident in this shift in worldviews. These were

- **View** - Simple to complex - Real world entities are a diverse lot of systems and organisms.
- **Organisation of information and people** - Hierarchic to heterarchic - Systems and organisms experience many simultaneous and potentially equally dominant orderings - none of which is “naturally” ordained.

- **Forms of Relationships** - Mechanical to holographic - Images of systems and organisms are created by a dynamic process of interaction that is (metaphorically) similar to the hologram, whose three-dimensional images are stored and recreated by the interference patterns of a split laser beam.
- **Sources of Change** - Determinate to indeterminate - Future states of systems and organisms are in principle unpredictable.
- **Explanation** - Linear causality to mutual causality - Systems and organisms evolve and change together in such a way (with feedback and feedforward) as to make the distinction between cause and effect meaningless.
- **Nature of Change** - Assembled to morphogenic - New forms of systems and organisms unpredicted (and predictable) from any of their parts can arise spontaneously under conditions of diversity, openness, complexity, mutual causality, and indeterminacy.
- **Observer Perspective** - Objective to perspective - Mental processes, instruments, and even disciplines are not neutral.

(Adapted from Lincoln, 1985; Maykut and Morehouse, 1994 and Schwartz and Ogilvie, 1979)

These paradigmatic shifts in worldviews are central to the vast paradigm shifts that are taking place within a range of different disciplines and within disciplined inquiry or empiricism. These are taking place alongside one another. These are characterised by

“...a disciplinary and epistemological falling away (that is evident in the) fragmentation and disintegration of faith in old assumptions and substantive constructs, and the exploration of new beliefs about what we can see (since seeing is believing and believing is seeing). It is also about dissatisfaction, a quiet unease with

old solutions, the old unanswered questions, and the old and largely incomplete pictures we have formed as a culture and within our respective disciplines” Lincoln (1985:31).

It has been noted that within the nature of inquiry there has been a shift from positivism to postpositivism. Other theorists also argue that, in addition to the postpositivist paradigm, two other competing paradigms have also emerged. These are critical theory and constructivism (Guba, 1990). These paradigms currently exist alongside one another and are used where appropriate, either on their own or in some instances in combination with one another.

Taking her cue from Morgan (1983:14) who writes;

“The (research) process is self justifying ... different research perspectives make different knowledge claims, and the criteria as to what counts as significant knowledge may vary from one to the other.”

the author of this thesis reviewed existing paradigms of inquiry to ascertain their appropriateness within the newly emerging discipline of art and design research and their credibility as a ‘*self justifying*’ and therefore appropriate framework for this investigation. The four dominant paradigms are described in the following subsections.

3.3.3 Positivism and the Artist-researcher

Positivism is also referred to as the traditional, scientific, natural science based, quantitative, hypothetico-deductive approach or the dominant paradigm. The scientific paradigm has dominated the physical and social sciences for over 400 years and was first accredited to Bacon in 1620. The term positivism was coined in the 19th century by the philosopher Auguste Comte. Positivistic inquiry has developed a set of axioms based on the premise that reality exists independently from the inquirer. Reality is seen as one entirety that may be studied by dividing it into

smaller parts. This reality is driven by natural laws and mechanisms and knowledge of these laws and mechanisms is documented in the form of time and context free generalisations. These are often summarised as cause and effect laws. These laws are based on positive and observable facts. It is characterised as being reductionist, deterministic, empirical, objective and inductive. The phenomena observed and the theories formulated are stated in the most simplistic and detached manner following the principle of parsimony.

Within this paradigm the researcher remains detached and distant from the subject matter. Values and opinions must not enter into the inquiry, so that the process and the findings are completely objective. The methodology is usually quantitative; questions and/or hypothesis are proposed in advance of the research. These are then subjected to tests under carefully controlled conditions (Lincoln and Guba (1994) refer to these as manipulated conditions) ensuring internal validity. The hypotheses is based on measurable, verifiable and provable propositions that can be either confirmed or rejected. Reliability is achieved by ensuring that the research is replicable in similar conditions the ultimate aim being to create universal laws that will provide the basis for prediction and control. External validity is maintained by creating generic solutions or models that are transferable.

One of the main criticisms of this paradigm is that it excludes notions of choice, freedom, individuality and moral responsibility. There is often a disjunction between the grand theories that are created and the local or specific situations to which they are meant to be applied. Guba and Lincoln (1994:106) refer to this as the etic/emic dilemma;

“The etic (outsider) theory brought to bear on an inquiry by an investigator (or the hypotheses proposed to be tested) may have little or no meaning with the emic (insider) view of studied individuals, groups, societies, or cultures.”

The inquirer is regarded as an expert and as a result is often assumed to have a

privileged position. There is a danger that the emic may look up to the inquirer and assume that the inquirers findings or methods are incontestable.

The social sciences (education, sociology, anthropology etc.) originally adopted scientific positivistic approaches for the collection of quantitative data. This approach is based on certain premises about the uniformity of human behaviour and the results of this approach tend to be used to try and explain, predict and control human behaviour (Allison 1993).

According to Denzin and Lincoln (1994:200) the positivist paradigm of inquiry is characterised by the following;

- development of research questions and a hypothesis before beginning the investigation
- choice of site, establishment of sampling strategies as well as a specification of the research strategies and methods of analysis right from the outset
- research proposal may include budget, review of relevant literature, statement concerning ethics, a copy of consent forms, interview schedules or questionnaires and timetable

The research design is often very clearly mapped out from the outset and derivations from the route are unlikely. Schon (1983) describes this rational approach as “*institutionally separate from practice*” in that theory is applied to practice rather than the theory emerging from the practice.

Early practice based art and design research often followed this model whereby the artist formed a hypothesis that was tested by an experimental procedure that involved the creation of art objects. It often entailed an investigation into the use of a new technique, a specific medium or new technology in relation to practice. This research

was usually supervised by a joint team of supervisors and there was a tendency to bring in a supervisor from a discipline other than art and design.² Malins' (1993) research entitled Monitoring and Control of Specialist Ceramic Kiln Atmospheres and energy Emissions, Stonyer's (1978) development of kinetic sculpture by the utilisation of solar and Tebby's (1983) research into patterns of organisation in constructed art are all examples of an experimental approach to art and design research

3.3.4 Anti-positivism or postpositivism and the Artist-researcher

Popper (1968) proposed that science progressed more quickly if, rather than attempting to confirm our theories and hypotheses, we actually seek to refute them. Henry (1994) argues that various cognitive biases constantly fight against creative insight.

New scientific theories like chaos and complexity look beyond the expected or predicted and examine random or unexpected results that do not fit into a positivistic, empirical and systematic view of phenomena. The Newtonian, positivistic and objective approach to science was recognised as limited by Einstein, Heisenberg and others in the development of quantum theory. Gray and Malins (1993) refer to the contemporary anti positivists; Gleik and Hall in stating that;

"The concepts of subjectivity, observer's perceptions, simultaneity, relativity, uncertainty, randomness, indeterminacy, subatomic anarchy, chaos (and more!) are now influencing scientific and social scientific methodology."

Morgan (1983:12), for example, through an exploration of research diversity and it's consequences, sought to replace the notion that knowledge can be unambiguously "true". Through his search for a new basis for objectivity he encountered Heisenberg's uncertainty principle and noted that;

"In essence this principle suggests that scientific research involves an interaction

between the scientist and the object of investigation, and that what the scientist observes is closely related to the nature of the interaction.”

He then perused this in his own discipline through a model based on the idea of reflective discourse or conversation. Guba and Lincoln (1994:107) refer to the interactive nature of the researcher and the subject as a “*dyad*”. They state that Heisenburg’s uncertainty principle and Bohr’s complementary principle have challenged the notion of a truly objectivist approach. They write;

“Indeed, the notion that findings are created through the interaction of inquirer and phenomenon ... is often a more plausible description of the inquiry process than is the notion that findings are discovered through objective observation “as they really are, and as they really work.”

Guba and Lincoln (1994:110) refer to Cook and Campbell’s argument that postpositivists are ontologically “*critical realists*” who believe that the real world is driven by natural causes that actually exist but that it is impossible for humans to fully apprehend these. Findings emerge from the interaction of inquirer and inquired and therefore complete objectivity is not possible. Although subjectivity is acknowledged and allowed to enter the inquiry, objectivity is regarded as the “*regulatory ideal*.” This is overcome by basing the findings of the inquiry on multiple sources of data, investigators, theories and/or methods. This is often referred to as a triangulation approach. Guba also suggests that post positivists attempt to redress some of the perceived weaknesses of the positivist approach. These are the imbalances between rigour and relevance, precision and richness, elegance and applicability and between discovery and verification. Postpositivistic research is context based, qualitative rather than quantitative in method (although some postpositivists argue that a combination of both quantitative and qualitative methods can be used), local and specific as opposed to something that can be generalised (making grand theories ‘fit’ or ‘work’ in any context) and emergent (the researcher discovers the data as opposed to verification and testing). The central concern is with

“elucidating meaning” rather than in determining the cause and effect. (Jones 1983).

In recent years social scientists have acknowledged the uniqueness of phenomenon and developed qualitative research methodologies. Central to this is the understanding that humans do not respond mechanically to their environment (as in positivism) but that they are initiators of their own actions. Anti or postpositivistic research methodologies such as grounded theory (Glaser 1978, 1992), phenomenology, ethnomethodology, and symbolic interactionism (Cohen and Manion 1994) seek to discover theories emerging from particular situations. These methodologies rely upon an acknowledgement of and a suspension of ones pre understanding of a situation so that the emerging data is not forced through preconceptions or bias. They are based on the study of individuals and attempt to understand their interpretations of the world around them. Comparatives that are made between individuals are used to create sets of meanings that give insight and understanding to human behaviour (Allison, 1993; Cohen and Manion, 1994; Denzin 1994; and Robson 1993). Cohen and Manion (1994:37) state that;

“multifaceted images of human behaviour are as varied as the situations and contexts supporting them “.

As is the case with positivism, the aim of the inquiry is explanation and the ultimate goal is prediction and control of phenomena. Within the postpositivistic paradigm knowledge grows accumulatively, each new piece adding to that which has gone before. Ethics are decided externally from the subject of the investigation usually through the use of established codes and conventions. Deception is sometimes a feature, as the researcher may find it advantageous to go ‘undercover’ by not informing the subjects of the investigation that they are being researched. The text produced is impartial, dispassionate and assumes the voice of the *“disinterested scientist.”* The results are used to inform decision makers, policy makers and change agents, who according to Denzin and Lincoln (1994) will use some of the results to inform, explain and justify policies and proposals.

A number of art and design PhD research projects have been undertaken within this paradigm. Many of these projects have adopted descriptive methodologies that originated in the social sciences. They make use of both qualitative and quantitative methods and many use interviews questionnaires and observation as a means of gathering data. Examples of these include investigations into design, product and technological innovation (Woolley, 1985) and into the nature of the graphic design process within the commercial environment, with particular reference to the role of drawing (Schenk, 1989). In other projects of a more practical nature the researchers became immersed in the research process itself and objective accounts are given of an aspect of their own practice. Environmental Sculpture Practice as a Contribution to Landscape Architecture (Hunter, 1992), Sculpture and Improvisation: The Making Aspect of Sculpture Practice (Douglas, 1992) and The Role of Architectural Ceramics in Contemporary Site-Specific Art (Wheeler, 1996) are examples of this.

3.3.5 Critical Theory and the Artist-researcher

Both critical theory and constructivism (see Section 3.3.6) are paradigms of inquiry that have arisen out of the postmodern context. A movement which Burr highlights as having its roots in art, architecture and cultural studies rather than in the social sciences. Burr (1995:13) argues that;

“Postmodernism is a rejection of both the idea that there can be an ultimate truth and of structuralism, the idea that the world as we see it is the result of hidden structures.”

In Postmodernism we have witnessed the rejection of grand narratives in favour of local or mini narratives. The acceptance of selected discourses as ‘truth’ has been refuted and the idea that social life can be changed through the application of a meta-narrative or grand theory has been challenged (this is explained in greater detail in Chapter 2, Section 2.3 of this thesis). The simplistic ideal of theorists informing practice has been dispelled by Poststructuralists. All modernist theory is as a result of a struggle for power and authority at the expense of others.

Critical Theory as a paradigm, has emerged in opposition to positivism and as a challenge to many aspects of postpositivism. Critical theory includes Neo-Marxism, materialism, feminism, Freireism, participatory inquiry and other similar movements. Guba (1990:23) suggests that "*ideological oriented inquiry*" would be a more appropriate description of this paradigm because the aim of the research is to create emancipation, restitution, critique and/or transformation. Critical theorists are historical realists, they acknowledge that reality cannot be value free and believe that over time our conceptions of reality are;

"... shaped by a congeries of social, political, cultural, economic, ethnic, and gender factors, and then crystallised (reified) into a series of structures that are now (inappropriately) taken as "real," that is, natural and immutable. For practical purposes the structures are "real," a virtual or historical reality." (Guba and Lincoln 1994:110).

Within critical theory the researcher and the object of the research are "*interactively linked*" (Lincoln and Guba 1994) but unlike postpositivism the values of the researcher are intimately related to the research process and the researchers aims. Guba (1990) argues that the role of the critical theorist is to transform the world by raising the consciousness of people. By adopting a methodology that is "*dialogical and dialectical*" in nature the critical theorist is able to affect change and challenge ignorance and misapprehensions. What is known to exist and what is discovered is particular to the researcher and the researched. Acting as an activist or an advocate the critical theorist produces texts that are both academic and capable of inspiring transformation.

Examples of critical theory in art and design research can be found in the work of Thomas (1992). This unpublished PhD thesis proposes a theoretical framework; grounded in feminism, for community arts and also uses this framework to develop a methodology for the analysis of writings of the protagonists of the Community Arts Movement.

An example of a more recent application can be found in the work of Cooper (1997) who (at the time of writing of this thesis) was undertaking a PhD at Bath College of Higher Education. In her paper “*Virtual Hiatus*” presented at the CADE conference in 1997 she describes herself as;

“...one of the new breed of schizophrenic academe-artists struggling for acceptance within the traditional framework of the MPhil/PhD Degree by Research.”

She described her research programme as “*...an integrated and interdependent programme of theoretical and practical inquiry*” that developed a “*trajectory*” of the French feminist theorist Julie Kristeva.

3.3.6 The Constructivism/Social Constructionism and the Artist-researcher

Constructivism and social constructionism may be used as interchangeable terms. Within the field of social psychology the term “social constructionism” is preferred as this avoids any confusion with the term ‘constructivism’ that is used both in Piagetian theory and in particular types of perceptual theory (Burr 1995). The term constructivism has been used within this text as this reflects its use in recent papers on art and design research by Gray and Pine (1995). Within an art and design context this must not be confused with the Russian art movement known as constructivism.³ Constructivism is also the term preferred by Lincoln and Guba (1994) who have, in addition to writing about research methodologies, produced texts on organisational theory and inquiry and education.

The boundaries between critical theory and constructivism are fuzzy and one influences the other. Burr suggests that the characteristics that link constructivists together are best described as a “*family resemblance*” rather than any having a common element that they all share.

The ontological basis for constructivism is relativist because it is acknowledged that there are “*multiple realities*” (Denzin and Lincoln 1994). Within constructivism;

“Realities are apprehensible in the form of multiple, intangible mental constructions, socially and experientially based, local and specific in nature (although elements are often shared among many individuals and even across cultures), and dependent for their form and content on the individual persons or groups holding the constructions.” (Guba and Lincoln 1994:110-111).

Burr (1995) and Guba and Lincoln (1994) maintain that within constructivism knowledge is not derived from the nature of the world as it really exists but is sustained through the process of daily life and social interaction. It is constructed by people and between people; language is central because it is through language that we define ourselves and express our perspectives. Historical and cultural specificity are accepted as part of the framework that individuals use to construct and understand their world, each person has a unique construct with many similar and linking elements to those held by others. One construction may be more sophisticated and informed than another but neither are any more or less valid. Knowledge and social action are therefore linked, each construction brings with it, or suggests, a different kind of human action (Burr, 1995). The focus on language (verbal and visual) demands participation and interaction thus shifting the emphasis from one of structure or object to that of process.

Within the constructivist paradigm the researcher and the object of the investigation are *“interactively linked”* so that the findings are literally created as the investigation proceeds (Lincoln and Guba 1994). The object subject dualism is rejected; people who are involved in the investigation are perceived as participants in the research process as opposed to objects or respondents. The methodology is hermeneutical and dialectical;

“...the constructivist proceeds in ways that aim to identify the variety of constructions that exists and brings them into as much of a consensus as possible.” (Guba 1990:26).

The hermeneutic aspect depicts individual constructions as accurately as possible and the dialectic aspect compares and contrasts these existing individual (including the researcher's) constructions. The researcher and each participant engaged in a particular investigation has to confront the constructions of fellow participants and come to acknowledge and understand them. Constructivism is about "*heuristic fictions*"; or to put it simply; meaning making in the world. Thus, a methodology that is centred around discourse produces as informed and sophisticated a construction as possible. This process is ongoing and constantly changing and development takes place through language that reflects an intense interaction that inevitably leads to more interactivity. Guba (1990:26-27) states;

"Simultaneously the methodology aims to keep channels of communication open so that information and sophistication can be continuously improved. Constructivism thus intends neither to predict and control the "real" world nor to transform it but to reconstruct the "world" at the only point at which it exists: in the minds of the constructors. It is the mind that is to be transformed, not the real world"

The focus of constructivist research is process rather than structure and as such, provides a paradigm of inquiry that is suited to investigating the relationship between '*principles and practice*' (Burr, 1995; Guba, 1990; Lincoln and Guba, 1994). The role of the researcher is not that of the consultant, documentor or describer but that of '*negotiator and social change catalyst.*' Actions emerge as a research project progresses rather than being decided at the start of the project.

The researcher is a passionate participant not a dispassionate inquirer and this is reflected in both the methodology and the dissemination of the research. Writing is often in the first person reflecting the researchers participatory relationship within the investigation. The dissemination may take many forms, from text to film to art work.

Conventional models of knowledge organisation (accumulation or aggregation) create taxonomies, hierarchies or pyramids. Lincoln (1990) suggests that this is

outmoded and that knowledge is more likely to exist in 'clumps' of understanding, as amoeba like structures or circular forms. It requires a non-hierarchical organisation of knowledge and this leads to a creative conjoining of elements that are fresh and new.

Moral dimensions are brought to the fore within this type of inquiry and ethics are usually discussed fully with all the participants. Green (1994:531) refers to Cronbach and Associates (1980:3) who state that "...*the evaluator has political influence even when he doesn't aspire to it.*" Regulatory frameworks and traditional codes of ethics for research are often inappropriate or inadequate (Guba 1990).

There is little evidence of PhD art and design research that has been undertaken within this paradigm. It was observed by the author and documented within the Contextual Review (section 2) that some aspects of current art practice reflect the ethos of the constructivist paradigm. This practice is gradually being acknowledged within formal art and design research at PhD level.

The study undertaken for this section revealed four main paradigms of research within which art and design research had taken place. These were positivism, postpositivism, critical theory and constructivism. It also highlighted that, in addition to the shift in epistemologies of practice taking place within art practice and organisational theory as a result of postmodernist discourse (as discussed in Chapter 2), a shift within the nature of inquiry had also taken place. These paradigmatic shifts were beginning to have an impact on approaches to art and design research. On the basis of the insight into appropriate paradigms of inquiry for art and design research undertaken within this section (3.3) the next section, 3.4, outlines the development of research strategies adopted for this programme of research.

3.4.1 Introduction to the Research Strategies Used by the Author for this Investigation

Denzin and Lincoln (1994:202) state that;

“Research strategies locate paradigms in specific empirical sites and in specific methodological practice.”

A strategy for this research programme emerged as the investigation progressed from an initial stance that may be described, paradigmatically, as post positivistic, by beginning with an Exploratory Case Study, to one that is characteristically postmodern by undertaking a number of Participatory Action Research Projects within specific contexts. The initial, post positivistic stance was taken whilst the author simultaneously undertook the Exploratory Case Study and a review of appropriate methodologies and the wider cultural context. An increasing dissatisfaction with the way in which the author remained outside of the investigation as an objective observer, coupled with the information gathered from the ongoing contextual review and the emergence of more appropriate methodologies, led to the postpositivistic paradigm being rejected in favour of a constructivist paradigm.

Within the Participatory Action Research Projects (see Chapters 5 and 6 for an account of the Participatory Action Research Projects) the artist-researcher was not a distant observer reporting with a dispassionate voice nor was she merely reflecting on her own practice as an artist. Her role not only encompassed reflection in and on action within her own personal practice, but extended to an engagement with practice that led to action within a participatory framework that was located in a specific and ‘local’ context. It focused on the development of mini narratives (as opposed to modernist grand narratives) that were then considered within a macro context. The approach was hermeneutical and dialectical. The findings that emerged from the research were created as part of the process of producing artwork, from the perspective of artist-researcher, through participatory and collaborative processes within organisational contexts. The research process and the findings were value mediated through dialogue; thus adding to the participatory process. The author regarded the feminist values that she held as part of her own personal construct rather than as an ideological or critical stance in it’s own right. Feminism was regarded as one of the many elements that made up the conjuncture of values and beliefs that

were allowed to enter into the inquiry. Within the investigation these values and beliefs were juxtaposed alongside the multiple perspectives of other participants in the research process.

The author's epistemology reflects the seven key characteristics of shifts in worldviews that were espoused by Shwartz and Ogilvy and adapted by Lincoln, Maykut and Morehouse (these are described in Section 3.3.2 of this Chapter) and postmodern theories that are discussed within the Contextual Review (see Chapter 2). The author's ontological stance reflects the postmodern argument for a re-engagement of art with society and a rejection of the modernist ontology of the autonomous artist (a description of this phenomenon is given in Chapter 2, Section 2.2.1). This necessitates a reappraisal of traditional and therefore rationalist approaches to inquiry and their subsequent additions to knowledge. As a result the artist researcher developed two research strategies for this investigation; the Exploratory Case Study and Participatory Action Research (the former leading to the latter) both of which required a multi-method approach to ensure that a degree of rigour and consensus of opinion was achieved.

Overall, the investigation was regarded as a holistic process within which each element was interrelated and juxtaposed with the others. The intention was not to look for linear results of cause and effect but to analyse the effects of mutual causation within the entire process. The review of the current debate in art and design research, in conjunction with the contextual review and the search for appropriate paradigms of inquiry, led the artist-researcher to reject the idea that an investigation into the production of artefact or product alone, and the subsequent analysis of this process, was enough to express the complexity of the role of the artist in environmental change and the processes of working collaboratively and interactively within organisational contexts.

The solution arrived at regarded the investigation as a conjuncture with art practice as only one of the elements which comprised the whole. The conjuncture consisted

of a juxtaposition of practical, historical, personal, feminist, theoretical, contextual and social elements including both the author as artist-researcher, the subject of the research and actual projects. This conjuncture is illustrated in Figure 3.1 below.

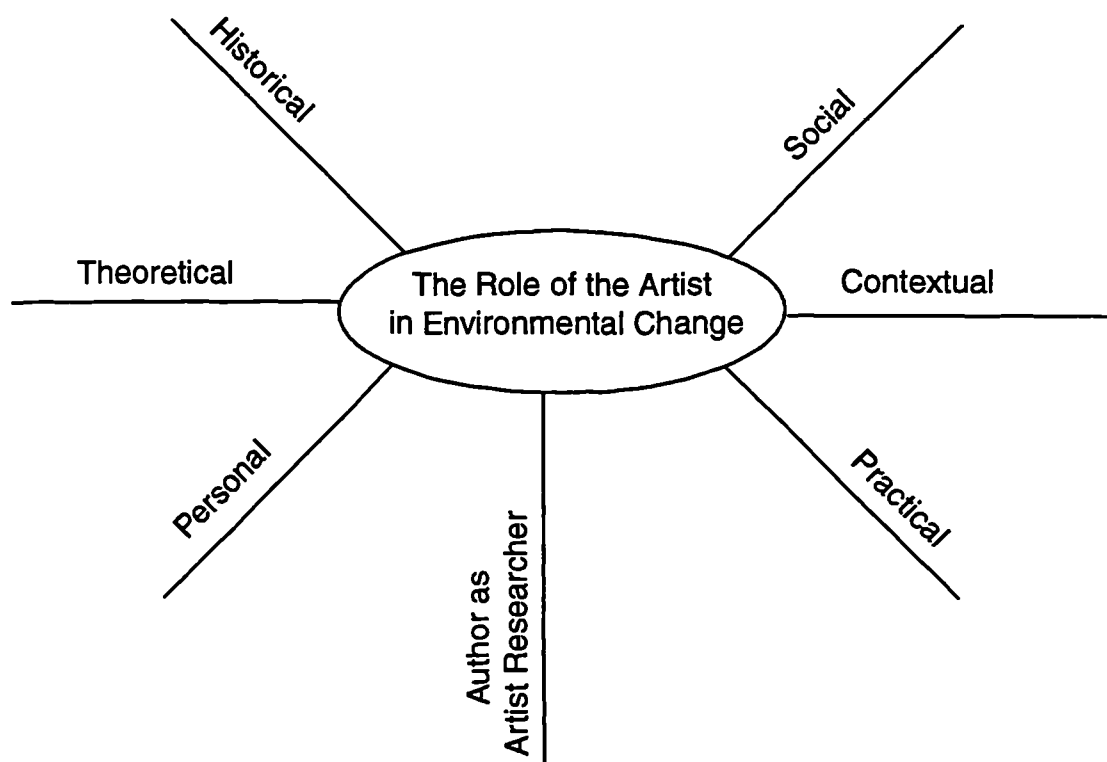


Figure 3.1 The Programme of Research as a Conjuncture

The use of a conjuncture was developed from the theories of Teymur (1982) who in his writings on ‘Environmental Discourse’ advocates the need to locate the “*object of the study*” and “*the study itself in a conjuncture*’ then the ongoing research programme cannot be treated as “*a closed, finished and self standing piece of work within definite boundaries.*” The artist-researcher formed a vital component, as a “*reflective practitioner*” (Schon 1983) and as an active participant within the conjuncture and extended her role from that of the mere observer to that of observer participant and therefore became an intrinsic part of the “*object of the study*”.

At the start of the programme of research a series of working hypothesis and related research questions, that collectively encapsulate theory and practice, were developed.

These were tested during the Exploratory Case Study and the findings were compared and contrasted until a body of knowledge emerged. The writings of Guba (1985:85) indicated that this was a viable way to progress. He states that within the post positivistic paradigm of inquiry the aim;

“... is to develop an idiographic body of knowledge; this knowledge is best encapsulated in a series of “working hypotheses” that describe the individual case; differences are as inherently interesting as (and at times more so than) similarities.”

On the basis of the body of knowledge gained after the Exploratory Case Study and the ongoing contextual and methodological review an interactive strategy was devised. By participating in a collaborative process the artist-researcher became immersed in the subject of the research rather than remaining detached and objective, as exemplified in the Exploratory Case Study. The approach was qualitative rather than quantitative and allowed the artist-researcher a degree of freedom and personal involvement as a practitioner. Frankfort and Nachmais (1992:272) state that;

“Qualitative researchers attempt to understand behaviour and institutions by getting to know the persons involved and their values, rituals, symbols, beliefs and emotions.”

A qualitative approach to research tends to be subjective in that it is almost impossible for the researcher to remain detached and completely objective about the subject of their inquiry. Whilst undertaking the Exploratory Case Study the author found that trying to achieve a degree of objectivity was difficult to sustain because her knowledge as an artist kept influencing the inquiry. By adopting a subjectivist approach, based on insight and experience, the author could allow her own values and judgements to enter into the inquiry in addition to those held by the subjects of the research. This was taken a step further by considering the work of Lincoln (1985) who acknowledges that it is impossible to be completely objective about the subject(s) of our inquiry, the methods adopted, and our *“rational processes”* but

more importantly that subjectivity is not the only alternative option. She proposes that;

“The concept of perspective may be more useful, as it implies multiple views of the same phenomenon, multiple foci that may be brought to bear, and multiple realities that are constructed of the same phenomenon.” (Lincoln 1985:36).

For the latter part of the investigation the author adopted a strategy that sought to build a consensus of opinion through the development of her own personal values and skills in addition acknowledging those held by others within the organisational contexts under investigation.

3.4.2 The Exploratory Case Study as a Research Strategy for this Investigation

Robson (1993:146) is of the opinion that;

“Case study is a strategy for doing research which involves an empirical investigation of a particular contemporary phenomenon within its real life context using multiple sources of evidence.”

Within this particular research programme the Case Study was used as a research strategy for an initial exploratory study to test a number of related hypothesis and thus define the area of investigation. There is some debate as to the use of the case study within a programme of research. Denzin and Lincoln (1994:9), Robson (1993) and Yin (1994) classify the case study as a research strategy. Cohen and Manion (1994) describe the case study as an established social science and anthropological descriptive research method where as Stake (1994:236) argues that; *“Case study is not a methodological choice, but a choice of object to be studied.”* Within this research programme it is primarily regarded as a strategy.

There is a general consensus that the Case Study is ethnographic in approach and entails field observation, participation and the gathering of reports from informants.

(Cohen and Manion, 1994; Denzin and Lincoln, 1994; Stake 1994; and Yin, 1994). The case study allows analysis of particular situations or contexts to be made, with a view to establishing generalisations about the wider population in which that context or situation belongs. It also provides material for diagnosis, evidence presented as judgement and can be used to accumulate knowledge to; establish patterns, provide a body of recommended practices and confirm precedents or set new ones (Walker 1995). It can be used to gather both quantitative and qualitative data (Yin 1994).

Stake (1994:236 -7) states that there are three different categories for interpreting the purpose or reason for undertaking a case study.

- *intrinsic case study*- this investigation is undertaken because of an intrinsic interest in a particular case. For example an artist, gallery, performance, or educational curriculum.
- *instrumental case study* - this is undertaken to gain an insight into an issue or to refine a theory. The case itself is of secondary interest and it is selected for its potential to advance an understanding of the issue or theory.
- *collective case study* - this is an instrumental study that is extended to several cases. It is undertaken as an inquiry into a phenomenon, population or general condition. It is anticipated that this approach will lead to a better understanding and theorising.

An instrumental case study was undertaken during the exploratory stage of the project to investigate a series of related hypothesis about the role of the artist in city based organisational contexts. Yin refers to this as an 'Exploratory Case Study' and this was adopted as an appropriate description. The City of Glasgow provided a suitable subject for investigation because of its recent success as a cultural city (See Chapter 4 for an account of Exploratory Case Study). This was undertaken using a method adapted from the Harvard Business School Case Method (Walker 1994) and

Cohen and Manion's (1994) suggested methods for research in education and these are as follows;

- Roughly define the phenomena
- Formulate a hypothetical explanation of the phenomena
- Define the focus of the hypothesis, outline the problem, dilemma or point of contention
- Ensure that the argument/hypothesis is balanced i.e. has been considered from all angles
- Study the selected case
- Present the case scenario
- Present the case story - this must be as objective as possible
- Analyse the case story and draw conclusions and recommendations with regard to the initial hypothesis. i.e. Does it confirm the original hypothesis, if not then why not? Does the original hypothesis have to be reformulated or the phenomena explained and redefined so that the case is included or excluded?

This strategy was selected and used for both the first and second stages of the exploratory study because the author wanted to gain a very close insight into the real, live situation in which artists were working and the practices that they were adopting. Vivid observations were made and other data was collected using photographs, video, audio-tape etc. It provided a means of highlighting common practice and new precedents. A more publicly accessible form of data (both visual, audio and written) was gathered so that it could be presented in a highly communicable manner.

3.4.3 Participatory Action Research (PAR) as a Research Strategy for this Investigation

Reason (1994:329) proposes that;

“(PAR) Participatory Action Research is a methodology for an alternate system of knowledge production based on the people’s role in setting the agendas, participating in the data gathering and analysis, and controlling the use of the outcomes.”

It has been noted by Denim and Lincoln (1994:575-576) that within the post modern context strategies for research have developed through a need to address the following issues;

- the shortfalls of positivism and postpositivism and the need for self critique and self appraisal
- representation - how best to describe, interpret and include the experiences and opinions of other cultures and individuals
- legitimation - how accuracy of the research text is generated and gains acceptance by a particular school of research thus giving the research validity and power whilst at the same time acknowledging that *“text is always a site of political struggle over the real and it’s meanings”*. (The author suggests that this is similar to the way in which Foucault questions who has the authority to ordain validity of certain texts over others). There is an acceptance of *“verisimilitude”* within text (that there can only be a semblance of truth as opposed to absolute truth within any research text).
- acknowledgement of the *“cacophony of voices”* each speaking and advocating different agendas, thus allowing previously marginalised voices to enter the discourse (feminist, ecological, ethnic etc.) to create a more balanced picture

- shifting discourses - moving away from the grand narratives and single overarching paradigms of inquiry of the Enlightenment by acknowledging a blurring of the boundaries between academic disciplines and the interactive (as opposed to objective and distanced) researcher
- technology is continuing to mediate, define and shape qualitative research

Hamilton (1994:67) has argued that *“Sophisticated rationales for action or participatory research are beginning to emerge”* as a result of an *“emancipatory sentiment”* in certain works on social science research that were written in the 1980’s and 90’s. Likewise Denzin and Lincoln (1994:580) describe how critical theorists; in particular Freire, have designed;

“...a pedagogy of resistance, of taking back “voice”, of reclaiming narrative as one’s own rather than adapting to the narratives of a dominant majority...”

The concept of Schon’s (1983) reflective practitioner (that is described in Chapter 2 section 2.4.4) is cited by Hamilton as an example of this *“emancipatory sentiment”*. This concept has been adopted by many artists undertaking research into their own practice and has arguably developed into a model for this type of research within art and design. Within this type of work the positivistic notion of the objective and dispassionate observer is rejected along with the *“passivity”* of the practitioner. The dualistic separation of the observer and the observed has been challenged and in some cases the observer and the observed become one and the same. Reason (1994) with reference to Tandon argues that when the researcher adopts the dualistic separation of the researcher from the subject in pursuit of objectivity, all control of the research remains in the hands of the researcher. Reason also argues that the positivist’s critique is no longer sustainable because it has been argued that there cannot be one pure truth in social research and therefore pure knowledge generation cannot be the main goal of this type of work.

“The rationalist critique points out that the classical paradigm has, in the interests of maintaining objectivity, over-emphasised thinking as the means of knowing, neglecting feeling and acting. And the elitist critique points out that as the dominant research paradigm is only available to a body of professionals who enjoy elite status, the research they conduct is more likely to enhance the economic and ideological advantage of their class.” (Reason 1994:329).

In relation to art and design, Suzie Gablik (1995a:16-17), writes about her own *“...epistemological ‘break’ with the paradigm of vision and the disembodied eye as the axiomatic basis for artistic practice.”* and about her *“severe doubts about the individualistic ontology that is the silent faith of both psychotherapy and art.”* She too reflects an *“emancipatory sentiment”*, extending it from the realms of social science to art and design. In her book *The Reenchantment of Art* she writes;

“As my sense of art slowly transformed from a visual language of forms into something more interactive and dialectical in nature, I began to see how the model of the lone genius struggling against society, which has been the philosophical basis for Western culture, has deprived art of it’s astonishing potential to build community through empathetic social interaction. Embedded in modernism is a subtle and far-reaching message concerning the loneliness and isolation of the self whereas the participatory and dialogical practices I have been writing about predispose one to step outside the frame of reference and invite others into the process.” (Gablik 1995a:16-17).

Similarly; in other disciplines, Denzin and Lincoln argue that *“liberation theologians”* such as Friere and postmodern/poststructural feminists have abandoned the dualism between empirical science and social criticism. They cite Clough (1992) who suggests that this type of social criticism;

“... gives up on data collection and instead offers readings of representations in every form of information processing; empirical science, literature, film, television

and computer simulation." (Denzin and Lincoln 1994:581).

These liberation theologians also question the role or place of those who were previously marginalised within the church, science, art and literature.

Hamilton (1994:67) suggests that three propositions have been adopted by this movement which advocates the '*emancipatory sentiment*' and liberation.

- *"late twentieth century democracies should empower all citizens, not just privileged elites.*
- *liberal social practice can never be morally or politically disinterested.*
- *the managerial separation of conception (research) from execution (practice) is psychologically, socially, and economically inefficient".*

In non-participatory research, communities are not actively involved in the research process. They are being observed and are therefore vulnerable to being taken over by the dominant culture. Reason (1994:328) argues that;

"The primary critique of nonparticipatory research is that it serves this dominant culture through monopolizing the development and use of knowledge to the disadvantage of the communities in which the research takes place, and is thus exploitative."

Hamilton (1994:67) notes Habermas's suggestion that the Cartesian ontology (central to modernist discourse) which, he described as the "*paradigm of the philosophy of the consciousness*", ought to be replaced by the "*paradigm of mutual understanding*." Hamilton states that;

"From Habermas's perspective, social research is an interactive rather than a

controlling process. Participants aim for mutual understanding over the coordination of their subsequent actions... Applied research, therefore, is not just about social conformity but about social justice."

and concludes;

"Applied research, action research, qualitative research, humanist research, and their consociates become the pursuit of democratic forms of communication that, in turn, prefigure planned social change."

Denzin and Lincoln (1994) propose a 6th moment in research as we move from postmodernism into post-postmodernism. This moment is described primarily in relation to qualitative research within the social sciences, but is equally applicable to what is happening within fine art research and the role of the newly emerging artist-researcher. In their opinion this moment in future research does not represent a clean break from the past but rather addresses the history of exclusion, for many people as researchers now attempt to interact with the world in which they research and understand how it is constructed. Like new genre public artists or social sculptors many social scientists are now experimenting with form, format, voice, shape and style. The desire to focus on local and specific contexts rather than generic applications has led to the production of texts (in the postmodern sense) that represent overtly or covertly the researcher's subjectivity. Denzin and Lincoln (1994:582) write;

"We care less about "objectivity" as scientists than we do about providing our readers with some powerful propositional, tacit, intuitive, emotional, historical, poetic and empathic experience of the Other via the texts we write."

Like new genre artists, postmodern social scientists attempt to resolve the tensions that exist by adopting interactive strategies both publicly and privately. In a similar vein to Gablick's critique of the modernist artist, Denzin and Lincoln are critical of

the remoteness of traditional science from other disciplines. The reenchantment of art through participation, shamanism etc. linking art to ecology and holistic spiritual beliefs re-engages art with society in an interactive, participative and collaborative manner. Denzin and Lincoln (1994:582-583) with reference to Reason also consider a return of spirituality to science questioning the possibility of a “*sacred science*” that could, through action “... *link all it's practitioners and participants in bonds that are respectful of our humanity*”, rather than relying on the application of an authoritative theory that has been produced remotely from the people to whom it will be applied.

Punch (1994:89) refers to action research as “*evolutionist*” or “*interventionist*” in approach. Cohen and Manion’s (1994) description echoes Schon’s concept of reflection in and on action, by describing it as a small scale intervention in the functioning of the real world followed by an examination of the effects of such intervention. Intervention inevitably results in change within a real world context. There are four key elements in Action Research; planning, acting, observing and reflecting, and these operate in a cyclical rather than a linear fashion. In Participatory Action Research a fifth element is added; participation, thus encouraging those who in more traditional approaches would have been excluded to become an active part of the research process. Reason (1994:325) reflects on this concept of participation within postmodern research;

“As I read about the work of practitioners of participatory action research, whose emphasis is on establishing liberating dialogue with impoverished and oppressed peoples, I understand the link between power and knowledge and realize the privileged position that I am in as a white male European academic. It seems to me to be urgent for the planet and for all its creatures that we discover ways of living in a more collaborative relation with each other and the wider ecology. I see these participative approaches to inquiry and the world view they foster as part of this quest.”

Participatory action research, like action research, is context specific. The problems or research questions that arise emanate from a particular context and any attempts to solve those problems or answer the questions are made within that context. It is common for teams of researchers or practitioners to work on the problem or attempt to answer the questions collaboratively. The 'subjects' of the research are regarded as partners in the research process and as Punch (1994:89) puts it, they are;

"... seen as "respondents, participants, stake holders" in a constructivist paradigm..."

Team members participate both directly and indirectly in the implementation of the research.

Participatory action research

- value's the participants knowledge
- sharpens the capacity of the participants to conduct their own research in their own interests
- helps the participants to appropriate knowledge produced by the dominant knowledge industry for their own interests and purposes
- allows problems to be explored from the participants perspective
- liberates the minds of the participants allowing for critical reflection, questioning, and the continuous pursuit of inquiry, thus contributing to the liberation of their minds and the development of freedom and democracy (Reason (1994:329) with reference to Tandon).

Changes and modifications are continually being made and evaluated as the research

progresses within the ongoing situation and context. The focus of the project cannot be too specific as rigid boundaries cannot be applied to an ongoing situation which is being carried out by people and it follows that the researcher must be flexible in approach. Research procedures allow for this flexibility by adopting a multi-method approach that may include practice, participation, observation, observer participant, interview and documentary analysis.

Participatory action research is usually undertaken when; there is an opportunity and a desire to improve practice, specific knowledge is required about the solution to a specific problem in a specific situation, a new approach has to be grafted on to an existing system and/or when suitable mechanisms are available for monitoring progress and for translating feedback into an ongoing system. Although it is context specific the research may also contribute to a wider theoretical background than just the focus of a particular project.

When carrying out participatory action research all the participants must understand the project objectives and their implications even though these may change as their project proceeds. A careful analysis of the context in which the project is to be carried out should be undertaken in order to define the precise but flexible relationship between the context and the research that is about to be undertaken. All positive contributions to the research should be maximised and constraints kept to a minimum. However, Reason (1994:329) argues that accepted research design, data gathering, data analysis etc. takes second place to;

“the emergent processes of collaboration and dialogue that empower, motivate and increase self-esteem, and develop community solidarity.”

And (with reference to Salazar) that;

“Community meetings and events of various kinds are an important part of PAR, serving to identify issues, to reclaim a sense of community and empathise the

potential for liberation, to make sense of information collected, to reflect on progress of the project, and to develop the ability of the community to continue the PAR and developmental process. These meetings engage in a variety of activities that are in keeping with the culture of the community and might look out of place on an orthodox research project. Thus storytelling, socio drama, plays and skits, puppets, song, drawing and painting, and other engaging activities encourage a social validation of "objective" data that cannot be obtained through the orthodox processes of survey and field work. It is important for an oppressed group, which may be part of a culture of silence based on centuries of oppression, to find ways to tell and thus reclaim their own story.

To a certain extent PAR emerged as an appropriate strategy as the Participatory Action Research Projects (PARPs) progressed in tandem with the review of methodology and context. Rather like the idea of organisational theory as collage (this is described in Chapter 2 Section 2.5.2) or research as bricolage (Denzin and Lincoln 1994) the separate pieces were put together by the author to form an appropriate and idiosyncratic strategy for this research programme.

This section (3.4) has described how PAR emerged as an appropriate strategy for research into the role of the artist in environmental change. The next section outlines the methods adopted and adapted within participatory action research and case study strategies.

3.5.1 Introduction to the Methods Adapted by the Author for This Research Programme

Within the constructivist paradigm a multi-method (referred to as triangulation) approach was taken to the investigation. Cohen and Manion (1994:233) simply refer to the use of two or more data collection methods in a study of some aspect of human behaviour as the '*triangulation approach*'. Others argue that the use of triangulation within an investigation is more varied and complex than Cohen and Manion's description would lead us to believe. For example; Janesick (1994:214-5) with

reference to Denzin (1978) believes not only in “*methodological triangulation*” (the use of multiple methods to investigate a particular situation or problem), but also in “*data triangulation*” (to describe the use of a variety of sources of data within a particular investigation) and in “*theory triangulation*” (to interpret a single set of data by using multiple view points and perspectives). Janesick builds upon Denzin’s categories by adding “*interdisciplinary triangulation*” (the use of multiple sources of discourse) to the list. But, as Stake (1994:241) points out, the main reason for adopting a triangulation approach is the ability to gather multiple perspectives and different views within a particular investigation thus giving validity, and meaning to the research that includes and extends beyond the subjective views of the author. He writes;

“Triangulation has been generally considered a process of using multiple perceptions to clarify meaning, verifying the repeatability of an observation or interpretation. But, acknowledging that no observations or interpretations are perfectly repeatable, triangulation serves also to clarify meaning by identifying different ways the phenomenon is being seen.”

Within this investigation all the different approaches to triangulation were utilised at appropriate stages within the inquiry resulting in the Exploratory Case Study and each of the PARP’s employing differing “*methodological triangulations*” (these are described in Chapters 5 and 6). This chapter (3) explains the individual methods that were selected for use within one or more of these methodological triangulations. The relevance of these methods within a postmodern context, their generic or traditional use in research, their application within Fine Art practice and their specific adaptations within this investigation are discussed.

3.5.2 Creative Strategies for Idea Generation as a Method within this Research Programme

Gare (1995:69) states that postmodern theory has highlighted;

“... the need for a new way of organising ideas which does not lead to the exclusion of or denial of significance to the ‘other’, as modernist grand narratives have characteristically tended to do.”

Creative strategies for idea generation are collectively known as Synectics. Synectics is a method of identifying and solving problems that depends on creative thinking, the use of analogy, and informal conversation among a small group of individuals with diverse experience and expertise (Collins English Dictionary). These creative strategies were used at different stages throughout the research programme to maintain a flexible approach to the investigation and to include differing viewpoints and ideas. The development of the research questions, the focusing of the project and the subsequent development of a set of aims and objects were arrived at using this method. Ongoing reviews and the consideration of links between the data being gathered and links between the long-term aim and aspects of one part of the investigation to another were also considered using this approach. Creative strategies for idea generation were also further developed and utilised within the area of practice as a research technique when considering the relationship between signifier, allegory and metaphor. A more detailed description of this is given in section 3.5.5 of this chapter.

Brainstorming (Osborn 1963), mind mapping (Buzan 1995), divergent thinking techniques (De Bono 1970), The KJ Method (Dagger and Walker 1994), Research Maps (Orna 1995), the nominal group technique (Delbecq et al 1975), the Delphi technique (Delbecq et al 1975), creative confrontation (Scaude 1979), and concept mapping (Maykut and Morehouse 1994) are all examples of creative strategies for idea generation.

Robson (1993) makes a strong case in favour of the use of creative strategies for idea generation, for developing research questions at the beginning of a qualitative research project. He argues that research which starts with a linear and tightly structured hypothesis, that is tied to the known and understood, may be lacking in

significance. Where as, taking as a starting point something which is confused and not thoroughly understood, and then applying considerable theoretical effort to convert it into research questions, which are “*clearly defined, logical and rational*”, is possibly a more valuable process. Maykut and Morehouse (1994:53) suggest adopting;

“...a qualitative posture that is one of discovery and description, in an effort to gain a understanding of personal and social phenomena.”

Both Maykut and Morehouse, and Robson suggest that this posture can be achieved by using creative strategies for idea generation as a method. Maykut and Morehouse advocate that this method of arriving at the research questions is an intrinsic part of the research process and forms one of the first stages of the investigation. This is quite different from the formulation of a traditional, positivistic scientific hypothesis where a hypothesis tends to be developed prior to the onset of an investigation that tests the hypothesis.

Marcus (1994:567) refers to cognitive mapping as a method that can be used to explore the context, thus extending its role as a method beyond definition of the research questions. He explains that this approach allows for;

“... messy, many “sited” ness, its contingent openness as to the boundaries of the object of study (which emerge in the space of the work, whose connections by juxtaposition are themselves the argument), it’s concern with position, and it’s derivation/negotiation of it’s analytic framework from indigenous discourse, from mappings within the sites in which the object of study is defined and among which it circulates.”

In addition to exploring context Delueze; drawing upon the work of the post structuralist Bergson, suggests developing a new way of writing (non conformity and non-linear sections within the text) free from old organisational forms by recognising

the importance of intuition, different orders of duration, multiplicity and creativity (Gare 1995). Along with Guattari, Delueze has developed the analogy of the rhizome system in contrast to traditional hierarchical systems. The most common analogy in western modernist thought has been that of the tree where all the branches stem from a central trunk and “*where all the truths are ultimately derived from a single principle*”. (Gare 1995:70). The ‘*rhizome*’ system is comparable to the root systems of bulbs and tubers, in which any point can be connected to any other point. This Gare (1995:71) believes emphasises;

“...difference over uniformity, flows over unities, mobile arrangements over systems,” to develop *“action, thought and desires by proliferation, juxtaposition, and disjunction, and not by subdivision and pyramidal hierarchization”*

Creative strategies for idea generation used in this research programme were adapted from a combination of the established methods described earlier in this section. The method involved writing topics, subjects or concepts on self adhesive paper notes using lower case type. The initial approach was non hierarchical and allowed for the free flow of ideas without any necessary justification for their use. The paper notes were then applied randomly to a wall chart. They were subsequently rearranged at will in order to establish patterns, clusters and relationships between concepts. These relationships were explored through linking lines and colour coding systems. This system allowed for the exploration of associated topics, the inclusion of new areas of interest as they emerged and the removal of areas that later appeared to be of little importance. New points and areas for investigation were added, following informal discussion with other people who saw the chart or with whom the chart was discussed. This was a visual and creative way of working that allowed idea generation to be seen as a non-linear structure. These charts were then converted into a series of working diagrams, mind maps or category/topic headings from which further interpretations could be made. Other mind-maps were created by writing key strands of significant information in radiating lines in block capitals (non-hierarchical ordering) from a central point on a page. Connecting themes were added

to each appropriate strand. Visual information (drawings, photographs, maps etc.) was used, where appropriate, in addition to text. These maps could then be analysed and particular areas colour coded or visual images juxtaposed to create separate emerging categories from which new areas of investigation or mapping could commence. Analysis and conclusions drawn from these idea generation techniques were then presented using a combination of the following; linear text based format, non hierarchical multi media format or as artworks.

3.5.3 Interviews as a Method within this Research Programme

Robson (1993:228) describes the interview as “*a conversation with a purpose.*” The objectives of the interview may be to obtain descriptive, prescriptive or explanatory information. They establish what people know, do and feel about a particular issue or issues. In other words they can reveal facts, aspects of behaviour, beliefs and attitudes about people and their contexts. Interviews were selected as a method for gathering data as opposed to formal questionnaires, because the latter method did not have the potential to reveal the depth of information or allow for a dialogic process to evolve in the way that an interview could.

There are different types or techniques of interviews ranging from the very rigid or ‘*structured*’ to the very fluid or ‘*unstructured*’, often referred to as depth interviews. Watt as cited by Robson (1993) prefers another typology which he refers to as ‘*respondent*’ and ‘*informant*’ interviews. Respondent or structured interviews are tightly structured and rigidly adhere to the interviewee’s agenda, gaining answers or data to a specific set of questions. This is often used to test a predetermined hypothesis. Fluid, or ‘*informant*’ interviews originated as interviews carried out in a psychoanalytic technique that encouraged the free flow of words, ideas, feelings, thoughts and images in response to stimulus subjects or words. They aim to give voice to the interviewee’s allowing them to feel more in control of the interview process, thus allowing their perceptions within a particular context or situation to be heard. Depth interviews although often referred to as unstructured do tend to follow some predetermined plan or outline of the broad areas which the interviewer wishes

to cover. They give a greater insight into the subject being investigated, the personal beliefs of the interviewee and raise issues or reveal areas of information which the interviewer may never even have thought of. They also give the interviewee an opportunity to ask questions, thus revealing areas of the investigation which the researcher perhaps ought to have considered. These interviews are often structured as informal conversations, allowing for a more in-depth discourse that extends beyond the surface revealing thoughts and feelings.

The structured interview is organised in advance and formal set questions are determined by a standardised schedule. It is more formal than other interview techniques and it is less open to bias by the interviewer. Closed questions are used allowing the interviewer to collect specific data of an empirical nature, thus allowing for ease of comparison between answers to predetermined questions. Watts refers to this as a respondent interview because the interviewer remains in control of the whole interview and the type of data collected.

The unstructured interview is informal and the sequence of questions and wording of the questions are determined by the interviewer. It is also referred to as a free range interview that covers a fluid agenda by asking open ended questions which allow the conversation to develop at the pace and in the direction that the respondent wishes to go (Robson 1993). A number of key issues governed by research purposes are raised through a conversational style of question and answer techniques. There is an emphasis on open-ended questions to encourage a free flow of answers from the respondent that are free from interviewer bias. This can result in unexpected or unanticipated answers (Cohen and Manion 1994). Watts (1987) refers to this as an informant interview where the prime concern is to generate information about the respondent's perceptions within a particular context.

The semi-structured interview has a clearly defined purpose but the interviewer has flexibility in the wording and in the order of presentation of the questions. It is still respondent in nature because the interviewer is still in control of the direction of the

interview.

The focused interview selects the persons to be interviewed knowing that they have all been involved in a particular situation, phenomenon or event. A focused interview can be conducted with individuals or groups. It allows peoples views and feelings to emerge but gives the interviewer some control (Merton et al 1990, Cohen and Manion 1994). It also allows the interviewees to become part of the research process by allowing them to structure their responses and to suggest new avenues for the research. Zeisal (1981) believes that the focused interview is an ideal method for researchers who wish to discover people's reactions to particular environments. Merton (1990) links the notion of test to interview method. He suggests that the anticipated responses generated in focused interviews can be used to help test a hypothesis and that the unanticipated responses may be used to give rise to fresh hypothesis.

The format of the questions in both of these interview situations were selected in relation to the required response modes. It is generally accepted that there are three main types questions:

- Closed questions where the respondent chooses from two or more fixed alternative items. Closed questions standardise responses and clarify the intent of the question.
- Open ended questions where there is no restriction on content or the manner of reply; other than on the subject area. Open questions are more elaborate, personal, sensitive and motivating but are difficult to code/analyse.
- Scaled verbal items where the respondent is offered a range of responses within a predetermined scale e.g. strongly agree, agree, disagree, strongly disagree. These scales are referred to as semantic differentials. These scales can be numbered and ranked.

Interviews are a highly favoured methodology within the social sciences. Within new genre public art and other examples of collaborative art practice an emphasis has been placed on interactivity and participation between artist and audience. In some cases the separation between artist and audience is unclear; the audience also becomes the artist. Within these contexts many artists have been utilising interview techniques in a very loose and informal manner. They may have not been recognised or intended to be used as a research method in a formal or 'academic' sense but are still never the less conversations with a purpose. The purpose being to inform the process of making art. Lacy (1995a:35) with reference to her own art practice, highlights;

"...bringing together diverse people within the structure of the work, exploring similarities and differences as part of a dialogic practice."

Gablik (1995b:83) argues that this approach to creating artwork is listener-centred rather than vision orientated and cannot be fully realised through the modernist route of self-expression. She explains;

"...it can only come into its own through dialogue, as open conversation, in which one listens to and includes other voices. For many now, this means letting previously excluded groups speak directly of their own experience. The audience becomes an active component of the work and is part of the process."

The depth interview as a method originated in psychotherapy where the interviewee was in authority and control, guiding the respondent. The use of a dialogic process as described by Lacy and Gablik rejects the "*individualistic ontology of psychotherapy and art*" in favour of a more interactive and dialogic processes. Lacy (1995a:35) quotes new genre public artist; Conwill who states;

'We can't do works without talking with people in the site. We do a tremendous amount of talking to people in the communities we work in ... and it's a

transformative experience. It transforms the work and it transforms us.”

The use of interviews can bring together and juxtapose a range of individual opinions, beliefs and values to create a rich and varied pattern of emerging data that can be incorporated into the collaborative working processes that leads to environmental change. These also inform the artist, cultural intermediary, artist-researcher or researcher of the value of working in this way and give an insight into the interactive processes utilised in collaborative art practice within organisational contexts.

Dialogue was central to the whole research process and so finding a means of documenting the result of both formal and informal discussion, with a wide range of people and within a variety of contexts, was essential. Interviews were used throughout the project as a means of collecting data relevant to each of the topics being investigated and as part of the collaborative process of working within organisational contexts that aim to affect environmental change.

Interviews were carried out in a variety of contexts both formally and informally. A variety of different approaches to interviewing were used. Each approach was selected on the basis of the intention of the author at particular stages of the research and on the context within which a *'conversation with a purpose'* could take place. Many of the interviews took place with people in their natural setting whilst the author was working as an observer-participant. Others involved the author visiting people within their organisational context or inviting the interviewee to the Advanced Studies Unit at Glasgow School of Art. Interviews allowed for greater depth than other data collecting systems for example; questionnaires. They also provided an opportunity to meet the respondents face to face and thus allowed other issues to be explored in response to the ongoing dialogue. In addition, it often led to further interviews, recommendations or introductions to others willing to be interviewed or to participate in other aspects of the research programme. A few interviews were undertaken via electronic mail on the Internet to maintain a dialogue

over a period of time with specific people whom I had met and interviewed face to face during earlier stages of the investigation.

The first interviews that were undertaken within the research programme were highly structured. A combination of open questions and closed questions were used for the stage of the Exploratory Case Study to generate both quantitative and qualitative information. Each interviewee was asked exactly the same questions in exactly the same order. These were set up to test the hypothesis that was formulated prior to commencing the Exploratory Case Study. In the second and third stage of Exploratory Case Study Interviews focused interview was adopted and this was later replaced with unstructured interviews. Unstructured interviews and informal conversations were used throughout the remainder of the research programme as the author moved from hypothesis testing to working within the framework of emergent paradigm research through Participatory Action Research strategies. Interviews undertaken by other participants within the project were also utilised as a useful source of data. These were particularly useful because they considered issues that were pertinent to the participants but may otherwise have been overlooked by the author.

3.5.4 Participant-observation as a Method within this Research Programme

The method of participant-observation is a phenomenological research method traditionally used by social scientists (Allison 1993). It is also described as ethnography or as an ethnographic process and was commonly used by anthropologists who spent time studying other cultures in their various diverse settings (Atkinson and Hammersly 1994 and Maykut and Morehouse 1994). The researcher takes on a role within a group which he/she wishes to observe and as a result becomes part of that group. The role of the researcher can vary along a scale from that of the complete observer to observer-participant to participant as observer to complete participant (Atkinson & Hammersly 1994 and Vinten 1994). Questions can be asked and notes, observations and visual documentation can be made freely in any of the first three of these categories. With complete participation the researcher hides

their identity as an investigator and assumes a working or participatory role within the group so that data can be gathered whilst undercover in the guise of just another participant. This is obviously a less honest approach that raises questions of ethics. At the other end of the scale the mere observer remains detached from the subject of the investigation and objectively gathers data and analyses the situation. Within any of these categories that the researcher has elected to use the results will be affected by the perceptions that other people, in the context in which the researcher is working, have of the researcher. It is also misleading to assume that the researcher will adopt only one of these scaled categories because different aspects of an investigation may involve different approaches. The author suggests that the scale could be regarded as a continuum that the researcher could enter at any point and utilise in any direction from that starting point, stopping at any appropriate point or mid point as the emergent research data demands.

Robson (1993:199) states that the participant-observer initially adopts the immersion process where by "*what may seem like total chaos will, with time, reveal pattern, structure and regularity.*" Maykut and Morehouse argue that participant-observation relies upon an emergent process and that through engaging in observation and participation an investigation that originally begins with a broad focus gradually, through recording and analysing data, significant aspects about the situation emerge. The result is "*descriptive observation*" which takes the form of a narrative account based on the situation in which the observer has just been involved. From this a set of concepts/theoretical framework is formulated and focused observation; or observation guided by these initial discoveries, takes place.

Participant-observation researchers tend to avoid the obvious use of formal research methods and as a result many of its advocates suggest that the researcher should just get out and do it. It involves the use of other methods including interviews, field notes, journals, analysis of documents, direct participation, video and photography, observation and introspection (Maykut and Morehouse, 1994; Robson 1993). The researcher becomes his or her own 'research instrument' and as such reflects the

uniqueness or subjective nature of human inquiry. The research is dependent on space, time and context, the researchers perceptions, personality and her subsequent interaction with the subject of the research.

Within the postmodern context the use of participant-observation is a key method used within the Participatory Action Research strategy (see this chapter section 3.4.3.). The author assumes a participatory role within a specific context in order to achieve both the jointly agreed aims of other participants and the aims of her research and practice. In addition, the other participants are aware that the artist-researcher is also engaged in research and that they are a part of that process.

As a method participation-observation has already been used within art and design PhD research. There are many examples within the area of art and design education, such as the unpublished thesis by Wayte (1989:abstract) entitled “*Becoming an Artist: the Professional Socialisation of Art Students.*” Through the method of participant-observation the investigation examines and documents; “*the process of professional socialisation of students attending a three term Foundation course in art and design in the Department of a large College of Arts and Technology.*”

Developments within social art practice and some examples of practice led PhD art and design research have demonstrated the use of some aspects of participant-observation (although they may not have been referred to as such). Hunter (1992), in his unpublished PhD entitled “*Environmental Sculpture Practice as a Contribution to Landscape Architecture*” adopted a problem finding mechanism that was originally advocated by Getzels and Csikszentmihalyi (1976) to reflect the creative process. Through this problem finding approach Hunter aimed to “*...understand the structure of landscape problem through immersion in landscape processes.*”

Within the practice of New Genre Public art Lacy (1995:171-185) argues the need for an increase in the amount of challenging criticism that takes place within both the domain of the artist and the art critic. She suggests that this criticism should be;

“...examined and grounded within the worlds of both art and social discourse” and argues that the interactive aspect of New Genre Public Art is central to the future development of practice and to achieving an increased level of criticism or dialogue. On this basis Lacy proposes a model of practice that represents a “*continuum of positions*” which the author of this thesis argues necessitates the artist or critic adopting the role of both participant-observer. These positions are not static and the artist or critic may, “*operate at a different point on the spectrum or may move between them.*” The continuum; which ranges from the private to the public, is described in Lacy’s original diagrammatic form in Figure 3.2.

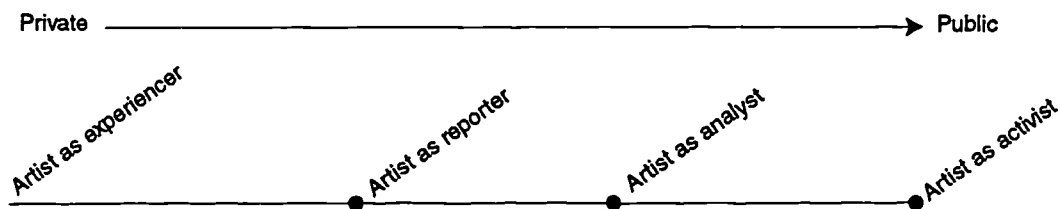


Figure 3.2 Lacy’s Continuum for New Genre Public Artist

Lacy describes the first position on her proposed continuum as “*Subjectivity and Empathy: Artist as Experienter*”. Here she proposes that we consider the shift from object to process within fine art and consider what the artist’s subjective experience can bring to the public agenda through process. Lacy (1995a:174) argues that the artist, through the experiences involved in listening, observing and interacting within a social context, can be;

“... like a subjective anthropologist, (who) enters the territory of the Other and presents observations on people and places through a report of her own interiority. In this way the artist becomes a conduit for the experience of others, and the work a metaphor for relationship.”

This interaction can, she argues, be an act of empathy, especially in situations where no immediate solutions to social problems are readily available. This use of more subjective experiences, that are often expressed as desires and values, are used in

many aspects of qualitative social science research and echoes Lincoln's multi perspectival viewpoints and Reason's emancipatory sentiment.

After experiencing, Lacy suggests that the artist takes on the role of a reporter and more consciously gathers, selects and reveals or makes information available to others. This might be compared to '*aesthetic framing*' where the artist reports within an image(s) or performance, selected events that encompass both historical and political issues. The artist may not only wish to inform her audience but also to persuade them.

The next position on the continuum, which Lacy describes as "*Situations and Solutions: Artist as Analyst*", the artist takes on an analytical role. Text is often used in this type of artwork either in isolation or juxtaposed with imagery. The text often supersedes any visual aspects of the work. Lacy (1995a: 176) writes;

"Their (artists') analysis may assume its aesthetic character from the coherence of the ideas or from the their relationship to the visual images rather than through the images themselves."

Lacy (1995a: 176) also argues that in this role the artist utilises skills that are traditionally associated with investigative journalists, social scientists and philosophers. She states;

"Such activities position artists as contributors to intellectual endeavour and shift our aesthetic attention toward the shape or meaning of their theoretical constructs."

The last position is one of '*Building Consensus: Artist as Activist*'. The artist as activist makes art within a local, national or global context along with the audience who become active participants in the process. Within this stage the artist becomes a collaborator who has to develop new strategies that will lead to interaction between differing audiences and disciplines. This artist also has to select sites that are

meaningful to the public and learn how to clarify or explain visual material to people who have no previous experience of art education. She states;

“... artist-activists question the primacy of separation as an artistic stance and undertake the consensual production of meaning with the public.” (Lacy 1995:177).

The author argues that the continuum proposed by Lacy provides a model for the artist-researcher that reflects many of the aspects observation and participation. In particular, the fourfold typography that Atkinson & Hammersly (1994:248) have devised, Vinten’s (1994:30-38) participation and observation continuum (this is illustrated in Figure 3.3 below) and characteristics of Reason’s (1994:324-339) Participatory Action Research.

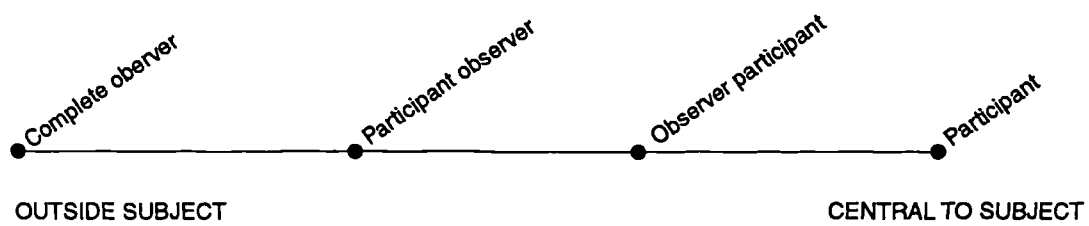


Figure 3.3 Vinten’s Observer Participant Continuum

A combination of the participant-observer continuum and Lacy’s continuum for new genre public artists was adapted as a double continuum by the author as a method. This is described diagrammatically in Figure 3.4 below.

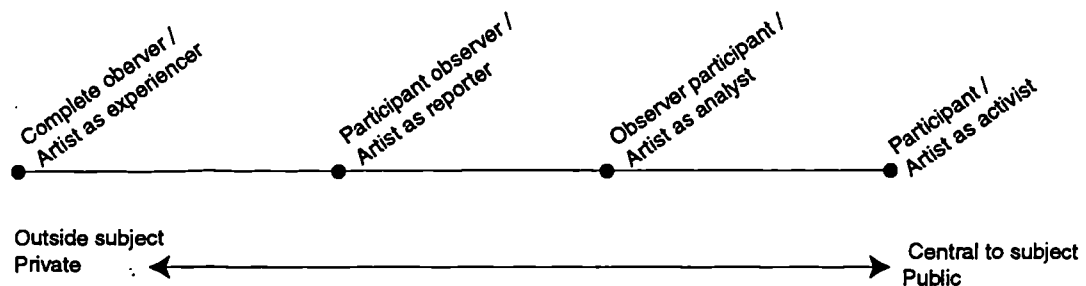


Figure 3.4 Lacy and Vinten’s Combined continuums Adapted for use within this Research Programme

3.5.5. Practice as a Research Method within this Research Programme

Lippard (1995:128-129) gives an indication of the potential that artists have to utilise their practice to reveal knowledge about the contexts in which they operate. She writes;

“As “envisionaries,” artists should be able to provide a way to work against the dominant culture’s rapacious view of nature (“Manifest Destiny”), to reinstate the mythical and cultural dimensions to “public” experience and at the same time to become conscious of the ideological relationships and historical constructions of place. We need artists to guide us through the sensuous, kinaesthetic responses to topography, to lead us into the archaeology and resurrection of land-based social history, to bring out multiple readings of places that mean different things to different people and at different times.”

Practice as a research method has been noted as being a key characteristic of Action Research as a research strategy. Archer (1995:6) for example, describes Action Research as an appropriate method for artists and designers because it is;

“Systematic investigation through practical action calculated to devise or test new information, ideas, forms or procedures and to produce communicable knowledge.”

Action research is often undertaken by practitioners from many different disciplines. Examples have included; education, medicine, business and many of the practical arts (Archer, 1995). Precedents for the use of this method in PhD arts based research can be found in music, performing arts, visual arts, design and craft.

Schon (1983, 1987) advocates the use of non-technical rationality in practice based/action research in addition to organisational learning (see Chapter 2 Section 2.5.3 Organisational Learning for a description of this). He suggests that rather than making practitioners apply the knowledge of theories of specialists (usually academics), who have undertaken research that may be distanced from everyday

practice, that practitioners themselves should reflect on their own knowledge about the work that they undertake (Schon refers to this knowledge as "*theory in action*" (1983b in Morgan). He argues that academic institutes tend to neglect use of the "*practical*" and of "*competence and professional artistry*" in the development of their individual epistemologies (Schon 1983a). Practitioners, in his opinion, have a tacit knowledge of their own practice and should be encouraged to reflect upon that knowledge (by observing his own behaviour) and suggest and/or make changes through their practice, that is to say through reflection on action. This then becomes a cyclical process (Schon refers to this as "*double loop learning*") where reflection on action is considered and new propositions tested. It is an investigation of both the theories that the practitioner claims to use to guide his/her practice (action strategies) and those that he/she actually uses or has evolved for him/herself. These may only become apparent through reflection in action.

With Schon's double loop system the practitioner must have the ability to reflect and amend not only his/her action strategies - as in single loop learning but also to the "*norms by which actions are evaluated*" (Schon 1983b). Reason (1994:330) argues that in a postmodern context the "*norms*" refer to unstable social, economic, political and technical environments and to shifts in values and changes in culture. Smith (1994:289) believes that Schon's argument is based on the premise that;

"Professional practitioners, be they physicians, architects, or teachers - or, one might add, crafts persons or artists - face "situations of practice" characterised by complexity, uncertainty, instability, uniqueness and value conflict."

Douglas (1997:64-69) picks up on the notion of test within art and design research. On the basis of theories akin to Schon's she argues, through examples of her own work as an artist, for a shift in the adoption of a positivistic (technical rational) model in art and design research to a process that is interpretative. Her postdoctoral research focuses on the development of an "*appropriate method of visualising practice*" thus exposing the methods that she uses as an artist to create object based work. Gray and

Malins (1993) also argue that fine artists adopt a “*procedure or working process (methodology)*” as part of their everyday practice, although it may often appear to be quite chaotic. In addition to citing the work of Schon they also refer to Cornock as being one of the most prominent researchers within the area of fine art education. Comock’s (1994:144) analysis of fine art student’s working experiences is broken down into six stages. The first three stages of this cyclical approach are generative and the latter three are analytical and reflective. The six stages are as follows:

- Generation (manipulation of materials in the studio)
- Selection (elements of form and pattern identified whilst engaged in 1)
- Synthesis (conceptualization and planning of a piece of work)
- Articulation (articulation of problems or concerns emerging from 1, 2 & 3, contextualising these where appropriate)
- Presentation (of 3 & 4 so as to engage critical attention)
- Critical discussion (which may generate new ideas and back to 1)

There are also numerous examples of research into design as a process, many of which reflect a similar approach to that described by Cornock. Zeisel (1981:17); for example, states that,

“... there is a close kinship between design images and research concepts, design presentation and research hypotheses, and tests in both disciplines”.

Zeisel describes a reflexive and dialectical approach to the practice of design which he refers to as a “*Spiral Metaphor*”. This spiral metaphor is illustrated in Figure 3.5.

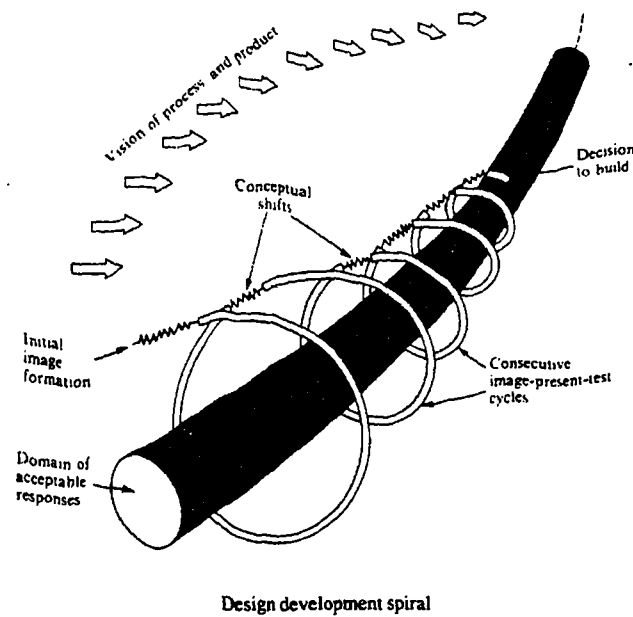


Figure 3.5 Ziesel's Spiral Metaphor

The spiral consists of three fundamental procedures which make up the design process; *“imaging, making and testing”*. Imaging can be defined as making tangible the mental image, the ability to *“go beyond the information given”*. This mental imaging or problem solving is informed by important issues surrounding the design problem and actual ideas which may resolve these issues. Presenting is the stage where the proposed resolutions (resulting from a development of the visual imaging) are presented as a visual hypothesis. This visual hypothesis can take the form of models, drawings, sketches, photographs etc. After presenting the visual hypothesis the products presented are critically examined by the designer. Zeisal (1981:8) states that all *“appraisals, refutations, criticisms, judgements, comparisons, reflections, reviews and confrontations”* of product are all types of *“tests”*. These three procedures are developed through a linked cyclical methodology. Zeisal's (1981:14) *“spiral metaphor”* is multidirectional caused by repetition as designers repeat the cycle of imaging, presenting and testing again and again solving design problems with each repetition. Each repetition generates new problems through presenting and testing until a solution or conclusion is attained. In addition to this cyclical action designers also move backwards away from the end goal and then forwards again as

they backtrack with the main aim of increasing the problem resolution. The period of time that each stage and cycle takes can vary from seconds to weeks.

Press (1995:34-41) argues that because design research differs from other disciplines in the way that it creates knowledge based on value judgements, designer-researchers should consider adopting a "*human centred*" approach to their research. Designers are, in his opinion "*driven by human values*". Designers are not objective, dispassionate reporters of the design knowledge, their aim is to test propositions in order to change reality. Also, design solutions are "*open ended*", they are usually put to the test through use and are open to improvement. Press puts forward a case for design and craft practice to be recognised as research and reported in an appropriate media (he cites a combination of text, multimedia, video and the design product - or by products of the process of it's creation as an example).

Gray and Malin's (1994), in an adaptation of Schon's theories, use the term "*practice led research*" to describe art and design research that relies on reflection in and through action. Action is seen as an aspect of the researcher's own art or design practice that they wish to develop, analyse and document, so that they can generate knowledge about practice that can then be communicated to others in an appropriate format. It may be argued that this process (as in the work of Douglas for example), although exposing the processes that an artist goes through in order to create an artwork, is still a reflection of the modernist ontology of the autonomous artist whose is the authority or "*expert*" behind the work. Although the processes or methodologies of practice are revealed and presented to others, the focus is still on the individual artist's practice as the authority or driving force behind the work rather than on social, environmental, contextual, ecological or functional issues. However, recent examples of unpublished PhD research by Bunnell (1998) and Pengelly (1997) counteract this criticism by addressing ecological and technological issues through their practice as research. The issue is really one of intention behind the use of practice within research and so, to avoid confusion with practice led or practice driven research, the author has opted to use the phrase; "*an engagement with*

practice,” to describe how practice was used within this investigation. An engagement with arts based practice was central to the whole research paradigm but the individualist ontology of the author’s arts based practice did not ‘lead’ or drive the investigation. Practice was regarded as one of the many elements that comprised the conjuncture used to describe the investigation (see Section 3.4.3 for a more detailed description of the use of this conjuncture). Practice within this conjuncture refers to the authors practice as an artist engaging in research, and to the practices, processes and approaches and undertaken by the wide range of individuals and organisations that engaged in the collaborative and participative process. In addition to the use of practice as an element within the conjuncture, the author’s arts based practice was also developed as a method for gathering data, analysing the information and presenting the findings of the Participatory Action Research Projects to the participants and selected audiences. This should not be confused with the overall presentation of the PhD research findings.

The use of the author’s arts based practice as a research method within this investigation (as opposed to an element within the conjuncture) was intrinsically linked to Action Research, in particular Participatory Action Research as a strategy, to observer participant as method and to the analysis and presentation of findings. The author used her own arts based practice to explore ideas, concepts and significant issues raised through drawings, sketches, text, sound bites from interviews, building three dimensional models and maquettes and multi-media imaging. The author’s arts based practice was characterised by many of the diverse strategies that Owens (1980) regards as being distinct from modernist arts activities. (These are appropriation, site specificity, impermanence, accumulation, discursivity and hybridisation and are described in more detail in Chapter 2 Section 2.3). Working within both private (studio and home) and public (Participatory Action Research Projects) contexts the author developed practice as a method through a personal exploration of ideas generated through undertaking the research within a participatory framework. This private and public arts based practice undertaken by the author was documented and analysed over a period of time. From this analysis it

emerged that the author had developed her own '*spiral metaphor*.' In a process similar to Zeisal's "*spiral metaphor*" three procedures were repeated in a cyclical and multi directional manner. However in the case of the author's spiral these three procedures were *signification*, *allegory* and *metaphor*. This spiral is referred to as SAM, by the author, and it is outlined diagrammatically in Figure 3.6.

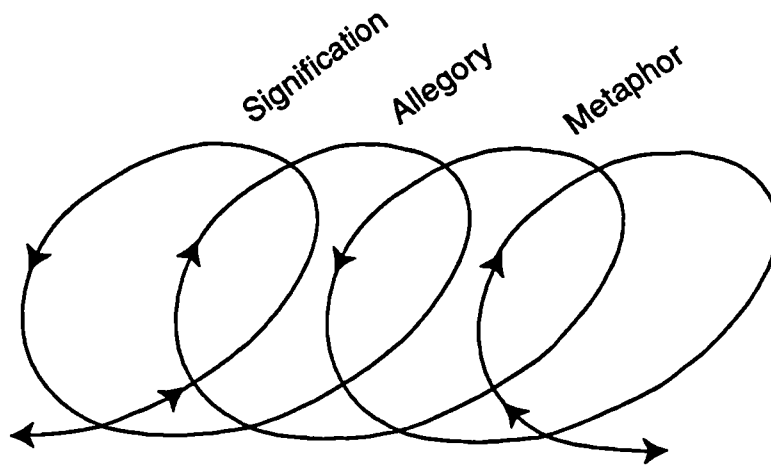


Figure 3.6 S.A.M Signification, Allegory and Metaphor - spiral of inquiry

Each procedure within the spiral is described in the following text.

Signification - the author reflects on the active process in which she is involved and from existing language (aural, textual and visual) selects what she personally thinks is "significant" or is a "signification" of the myth or narrative that is developing within each of the Participatory Action Research Projects. This provides the author with a procedure for sifting through the data collected, in order to reveal significant information and reflect the values and beliefs of the diverse individuals and groups within each Participatory Action Research Project.

Allegory - through the use of allegory, significant pieces of language (aural, textual and visual) from the Participatory Action Research Projects and the related contextual review are juxtaposed in various combinations to create multiple discourses at many levels. This is achieved by physically bringing together text and

image on large idea generation wall maps (see section 3.5.2 for more information on creative strategies for idea generation as a method) or by combining text, image and sound within a multi-media environment. This is described as “*creating a montage of discourses*,” a phrase that the author has appropriated from Baldwin et al (1982 in Harrison and Wood (ed.s) 1992:1069). The author describes these particular idea generation maps as “*allegorical maps*.” These maps demonstrate allegorical procedures that are used in postmodern art to create “*irony and parody through eclecticism*” (Wheale 1996:46).

Metaphor - Art works or proposals for artworks were presented as visual metaphors for the issues raised, myths or narratives that had been created. The metaphorical artworks generated through Participatory Action Research were either three dimensional forms, combinations of text and image or virtual realities (computer simulations). Sarup (1993:49) states that metaphors can;

“...serve to draw attention not only to similarities but to differences. As the theory develops and becomes more precise, concepts emerge that sometimes have little to do with the original metaphor.”

He also believes that they can assist in the defence of a world view, produce new ways of looking at things, put forward proposals for another way of looking at things and “*unexpected or subtle parallels or analogies*”

The cyclical nature of SAM as a procedure allows for new areas of significance arising to be fed back into the multidirectional spiral of ongoing analysis. Hence the emerging theory was developed partly “*through practice*” (Frayling, 1993/4; see section 3.2 of this chapter for a definition of this term) and “*as practice*” (Press, 1995; see section 3.2 of this chapter for a definition of this term) within a conjuncture.

3.5.6 Archival Research as a Method within this Research Programme

Archival Research as a method is a direct or indirect analysis of data originally designed or gathered for other purposes. (Zeisel, J. 1981 & Robson, C. 1993). It is unobtrusive and usually non-reactive in approach. Zeisel (1981:199) states that research using this method will “*imaginatively and pragmatically mix and match available data*”. An imaginative approach is necessary when the researcher draws information from archives that are not meant to be analysed as part of a schematic research project. A pragmatic approach is required when original data which has been analysed for a purpose other than that of the researcher is adapted to suit the researcher.

Archives may include documents, text and artefacts. Information of both a quantitative and qualitative nature can be generated depending on the content of the data analysed and the researchers intent.

The dissolution of grand narratives and the focus on both local and diverse discourses within the postmodern context have resulted in a rewriting of history. As Hutcheon (1989:74) puts it;

“Knowing the past becomes a question of representing, that is, of constructing and interpreting, not of objective recording.”

In literature, postmodern writers make use of archive material to rewrite history from a different perspective. They often combine fact with fiction to present a rewriting that introduces a new and often critical dimension. An example of this can be found in the novel ‘Alias Grace’ by Margaret Atwood (1996). Atwood uses material from a variety of existing archives (letters, documents and reports, newspaper articles, documented interviews, drawings, poetry that was written about the subject of the novel and so on). This material is juxtaposed and represented in the form of a ‘fictional rewriting’ that is drawn from existing evidence and is then presented from a feminist and post colonial perspective.

Many visual artists work with the appropriated visual and textual material, some of which may have been accessed from existing archives. Examples of this can be found in the work of many socially aware artists including Conrad Atkinson, Peter Dunn, Lorraine Leeson, Stephan Willats, Platform, the Harrisons, and Hans Haacke.

Information was gathered from existing archives and the data generated from this process was used to inform the contextual review, aspects of the Exploratory Case Study and Participatory Action Research Projects and the ongoing analysis, in particular through practice and the use of SAM. With SAM the archive material that had been selected as having significant value was accessed and juxtaposed with other texts to create differing viewpoints and new interpretations of histories, sites, social contexts, local myths and environmental problems.

This section (3.5) has described the variety of methods that comprised the conjuncture that represents this research programme. The next section (3.6) outlines the methods used to analyse the data collected utilising the combination of methods described in section 3.5. These methods for analysis relate to the development of a postmodern approach to knowledge.

3.6 Methods for Analysis of the Data Collected During this Investigation

Marshall and Rossman (1989:112) state that;

“Data analysis is the process of bringing order, structure, and meaning to the mass of collected data. It’s a messy, ambiguous, time-consuming, creative, and fascinating process. It does not proceed in a linear fashion; it is not neat.”

The analysis of data within this investigation reflects these sentiments. The process of data analysis was ongoing throughout the Exploratory Case Study and the Participatory Action Research Projects with results of each study or project influencing the next stage of the research programme. The data collected was analysed using a naturalistic and therefore interpretative style based on the constant

comparative method. This rigorous and systematic method was originally developed by Glaser, Strauss and Corbin and is referred to as Grounded Theory. Grounded Theory has its roots in postpositivism but it has been criticised for making qualitative research 'fit' into the scientific positivistic model by over emphasising a desire for "*significance, theory-observation compatibility, generalizability, consistency, reproducibility, precision and verification*" (Denzin 1994:508). As such it reflects the approach that the author took at the start of the project within the early stages of the Exploratory Case Study (See section 3.5.1). Within the constructivist paradigm Denzin, Lincoln and Guba advocate an approach that retains some of the features of Grounded Theory whilst acknowledging the need for a method that is appropriate within a postmodern context. They argue that this can be achieved by using a triangulated multi-method approach to ensure "trustworthiness" of the data collected followed by an in-depth analysis using a constant comparative method. Denzin (1994:508) with reference to Lincoln and Guba describes this as;

"... comparing incidents applicable to categories, integrating categories and their properties, delimiting and writing the theory. These materials are then developed into a case report that is again subjected to a comprehensive member check and an external audit check. This done, the study is ready for public release."

The author's method was developed as the investigation progressed thus reflecting an emergent process. Throughout the investigation all the data gathered was completed and filed in appropriate categories. Taped interviews were fully transcribed and edited transcriptions were made from video footage, notes from meetings, informal conversations and other supporting documentation. Sketches and drawings were analysed and selected or edited images were scanned and stored in a digital format. Models and maquettes were photographed and transferred to digital format. Idea generation maps that had been used to explore ideas as projects progressed were reviewed and selected information was added to other idea generation maps and to 'allegorical maps' as part of SAM (see section 3.5.5 in this Chapter). The data was then analysed within each of the following topics: the Contextual Review, the

Methodological Review, the Exploratory Case Study and the Participatory Action Research Projects (European 4, the Seen and the Unseen and Thinking Glasgow). The analysis was guided by the aims and objectives of the overall PhD research programme and research questions.

Analysis and subsequent conclusions were arrived at by systematically relating and classifying the information as patterns of significant data emerged within each of the topics. These patterns were then reorganised until clusters of information clearly emerged. These clusters or 'clumps of knowledge' (Lincoln 1990) (see section 3.3.6 of this chapter for a more detailed description of this) provided a guiding structure for framing or viewing the data, which was then sifted into new emergent categories. Each category provided a metaphorical window or lens through which the data could be viewed, revealing a number of perspectives or viewpoints about an aspect of the project. The juxtapositioning of all the various clusters of knowledge and subsequent categories within the investigation revealed a narrative or an over all account of the events referred to as the research 'text'. The text encompassed the many different views of the respondents and those participating in the action research projects. The author was then able to present a consensus of these views that were then further analysed so that conclusions and recommendations could be made. Specific modes of analysis were documented in the Exploratory Case Study and in each of the Participatory Action Research Projects.

This section (3.6) has stressed the need to develop methods of analysis that give 'voice' to all the participants within the research process. The next section describes methods of reporting and presenting the findings or 'multiple discourses' emanating from the research.

3.7 Methods of Reporting and Presenting the Results of this Research Programme

The thesis is presented using written 'text' (rather than 'text' in the postmodern sense -aural, visual, written, multi-media etc) as the main method of reporting. This reflects

the institutional and academic requirements of the host institutes (Glasgow School of Art and the University of Glasgow) that the author was given at the start of the investigation. The author opted to present her thesis in this traditional format although alternative practice based submissions; whereby, artworks and a shorter, supporting written thesis, became an option towards the end of this research programme. This alteration to the regulations reflected changes that were taking place within the wider cultural and academic context and the growing acceptance of art and design research as a discipline in it's own right (see section 3.2 of this chapter for a more detailed description of this). In addition, as the author stated in chapter 1, section 1.1,

“the research programme evolved out of the discursive context in which the practices and conditions which define it were being negotiated”

and as such contributed both; externally to the wider cultural and academic context, and internally; within the host institutions.

Within the ‘text’ the Exploratory Case Study is reported in the third person reflecting the artist-researcher’s role as an observer rather than as a participant. Where as the Participatory Action Research Projects are reported in the first person. This clearly articulates the researcher’s active role along with other project participants. Exhibition, site specific and multi-media work emerging from this thesis will be presented in alternative research formats as future work that has emerged as a result of this thesis.

¹ This was not an option open to the author when she first registered to undertake this research programme. A later review of regulations allowed for alternative submissions. This research programme was established to provide data that would assist with the development and validation of a proposed MPhil course and therefore certain constraints were placed upon programme design and methods of presentation/submission of the thesis by the supervisory team at Glasgow School of Art.

² This was often a scientist. It is worth noting that was usually so that the supervisory team could draw on the expertise of someone who had already supervised research at MPhil/PhD level. The emergence of art and design as a new research discipline meant that there was a lack of experienced supervisors

and examiners within this area.

³ Russian constructivism arose from a desire to apply technical rationality and functionality to fine art practice and in doing so creating a role for the artist in modern industrial society.

CHAPTER FOUR

The Exploratory Case Study

4.1 Introduction to the Exploratory Case Study

This Case Study was undertaken, in two separate stages, between January 1995 and November 1996 and as such reflects the ongoing reviews of context and research methods that were taking place at this period in time. The hypothesis, focus and framework for the study were developed and put in place between September 1994 and January 1995. This provided time for the author to relate the study to new course development at Glasgow School of Art and to refine and personalise the overall programme of study outline originally proposed by Glasgow School of Art. Between September 1994 and January 1995 the study shifted from the original proposal entitled “*An investigation into the role of the artist in social institutions*” to “*An investigation into the role of the artist in organisational contexts*”. After undertaking the Exploratory Case Study the final title for the thesis; “*The Artist and Environmental Change - an investigation into the role of the artist in participative, collaborative and interactive art practice in postmodern organisational contexts*”, was adopted.

The Exploratory Case Study was utilised as a strategy for doing research and as such it was regarded as an ‘instrumental case study’ (a more detailed description of this is given in section 4.4.2). As part of this strategy the City of Glasgow was selected for its potential as a ‘case’ that may confirm a series of related hypothesis about the role of the artist in the city and their contribution to environmental change. Glasgow was selected because of its notoriety at this particular period in time (1995 —1996) as a City that had made successful gains from what has been generally come to be known as ‘culture capital’ within city rejuvenation. A description of the Exploratory Case Study is given in Section 4.2 followed by an outline of the hypothesis in section 4.3. The aims and objectives are listed in section 4.4, the methods utilised are explained in section 4.5 followed by results of stage one in section 4.6. Sections 4.7 covers the discursive analysis emanating from stage one of the exploratory case study and

section 4.8 details stage 2 of the exploratory case study. Discursive analysis emanating from both stages one and two is documented in section 4.9. The final section 4.10 reviews the influence of the Exploratory Case Study on the rest of the research programme.

4.2 Description of the Exploratory Case Study

The study began in September 1994 with the proposition that, when viewed collectively, the contribution made by organisations that work with artists, creates a synergy with other organisations, that in turn adds to the rejuvenation of a city. In order to investigate this proposition the City of Glasgow was regarded as a 'case' and as such was defined as an encompassing, organised system consisting of sub groupings of organisations in which artists work. This is described in Figure 4.1.

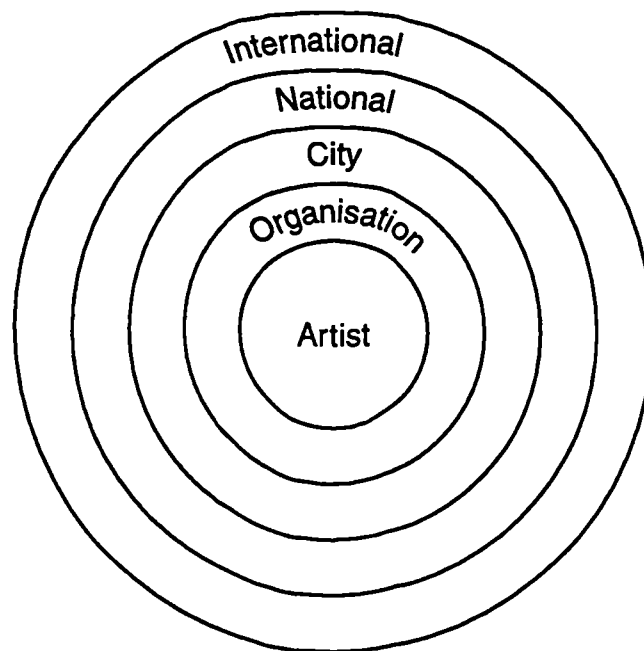


Figure 4.1 The City of Glasgow as an Organised System

By undertaking research within a real life context (the City of Glasgow) the author aimed to advance understanding not just about the role of artists themselves but about their perceived role as contributors to city rejuvenation. The study was confined to artists and organisations that operated outside of conventional gallery

systems and the first interviews took place in January 1995.

4.3 The Working Hypothesis for the Exploratory Case Study

On the basis of the proposition described in Section 4.2 a series of related working hypothesis were developed and are illustrated as follows in Figure 4.2.

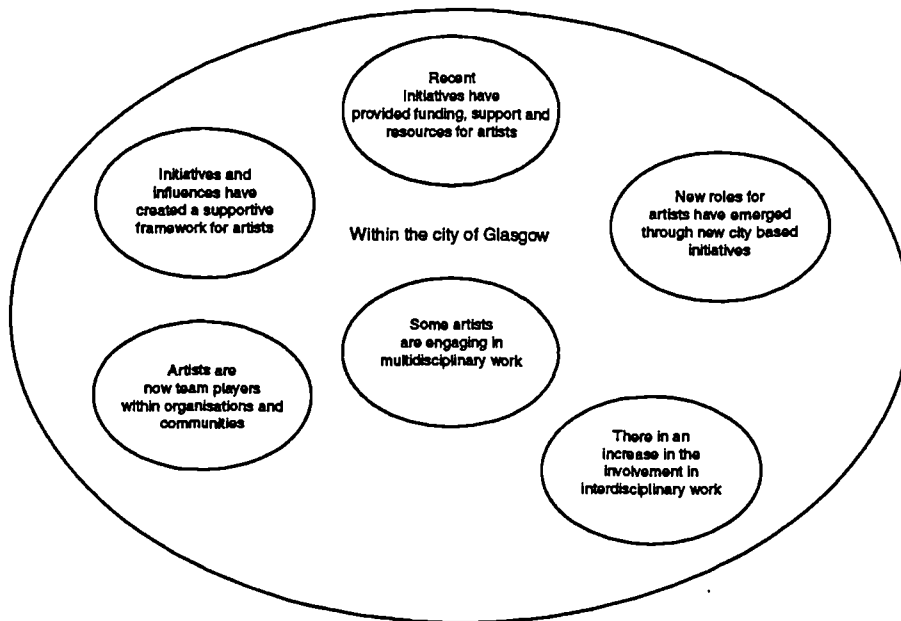


Figure 4. 2 A Series of Related Hypothesis

The hypothesis began with the observation that a number of initiatives such as the 1988 Garden Festival, the 1990-Year of Culture had provided funding, support and resources for artists within the city of Glasgow¹. These initiatives and influences had created a supportive framework from which new roles for artists had within the city of Glasgow has appeared to emerge. This would suggest that artists had become team players within much larger communities and organisations than one would traditionally associate them with, and that, this had led to an increased level of interdisciplinary communication and exchange of ideas that in some instances had resulted in multi-disciplinary or interdisciplinary team work. On this basis the author set about to test the following hypothesis;

Dialogue and action between organisations creates a synergy that in turn adds to an

overall perception of rejuvenation of the city through architecture, art and design.

This hypothesis is described in Figure 4.3 below.

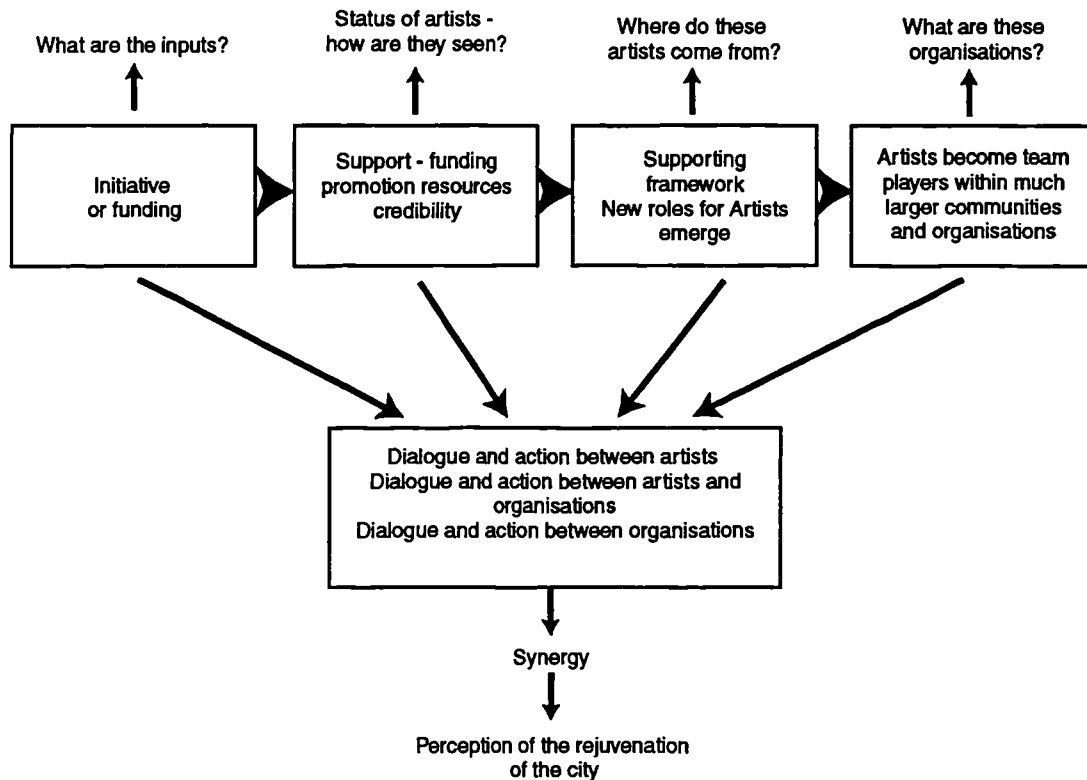


Figure 4. 3 Hypothesis

4.4 Aims and Objectives of the Exploratory Case Study

The aim of this Exploratory Case Study was to investigate the role of the practising artist in organisational contexts within the larger framework of the city.

The objectives of the study were as follows:

- To identify the range of organisational contexts in the City of Glasgow within which artists are working
- To establish the role that artists play within such organisations and in doing so, to

define model types of artists

- To examine how these artists and organisations collectively add to the perception of the rejuvenation of the city

Although these initiatives were specific to Glasgow it was the author's intention that the conclusions from the Exploratory Case Study may be seen as generic and therefore transferable to other situations where artist were engaging with organisational contexts.

4.5 Methods Adopted for the Exploratory Case Study

Interviews were selected as the most appropriate method of collecting the data required and more specific details of the use of these as a research method are given in section 3.5.3. The objectives for the pilot study were defined firstly by outlining the theoretical basis of the overall research programme and secondly by considering both long term and short term goals. Idea Generation Maps were used to explore potential areas of investigation. The areas revealed were then analysed and categories for investigation by means of interview were formulated. Two interview schedules were consequently drawn up, one for organisations and another for artists and these formed the basis of the first stage of the Exploratory Case Study (see Appendix 1). The following areas were covered in the course of the interviews:

Interview schedule for the artist

- 1 The respondent's role within the organisation.
- 2 The organisation - its function and managerial structure.
- 3 Funding of posts for artists.
- 4 Reasons why the artist decided to work within a particular organisational context.
- 5 The artist's professional background.
- 6 A description of the type of work that they produce.
- 7 The processes that they employ.

Interview schedule for the organisation

- 1 The respondent's role within the organisation.
- 2 The organisation - its function and managerial structure.
- 3 Methods by which the organisation enables artists.
- 4 The funding of posts for artists.
- 5 General questions about the employment of artists.
- 6 The type of work that the artist is producing.
- 7 The processes employed by the artists.

Having defined the categories, the type of questions that were to be asked and the resultant response mode were considered. At this stage, the author anticipated that most of the data gathered would be based on opinion with a few confirmable facts. In order to generate qualitative data a focused interview with a combination of unstructured and semi-structured questions was devised. Fully structured questions were only used where quantitative data (a few confirmable facts) was required. This was generally in the sections on The Function and Managerial Structure of the Organisation and on the section on Employment, Training and Background. During this first stage of the Exploratory Case Study the author asked exactly the same questions to each interviewee and in exactly the same order.

Cross-sections of organisations within the City of Glasgow were visited and artists or people concerned with the employment of artists were interviewed. These included architectural firms who worked with artists, a visual theatre company, art projects run within the community, art in health care projects, agencies who enable and encourage collaboration and seek alternative contexts for art work and commercial or public organisations who have commissioned artists. The list was not exhaustive but merely intended as a suitable cross section with which to test the interview schedule and gather initial information before proceeding with a more in-depth investigation planned for Stage 2.

As recommended by Robson (1993) in Real World Research the interview was

presented to all concerned as an important but informal occasion. Each respondent was initially contacted by telephone, the research project was explained and a date agreed for the interview. The length, purpose and format of the interview were also explained. This was followed up with a letter confirming the date, time and place of the interview. The research programme and the purpose of the interview were also explained in the letter, thus ensuring that the respondents were prepared for the interview. Before the actual interview all respondents were again reminded of the purpose and scope of the interview. They were also informed that other artists and staff from other organisations would be contacted as part of the pilot study. An explanation was given as to why their co-operation and accuracy were required. The respondent was given the opportunity to ask questions before the interview commenced and to ask for more detailed information or clarity of questions if required during the interview. He/she was also given the opportunity to add any additional remarks at the end of the interview. Thus allowing for any gaps in the interview schedule to be revealed and the generation of possible areas for future investigation

Additional observational data was jotted down during and immediately after the interview. Photographs, colour slides, audio tape recording and video documentation were made where appropriate and permissible.

4.6 Results of Stage 1 of the Exploratory Case Study

The answers from both the interviews with artists and the organisations were analysed together and then grouped under the following topics:

- The organisation - type, function, structure, scale, when founded and why, geographic location and history with regard to working with artists
- The philosophy of the organisation with regard to working with artists
- The philosophy of artists with regard to working with organisations or in

collaboration with others

- Funding - who funds the artist, why, for how long, to what extent and how is the funding used
- The artists role within the organisation
- Benefits for the organisations
- Benefits for the artists
- Training and background of organisers and artists
- Any problems or pitfalls
- The working process

4.6.1 The Organisational Context

The range of organisation types included local authorities, limited companies, companies with charitable status, voluntary organisations, trusts and charities (see the references for a list of organisations interviewed).

The function of the organisations ranged from the renovation and rejuvenation of the city, education, building buildings, creating new opportunities and audiences for artists, assisting and enabling artists, scientists, engineers, environmentalists and technologists in collaboration, providing access to the arts for specific groups or communities and the general public, large scale public companies with a percent for art policy to healthcare.

Client groups were wide and far reaching, most organisations and artists aimed to reach and involve the widest community either as audience or participants in the

creation of artworks. The degree of participation included some of the following methods; committee involvement, passing comments, hands on creation and or collaborative methods of working. Some organisations focused on specific communities of people which they categorised by social need, geography, physical challenge, unemployment or education but stressed the implications of their work on the community at large.

The scale of the organisations ranged from micro to macro² and these could be found in both the public and private sector. However within larger organisations the section or area that involved artists tended to function on a micro scale. For example within Strathclyde Regional Council (one of the largest local authorities in Europe) the Arts Initiative section funded under the cultural budget (there is no department of Arts and Culture as this is not mandatory) consisted of 3 full-time staff who were responsible for the management of a budget of £2.5 million. This budget covered funding applications for thousands of applications from external individuals and organisations to run arts based projects within the region which, are accessible to individuals.

Virtually all of the key workers within the organisations were responsible to a management committee or a board of directors. The sessional workers were responsible to the key workers in the first instance.

All the organisations or areas within organisations that worked with artists were founded between 1980 and 1992. Those founded in the early eighties began to work with artists from around 1983-88. Many of the organisations were founded as a result of various initiatives and then continued to seek funding for specific projects ensuring survival and growth. For example the Gorbals Art Project was formally established in 1990 when it was asked to contribute to the Four Cities Project. The Arts Initiative at Strathclyde Regional Council was set up as result of a decision in 1988 to develop a cultural policy for the region which would link up with the then proposed 1990 City of Culture. In 1981 Project Ability was established through the

International Year of the Disabled as an umbrella organisation. In 1990 Strathclyde Region took over this function and Project Ability established itself an organisation which employed artists to work with people with variety of physical and/or mental impairments. Project Ability also set up studio premises, run by artists for people with mental health problems. In addition to initiatives, another pervading influence was political change resulting in 'cause and effect'. For example The Care in the Community Act has meant that people with mental health problems and the elderly are now being cared for in the community as opposed to institutions. Arts based organisations like Project Ability and Art in Hospitals have responded to this by creating projects in outreach centres and continuing to provide to access to studio and workshops for people long after they have left the institution.

Other political decisions on a regional as opposed to national decision making scale have also had far reaching consequences for the arts in Glasgow. In 1988 it was a political decision by the regional councillors to set up the Arts and Culture budget with a view to linking with Glasgow 1990. This budget although smaller than that of 1990 has continued to part fund hundreds of community arts based projects throughout Glasgow and Strathclyde.

Most organisations had a main office base from which the administration and co-ordination of projects took place. Some organisations had an exhibition space in addition to this. Three of the organisations had their 'office space' within the studio or workshop. All the organisations also worked outside their main base in outreach centres, schools, hospitals, city sites, workshops, studios, on site specific pieces, in space offered by other agencies and/or alternative spaces e.g. drop in cafes, public parks, shopping centres.

Very few posts for artists were advertised; key posts were often the initiative of the founder member who happened to be a practising artist at the time. Key posts that were advertised usually appeared in the Artists Newsletter and/or the Glasgow Herald. Two reasons for this were that sessional posts and short term contracts made

bringing people in from other parts of the country unfeasible and because there was a tendency to fill posts with people from the local area who already knew the location, the community with whom they would be working and the aims and objectives of the organisation. Other posts were filled by direct approach to artists, through word of mouth, by invitation to submit to a short list, through having worked with the artists before, through friendship between artists and collaborator from which a shared philosophy has developed, from a pool of people, artists having approached the organisation looking for work, by recommendation and through the organisation's own database of artists and slide index.

The length of employment for key workers and sessional workers was dependent on specific projects and funding. Sources of funding were wide and diverse but the main sources of funding were The Regional and District Councils, The Health Board and Health Trusts, Scottish Office and the Scottish Arts Council. One architect said that funding the artists and consequently artwork as part of the architectural design was down to a matter of attitude. At the feasibility study stage of the project he worked with artists who had a shared philosophy and all the team worked together in collaboration for little or no money. The artwork was then funded through determination, part from the client budget, part from external sources and part from being creative with the budget. Other organisations had used percent for art policies and others were looking toward lottery funding as another possibility of a main source of funding.

Sources of funding sometimes covered everything from all employee's salaries to rent, materials and project costs. Others were looking for sources of funding to cover the cost of producing the artwork or running specific projects only.

Funding agencies were often very specific in terms of what they want a project or commission etc. to fulfil but most artists/organisers acknowledged that their job was to find creative ways around that.

The philosophy of both artists and organisations working in collaboration tended to be socially oriented, often environmental, symbolic, spiritual, moral or enabling. Examples of key words and terms used were sharing, enabling, advocacy, intermediate between official education, access, empowerment, purpose (to/in life), developing the individuals potential, sharing a common language, finding a common ground, breaking down boundaries, encouraging people to take up other options, confidence, support, increased dialogue, giving powers of decision making, holistic overview, to enhance the environment, to enhance the profile of the company in the community and to support Scottish Artists.

4.6.2 The artists role within the organisation

The artist's role within the organisation is often quite complex but two distinct models of employment prevailed. These are key workers, who are in a 'management' type role, and artworkers who are usually employed on a part time, fixed contract or sessional basis. The artworkers are engaged to work on a project for a fixed term, this term may be for a few hours only or for a set number of hours per week over the fixed term. The fixed term might be a day, weeks, months or a set number of years. All were dependent on the project aims and project funding for their duration. Most of these artists were paid by the hour and tended to work on a freelance basis often having a role in more than one organisation. Key tasks were researching the project, delivering the artistic content of that project and collaborating with other project participants (clients and or other workers). The key workers are generally known as the project co-ordinator or director, almost all of these co-ordinators had a practical arts based education and many still wished to be regarded as practising artists. Many of the key workers were also the founder members of the organisation and perceived themselves as having a strong commitment to the organisation and vision for its future. The key figure was often the only core member of staff and was not always working on a full-time basis. All project co-ordinators interviewed stated that their role was to carry out preliminary research for projects, initiate projects, fund raise, communicate to others about the nature and role of their organisation, ensure that projects were run effectively and employ or select other artists with which to work.

4.6.3 Benefits for the Organisations

In most instances the artist was perceived as a core member of the organisation without whom they could not effectively function.

"It is worthless without the visual artist; visual theatre totally relies on the contribution of visual artists, their skills and their visions." Liz Gardener of Fable Vision (08.02.95).

"We provide facilities, tutors, materials and methods; that would enable you...(but) it's the social application that's important. The whole community developing their own culture (within the) community." Sam McVeigh of the Gorbals Art Project (08.02.95).

"The artist is the necessary philosopher who shapes the place and reveals the spirit of place ... you can see the place through spirit and soul." David Page of Page and Park Architects (08.08.95).

"the artists that we fund do not work on their own they work with clients in context." Brenda Carson of Arts Initiative (15.02.95).

Organisations that artists worked within or that commissioned work from artists stated that the art work added weight to projects, improved the immediate environment of the organisation for the people involved in it and, in the case of work located in more publicly accessible context, gave something back to the community.

Collaboration between artists, the project team (the organisation) and the community allowed for an interchange of ideas, concepts and possible resolutions to issues through the use of art. One organisation stated that collaboration of this nature enabled people, communities and individuals to redefine themselves and the environment through a shared vision and recognition of the benefits of team working.

4.6.4 Benefits for the Artists

An obvious benefit for the artist was employment and the opportunity that this brought to work with other people. Many artists felt that working within an organisational structure strengthened their work and added new and fresh approaches to it.

“I think that is the way a lot of artist are going, art in a social context. I don’t think that takes away from you as an artist, I think that it strengthens the artist.” Barbara Gulliver, Art in Hospitals (15.02.95).

It also encouraged the artist to have a catalytic purpose within the particular context that they were working. For example to change a specific context or to change or alter peoples perceptions and so to instigate a chain of events from primary client to secondary client and so on. Many artists perceived themselves to be working within a participating model which they entered into knowing that his/her ideas would come forth. It was also an opportunity to break down the boundaries of contemporary art, take on new roles and challenges and find new audiences for the work.

4.6.5 Training and background of organisers and artists

Most of the organisers and artist’s interviewed were qualified in one or more of the following areas;

Practical arts

Art history

Arts administration

Other (non art based)

Almost all of the sessional arts workers had a practical arts based education and training. In two of the community based arts projects the key workers had a practical arts based training but also had a policy of encouraging project members to eventually study art and design at further or higher education level. On completion of

these courses they were given the opportunity to come back and work in the project as sessional workers thus encouraging employment of people from the local area. Both the key workers felt that this was essential because the areas in which these projects were based had high unemployment rates and were in receipt of urban aid funding. This new breed of sessional worker added a new dimension to the team through their personal understanding of the local area and people.

4.6.6 Problems or Pitfalls

Three main problems that were recognised by people working and/or collaborating with artists are listed below

1. unrealistic budgeting from artists, (in particular, architects and commissioning agents found this to be a problem)
2. inability to recognise the time constraints when realising ideas
3. ego - the media environment that encourages artists, designers and architects to develop an isolated, almost superstar like role ultimately prevents collaboration and recognition of others around them.

Constantly having to rely on short term funding was highlighted as a general problem. This affected future planning and the ability to achieve long term goals.

"...we are pragmatic rather than democratic; we never have enough money to do exactly what we want to do" Liz Gardner of Fable Vision (08.02.95).

"A future plan is hard to think about because you are more or less hostage to things that happen." Sam McVeigh The Gorbals Art Project (08.02.95).

There was also concern, at the time, about the impending break-up of Strathclyde Regional Council and the implications that this would have on funding.

4.7 Discursive Analysis Emanating from Stage 1 of the Exploratory Case Study

There was evidence in Glasgow that traditional definitions of the artist were being broken down and that barriers which prevented artists from working in certain situations were being removed. The value of the artist as a creative individual who adds new points of view or a new dimension to team working is now recognised and valued by professions as diverse as science, design, ecology, engineering, education and architecture. The ability to approach problems, and situations and to work with the public utilising successful creative approaches to problem finding and solving are becoming more widely recognised. One architect commented;

“I would send the artist in before anybody, into a project to kind of excavate the idea of place.” (David Page 08.08.95).

The study identified that different structures of patronage are enabling artists to work in a wide range of different organisational contexts. Artists are developing roles or approaches in response to these different specific contexts and are seeking new opportunities to diversify and apply their skills in different ways outside of the gallery system. The autonomy of the artist and the perception of an artistic career as solely being an isolated studio based profession is no longer regarded as the ultimate working situation for the established artist. One project director commented;

“artists have a dynamic effect with individuals and the community” (Elizabeth Gibson, Project Ability (31.05.95) .

Many young artists interviewed have come to the conclusion that the competition for commissions, exhibitions in recognised galleries and established artist in residency placements is so great that they are seeking new audiences and contexts in which to work. One artist interviewed stated that the;

“the best thing that you could do was to create some kind of opportunity for yourself

out of nothing if necessary.” Ian MacKay, DRAW (14.01.95).

The reorientation of these artists, from the gallery or studio into the wider community has created a paradigmatic shift from an autonomous model to a participating model. Reinterpretation by the artist of their role and work produced has led them to seek wider, different and/or participating audiences. One artist commented;

“It’s really breaking down all these definitions and barriers and just saying; oh you as an artist, you as a person, you are just like anyone else and you will diversify and apply your skills in lots of different ways” (Mhairi Kilin 24.10.95).

As a result of the initial investigation four potential models of city based artists were identified. The following terms have been used to define these areas:

- **Social - Community** - artists involved in the creation of art and design within a social or community context
- **Collaborative - Multi disciplinary** - artists who are involved in work of a collaborative nature with people from other professions or disciplines
- **Political - Activist** - artists who are involved in bringing about change; actual, perceptual or instigated. The process may be the artwork i.e. the artists role is that of catalyst and enabler of others.
- **New Professional - Multimedia** - artists who are involved in the creation of art and design products using media and skills, which they have acquired in addition to those, received as part of their training in a specialist area of art and design.

The areas that have been defined are not exclusive and often one crosses over the boundary of another.

4.8.1 Stage 2 of the Exploratory Case Study

The author was of the opinion that the strict adherence to the interview schedule in Stage 1 had restricted some areas of the investigation because it may have been too prescriptive in the way in which the questions were asked. A second stage of interviews was undertaken using a much more relaxed approach to interviewing based on the unstructured interview technique described in chapter 3 section 3.5.3. Although the questions asked during the first stage were still covered the informal and less ordered manner of the unstructured approach gave the author the option of exploring further areas of interest as they emerged. The questions were put to the interviewees in a much more informal and ad hoc way than in stage 1 by the author who was now more familiar and confident about the areas that she wanted to cover. This also increased the amount of organisations and artists contacted and interviewed.

4.8.2 Results of Stage 2 of the Exploratory Case Study

The second stage of interviews did not reveal any additional model types of artists or any other significant data relevant to the findings in section 4.6. It did however reveal significant information about the synergy that is created by artists working in the city. These findings fell into two areas.

1. In the specific case of Glasgow, at the time of the investigation, it emerged that there had been no overall strategy for the arts or cultural policy put in place by local government or the Glasgow Development Agency. To date response to the needs and requirements of artists and organisations working with artists had been met on an ad hoc basis. This was usually in response to external factors and initiatives rather than as a result of proactive activity from within these organisations. Many people regarded this as a good thing because it meant that there had never been any restrictive policy in place that might prevent a 'natural' synergy from taking place.
2. A need for 'producers' or 'directors', who could promote and develop roles for

the 'makers' (artists) and would act as intermediaries between organisations and artists was highlighted. In addition these 'producers' would be required to actively seek new opportunities for arts events and funding. There was evidence of some organisations that were beginning to take on this role. These organisations were run or staffed by people who may best be described as entrepreneurial in their approach.

Stage 2 of the study revealed that producers,

- generated publicity about the work created and positioned it within a wider context
- raised the profile of projects by networking
- undertook studies for other organisations who wanted to work with artists but didn't know how to go about it
- tended to have insecure posts, were self employed or engaged on short-term contacts
- tended to be locally based because it was difficult to resource national projects
- were usually aware of the gaps and missed opportunities in the market and often took advantage of this
- took on an advisory role between clients and 'makers' (artists)
- preferred the term 'arts development' to 'arts administration' because this reflected the proactive rather than reactive nature of their work
- ensured that systems were in place (setting up, facilitating and leaving the ball

rolling) before leaving artists to get on with their job

- often engaged in designing processes for bringing communities/organisations together
- often engaged in developing alternative roles for artists that did not reflect gallery art, community art or institutional public art
- linked their events to city wide events

It also revealed that;

- artists were quite often generating future employment for people in the role of 'producer' or 'intermediary'. For example, it was as a result of three consecutive year long artist in residency posts within Castlemilk, Glasgow that a need for a Visual Arts Officer to develop further residencies and initiatives within the South East area of Glasgow was established
- it was difficult to involve the private sector in working with artists because their needs were more likely to be directed by the commercial market place, which left no or little funds for what may be seen to be 'periphery' activities
- there were a few 'makers' who were also 'producers'. For example artist-curators
- it can take a long time for projects to move from the initial idea to reality (one organiser estimated about two years) and it was extremely unusual to generate any income from a project until it came to fruition

4.9. Discursive Analysis Emanating from the Exploratory Case Study Stages 1 and 2

Evidence of a dialogue between organisations that creates a synergy, that in turn adds

to the perception of the rejuvenation of the city, was gathered. Both artists and organisational representatives talked about the need for artists to find new arenas, new audiences, new roles and how artists were moving away from their autonomous role towards the role of a team player. Artists employed on a sessional contract were often working on this basis in more than one organisation at a time and so dialogue and ideas were directly or indirectly being interchanged between these organisations. Many of the organisations stated that people were unsure of how to go about working with artists and as a result these organisations had become agencies (intentionally or unintentionally), giving advice and contacts from their own databases or lists of artists to other people and other organisations. Some artists who were working in the social/community model were moving towards new arenas for their work; testing these against commercial and professional organisations. For example, through working with community groups on commissions for Housing Associations they have had to work with small and large architectural firms.

A need for a 'producer' or a cultural intermediary was highlighted, although there were perhaps about three or four organisations that were beginning to adopt this role. All of these organisations were micro in scale and in most instances consisted of one full time worker with part-time administrative help. These organisations were relatively new and it was the 1990 Year of Culture that been their catalyst.

There was no city wide cultural policy or arts strategy in existence in Glasgow at the time of this inquiry but it would appear that this had encouraged rather than hindered synergy between organisations and artists.

Hosting events such as the Garden Festival and 1990 Year of Culture, in addition to preparation for then forthcoming events such as the 1996 Year of Visual Arts and the 1999 City of Architecture and Design, encouraged and hastened postmodern approaches to organisational relationships. This is evident in the networks and partnerships that operate in a horizontal as opposed to linear/hierarchical manner, across both the City's centre and periphery. An emphasis on community participation

has proved to be a successful component operating within many of the city's public and private organisations whereby authority has moved to a less central position and communities have become less marginalised.

4.10 Influence of the Exploratory Case Study on the Rest of the Research Programme

This Exploratory Case Study went some way to substantiating the hypothesis set out at the beginning of the inquiry. Model types of artists and organisations were identified and new paradigms for the city artist explored. However, it was apparent to the author that the methodological approach adopted to date was not going to provide the type of information required to meet the objectives of the overall research programme. Whilst undertaking this Exploratory Case Study the on going contextual and methodological review had revealed more appropriate approaches to undertaking research within what had transpired to be a postmodern as opposed to a modern context. With this in mind the author rejected a post-positivistic paradigm of inquiry in favour of a constructivist paradigm of inquiry. This necessitated adopting a multi-method approach that placed the author as a participant within a conjuncture at the centre of the inquiry. It was anticipated that this would give the author an active role within the investigation as both artist and artist-researcher, so that the final two objectives of the overall research programme could be met.

¹ When this study began (December 1994) lottery funding had not made an impact on the arts.

² These terms were taken from the EEC definition of organisation sizes which is published on the CORDIS web site.

CHAPTER FIVE

5. Participatory Action Research Project 1 - The Periphery or the Polycentric City?

5.1 Introduction to The Participatory Action Research Project 1

This project began as an Action Research Project that aimed to investigate the nature of participation, collaboration and interaction within a micro-organisational context. This Action Research project, entitled *The Periphery or the Polycentric City?*, was undertaken over a number of months in late 1995 and early 1996. It describes how, during these months, the author undertook the role of artist-researcher within a collaborative project to rejuvenate an existing housing scheme on the periphery of the City of Glasgow. The project designs were entered for a European architectural competition that dealt with a live context and confronted real issues. It was the intention of the competition organisers that the winning entry would eventually be built. The entry did not win but it was exhibited at the 1999 Gallery in Glasgow.

In hindsight, the project began life as an Action Research Project and ended with the conclusion that it could go no further until it could be undertaken as a Participatory Action Research Project. Whilst undertaking the project described in this section the author began to consider the concept of participation as a major component within the research strategy. This was consolidated in the Participative Action Research Project 2 (PARP 2) *The Seen and the Unseen* that is described in Chapter 6.

5.2 Scope of the Participatory Action Research Project 1

In terms of this thesis the project offered the opportunity to achieve the following objectives;

1. to investigate the role of the artist-researcher within a micro organisational context
2. to explore how the micro organisational context relates to and interacts with the macro-context (the concept of the micro and macro-context within arts practice

was revealed in the Exploratory Case Study, which is reported in Chapter 4)¹

3. to discover if the role of the artist-researcher reflected any of the model types discovered in the Exploratory Case Study (these are listed in Chapter 4, Section 4.7)

5.3 Research Methods Adopted within Participatory Action Research Project 1

The author became a participant observer by assuming the role of artist-researcher within this collaborative project (See Chapter 3, Section 3.5.4 for a detailed description of the participant observer method). The author's role as both a researcher and contributing artist was made explicit at the beginning of the project so that she was free to ask questions and to gather data as the project evolved. Semi-structured and unstructured interviews (conversations with a purpose) were used to gather data and to find out more about the competition site, the wishes of the residents and the design process. The architects were made aware that they would be asked to reflect upon their own practice in action and to feed back that reflection to the rest of the team so that new propositions could be tested. The method used at first echoed that of Schon's 'double loop learning' (see Chapter 2, Section 2.5.3 and Chapter 3, Section 3.5.3. for a more detailed description of double loop learning) but, as the project and the collaboration progressed an early version of Signifier, Allegory, Metaphor (referred to as SAM) was also utilised (see Chapter 3, Section 3.5.5 for a description of SAM) and this progression is referred to in more detail in this chapter in Section 5.6.3

5.4 The Organisational Context and the Role of the Author within Participatory Action Research Project 1

The organisational context may be described as a micro organisational structure with a symbolic interpretivist perspective (see Chapter 2, Section 2.5.2 for a detailed description of this perspective). The organisational structure comprised two architects/lecturers; David McClean and Mohammed Sharif, and the author/artist-researcher who, together, formed a competition team for the duration of the project. The author was invited to join the 'competition team' by the other team members. It

was anticipated that as a team member the author would have input into the design process. Her role was not clearly defined at the outset of the project but an assumption was made by all parties that she would participate in the design of the housing estate and offer advice from the perspective of her training and background as an artist. The architects also expected the author to come up with proposals for public artworks on the competition site. This assumption was made on the basis of past knowledge that both the architects had about the author's work and her approach to teaching within the School of Architecture where they all worked. There was no contract and the arrangement was non binding and informal. It is common for architectural building projects to be developed through the medium of a competition and for individual architects to form teams with colleagues for the duration of the project. The work itself took place in a number of different contexts ranging from the institutional to the domestic. Art and architectural practice, informal discussions and meetings was undertaken on site, in make shift studios, in the team's private homes and in University and Art School premises. The architects undertook the work outside of their contractual obligations to their employers. There were geographical constraints, which influenced the roles that each person adopted during the collaboration. This was due to the fact that the author was primarily based in Glasgow and that the architects were based in Aberdeen.

5.5 The Origins of Participatory Action Research Project 1

The collaboration began as a competition entry for European 4 - "*Constructing the Town upon the Town-transformation of contemporary urban sites.*" European is a European organisation that hosts architectural competitions for young architects (under 40 years of age) biannually. European describes its mission as;

"...a European federation of national organisations which manages architectural competitions followed by building projects, launched simultaneously by several countries on a given theme and with common objectives" (Anon 1995: 10).

All the competition sites which European selected for investigation within this

competition were contemporary spaces, each with an established character, currently undergoing a process of social change. European aimed to follow the competitions with building projects and to raise the profile of architectural knowledge and debate through the dissemination of the competition results. Within the European guidelines no reference was specifically made to architects working with artists, although some of the competition briefs for specific sites make reference to a Percent for Art Policy (whereby a percentage of the total building costs is made available for the commissioning of site specific artworks).

A total of 65 project sites were proposed representing the European organising structures (Austria, Belgium, Croatia, Finland, France, Germany, Greece, Italy, the Netherlands, Spain, Sweden, Switzerland, and the United Kingdom) and sites in the European sponsored countries (Bulgaria, Cyprus, Hungary, Poland and the Slovak republic). The sites selected fitted into one of two overall categories, which were then further divided into subcategories. One category was Town Centre Fringes; - Infrastructures, Industrial Wastelands, Residential Areas, and Obsolete Areas and the other was Outskirts (Peripheries); - Infrastructures, Industrial Wastelands, Social Housing Districts and Mixed Housing-Work Zones.

Out of a possible thirteen sites within the category; 'Outskirts; Social Housing Districts', Priesthill in Glasgow was selected by the competition team and became the focus for this Action Research Project.

Three documents were given to each of the teams who entered in to the competition and a description of these are given on the following page.

- the Competition Rules - these contained rules, regulations and a series of short essays that focused on the themes “*to position, to transform, to inherit and to bind*”
- a European Document - this listed all 65 sites including, site photographs, a description of the conurbation and site, project objectives, demands of the programme and an outline of the theme
- the Design Brief for Priesthill, Glasgow - this had been composed as part of the Festival of Architecture in Glasgow in conjunction with the residents of the competition site

The design brief for the Glasgow site listed four objectives that had to be met:

1. to reduce migration outside the city boundary by developing a strategy that will encourage housing association and private developments on the peripheral estates
2. to build approximately sixty new houses for private sale by a housing association and a private developer
3. To build approximately sixty new houses for rent by a housing association or private developer
4. To consider the use of landscaping and the future of a disused water storage tower on the site

These objectives also had to be considered in relation to wider concerns central to the current development of urban theory debates about the nature of the periphery in relation to the city centre.

5.6.1 Introduction to the Evolving Working Process and Collaborative Working Strategies within Participatory Action Research Project 1

The working processes of the micro organisational context (competition team) are described in this section. An account of how the competition team went from a process of individualistic, authoritative, dialectal discourse to a process of collaborative dialogue is given. It describes how the team members relinquished their authority based on professional training in favour of a dialogic process that listened to a multitude of differing perspectives held by people who were not part the micro-organisation (competition team). Section 5.6.3 goes on to describe how the results of this dialogue influenced the proposed designs for the competition entry.

5.6.2 The process of Moving from Autonomy to Collaboration within Participatory Action Research Project 1

This section describes the working processes that were revealed as a result of reflecting in and on the team's own practise in action. Consideration is given to how that practice was located within a wider cultural context and to each individual team member's interpretation, language and knowledge within that context. For ease of description this is presented in diagrammatic form as a series of stages from A-F. These stages represent the teams' idiosyncratic procedures for practise that emerged as a result of forming a micro organisation for the duration of the competition. Stage A is described in Figure 5.1 on the next page.

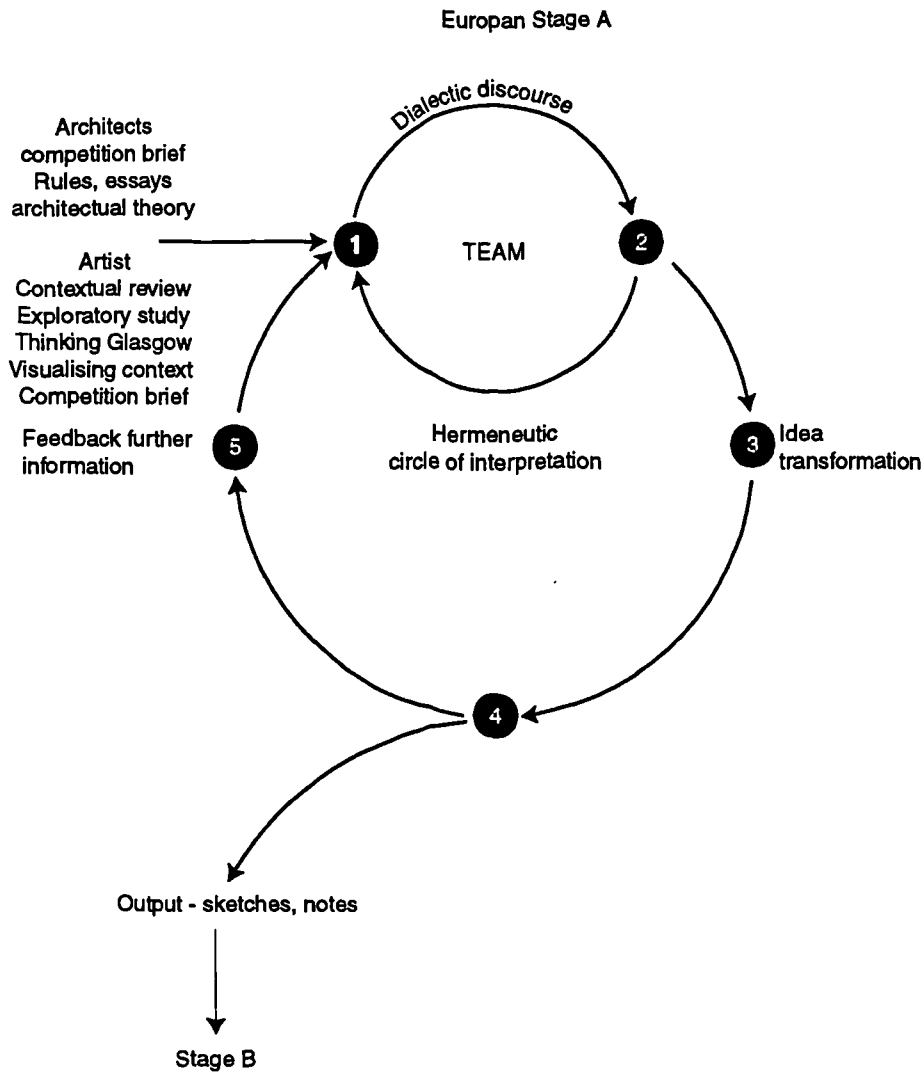


Figure 5.1 Stage A

In Stage A each member of the team worked autonomously studying the competition information (1) and eventually entering into dialectic discourse with the rest of the team (2). This discourse emanated from the individualist perspectives of each team member and as such was based on their art/design/architectural practice and knowledge. Idea transformation (3) took place as a result of dialectic discourse and the results of this transformation were output in the form of sketches and notes (4) and/or fed back into the iterative process (5). This stage continued until the team made their first site visit at which point Stage B came into play. Stage B is described in Figure 5.2. on the next page.

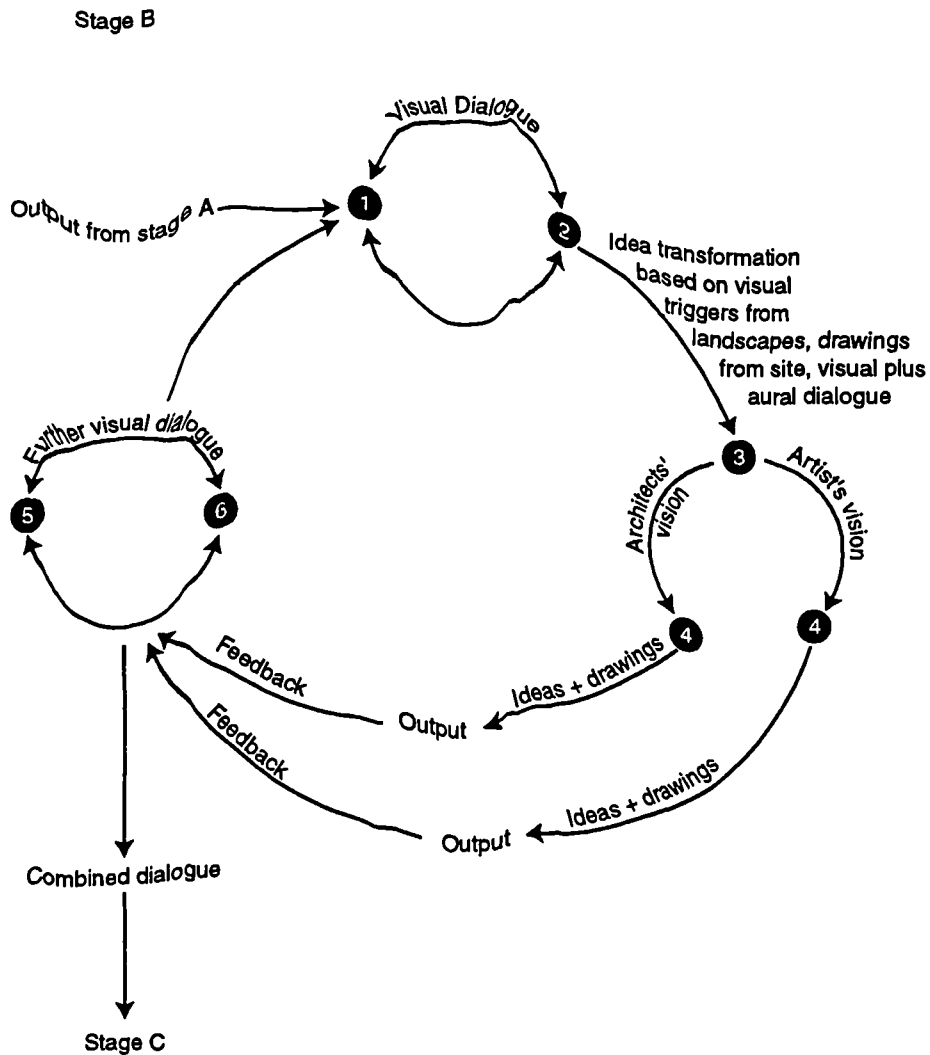


Figure 5.2 Stage B

The information generated and output at point 4 in stage A, was fed into Stage B (1) and dialogue followed between the team during the first site visit (2-1-2 loop). At this point a visual dialogue developed as the team made descriptions of the site in the form of rough sketches and notes in their individual notebooks (2-3). They also discussed their responses to the site from their individual perspectives and put forward suggestions (visions) on the basis of visual triggers in the landscape (3-4), some of which were output as drawings (4). Feedback on these ideas and drawings was given by each team member to the originator (4-5) and an iterative loop of further dialogue ensued (5). A combined dialogue resulting from the dialectic process taking place at (5) was arrived at and regarded as a superior version of

previous ideas, surpassing all existing knowledge about the competition entry held by the team. Stage B iterative loop of learning continued to evolve as the team reviewed and reworked their ideas together. The team then dispersed and continued to work autonomously from their bases in Aberdeen and Glasgow, where the process then began to reflect the geographic constraints of working in two separate locations until they could meet in person again. The next step was Stage C and this is described in Figure 5.3 below.

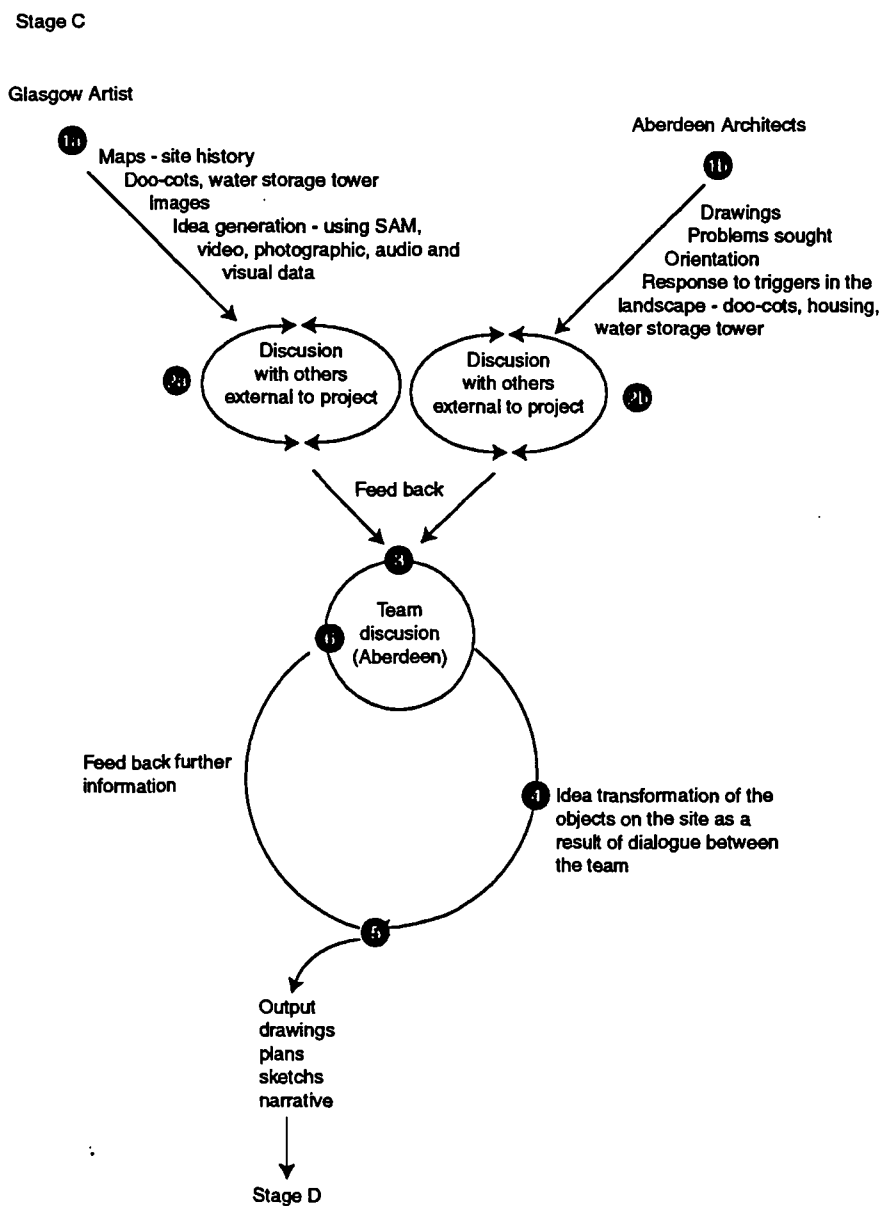


Figure 5.3 Stage C

In Glasgow the author made site visits to gather video, photographic, audio and visual data. She also studied the competition guidelines and accompanying texts, which placed the competition within a wider context. A review was also made of the site history through existing data, historical documents and maps. An analysis of all of this information was undertaken using SAM (1a). The allegorical maps produced were pinned up in the author's workspace at Glasgow School of Art and informal discussion about the site took place with other artists and researchers (2a). The author was primarily looking at areas for the siting of sculpture and transformation of existing objects within the site such as the Doo-cots and the water storage tower. The information generated was then fed back to the team at their next meeting in Aberdeen (3). Meanwhile, in Aberdeen, the architects were working on their responses to the site and objects in that landscape. Within this process they were seeking inspiration for their proposed design, responding to potential problems and constraints for building on the site, considering the orientation of future dwellings and 'working up' more ideas and drawings as a result of the first site visit. The water storage tower and the Doo-cots as objects in the landscape also intrigued them (ib). The architects discussed their ideas with one another and with fellow colleagues (2b). The information generated was then fed back to the team at their next meeting in Aberdeen (3). A simple loop of learning then resulted as the team discussed their work to date and proposed new ideas on the basis of this for idea transformation of the objects on the site (the housing, water storage tower and the Doo-cots) (4). These ideas were put out as drawings, plans and a narrative about the site that focused on the problems highlighted and possible solutions (5). This culminated in the feedback of further information (6) and the continuation of an iterative loop of learning (6-3-4-5-6) that continued until the formal tour of the site by the competition organisers when at this point Stage D came into play.

Stage D is illustrated in Figure 5.4 on the next page.

Stage D

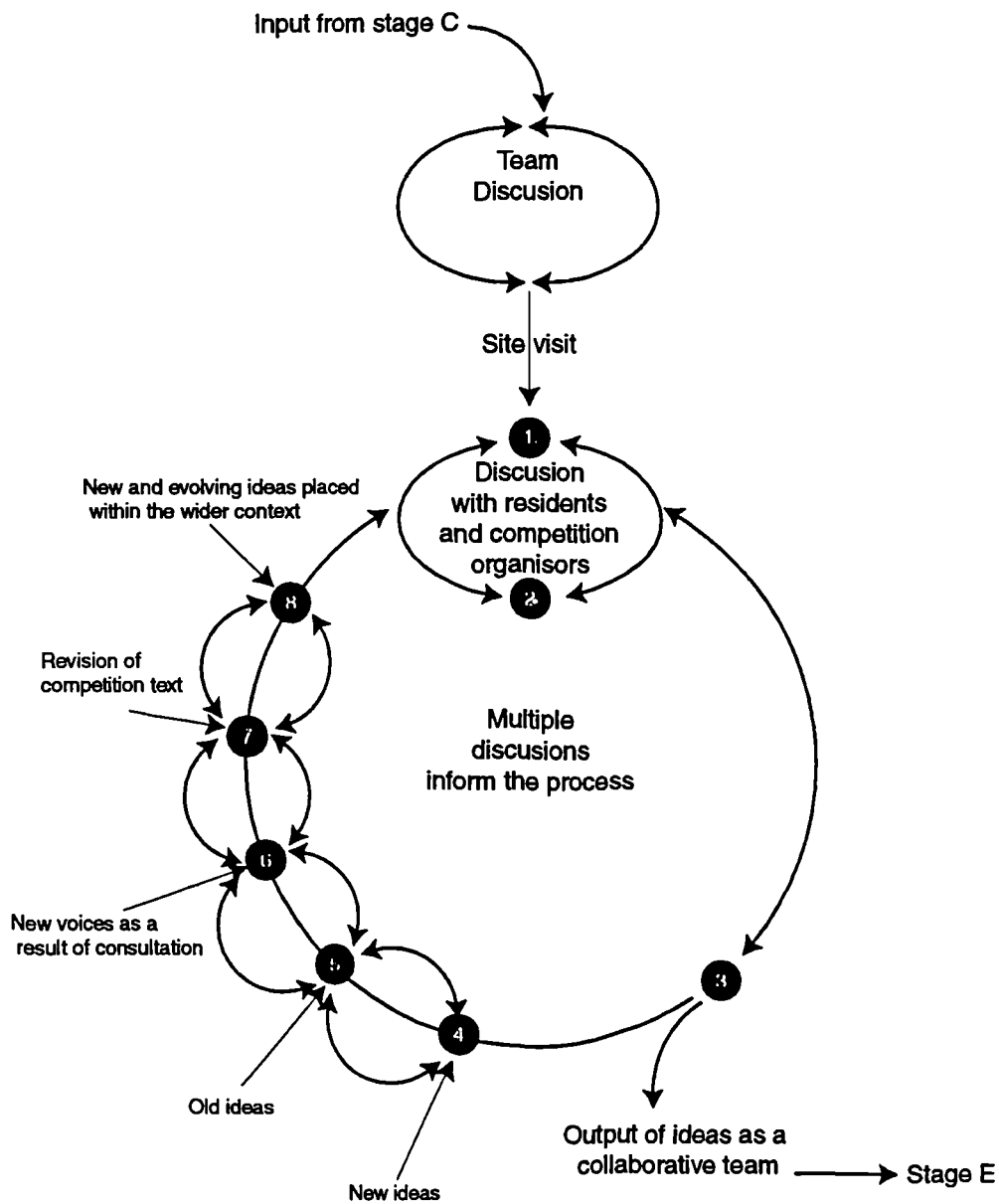


Figure 5.4 Stage D

The process began to change significantly when the team met the competition organisers and residents from the estate at the official tour of the site. It was at this point in time that the team began to realise that in Stage C they had been trying to find a trigger in the landscape that would help lead to an architectural idea or sculptural concept. They had been trying to come up with a sculptural and

architectural solution that they could then apply to the site rather than looking and listening to a variety of different sources, from which they could develop a multi-perspectival approach that transformed the site from the inside out rather than from the outside in. A conversation with a purpose began to take place as the viewpoints or multiple voices (1) entered into the dialogue forming a small iterative loop within the whole (2) and collaboratively the team began to look at ideas for transformation of the site (3). Overlapping loops emerged (4, 5 and 6) as the team projected some ideas forward into the future to be dealt with later, whilst simultaneously reviewing old ideas. New voices entered into the dialogue as the team entered into a process of consultation (7) and as they revisited the original competition text in order to place new and evolving ideas within the wider context (8). From this process Stage E emerged. Stage E is described in Figure 5.5 on the below.

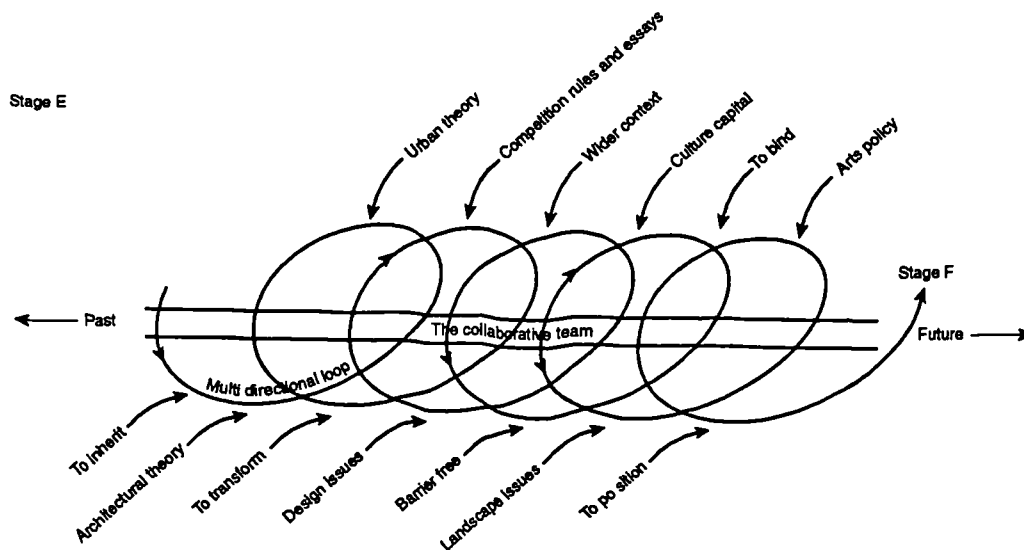


Figure 5.5 Stage E

Stage E is best described as a series of spiralling allegorical maps (from the use of SAM which is described in section 3.5.5) that were used to inform the design process. This spiral worked in both directions as multi-directional loop. The use of elements from allegorical maps devised at an early stage in the process was often repeated further down the loop as the design progressed and as old ideas were

revisited and reinterpreted. From this process the team arrived at the solution for the competition entry and this is described as Stage F. Stage F is described in Figure 5.6 below.

Stage F

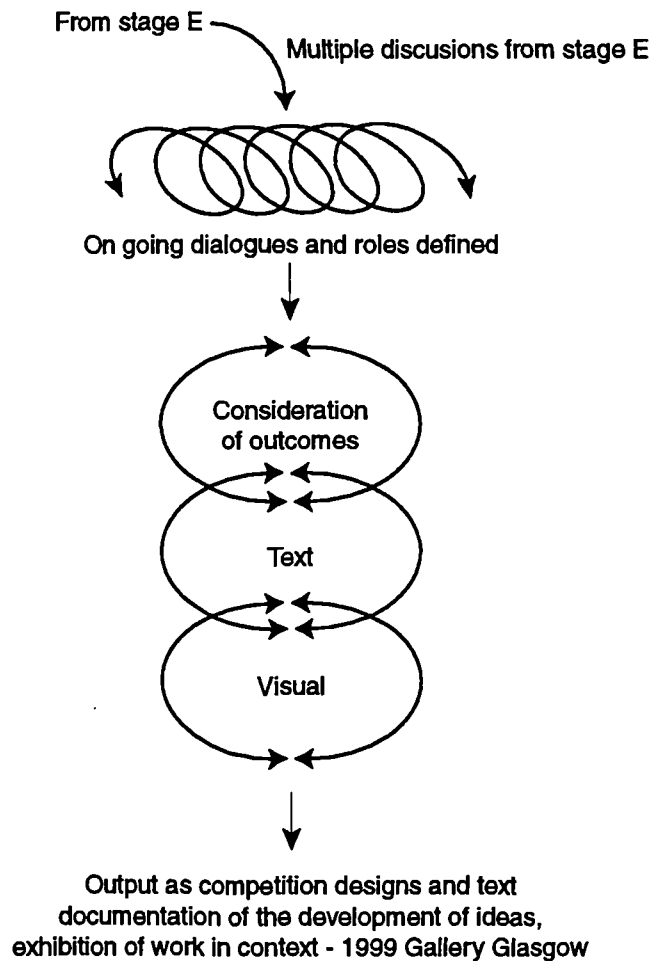


Figure 5.6 Stage F

The entry was regarded as a freeze frame at a particular moment in time within the design process. Stage F had by no means been exhausted and it was the team's opinion that further collaboration and consultation would be necessary should they proceed with the design beyond the competition entry. The team therefore regarded the submission as a strategy that would require wider collaboration to develop and implement. The presentation of drawings and text was seen as a vehicle for stimulating discussion within an ongoing conversation.

5.6.3 Framing the Process and Developing a Solution for Participatory Action Research Project 1

As part of the competition guidelines, European presented the four themes; “*to position, to transform, to inherit and to bind*” within a number of texts on the subject of the periphery and its relationship to the contemporary town. These texts or ‘points of view’ (multiple perspectives) on each theme were written by a selection of different architects, economists, planners, sociologists, architectural critics and writers. The competition team used these themes (metaphorically speaking) as lenses with which to view, frame and structure the emerging design process. From this process a description of the problems formulated by the design team and their proposed solutions was represented as both drawings and text. In this section of the thesis each theme has been introduced by quoting sections of the text written by Rebois (one of the competition organisers) followed by the competition team’s responses and solutions.

To Position

“To position oneself, is first of all to face the contemporary town without preconceptions, in order to better understand recent evolutions. Since the end of the 19th century and industrialisation, the traditional town has exploded, scattering multiple fragments onto its outskirts. But today, how can one characterise this modern tentacular town which has developed around the historical town?” (Rebois, 1995:27).

The “*position*” that the competition team adopted reflects a postmodern reading of culture whereby knowledge is not a fixed entity but understood through language and therefore open to a multitude of different perspectives. This was also in keeping with the symbolic interpretivist approach to working within the competition team as an organisational context and the team’s attitude towards networking with other organisations. As a result of adopting this position, the team arrived at a process that was based around a conjuncture or meeting point of multiple voices and dialogues. This conjuncture had the ability to shift and change in relation to the participants and

the space, time and context that they occupied. With this in mind, the competition team believed that a generic description of Rebois' modern tentacular town would be impossible. Each town or city is unique, comprised of different communities of people and organisational structures, with their own specific sets of problems that vary according to time and circumstances. The team "*positioned themselves*" by "*listening*" to a variety of narratives that formed a conjuncture or "*position*" about Glasgow as a postmodern as opposed to a "*modern*" "*tentacular town*". The "*tentacles*" of this postmodern "*tentacular town*" were not static but in a state of flux and therefore constantly undergoing a process of change.

Glasgow is the largest city in Scotland, with a significant number of housing estates around the periphery. Historically, the periphery housing estates or "*tentacles*" in Glasgow were built between the 1940's and 1960's as part of a post war central government directive to move large communities from the then overcrowded city centre. In doing so large areas of Victorian slum tenement buildings were demolished (in addition to some better quality tenements that may have been refurbished) and the communities broken up and dispersed to the new housing estates. In Glasgow this "*scattering*" of "*multiple fragments*" from the city centre "*onto its outskirts*", although reasonably successful at the time, have in the long term fallen short of expectations. Priesthill exemplifies the current climate that exists within many of these estates whereby the quality of the housing built in the Fifties is now sub-standard and in a process of decline. Socio-economic factors such as high unemployment, lack of community resources and resultant acts of vandalism has collectively added to the demise of these estates. Smets (1995:27) describes social housing estates and old suburbs as "*having lost their sense*" because the jobs have gone. In Priesthill as residents moved away there was little incentive for others to move in. The vision of Glasgow in the 1960's, 70's and early 80's was one of a polluted, dirty city with substandard housing, high unemployment and crime rates. This situation is being addressed and Priesthill is just one of many periphery estates in Glasgow that is undergoing a process of change as part of an overall strategy to improve the standard of living within the City of Glasgow as a whole.

Since the 80's Glasgow has undertaken a process of rejuvenation that has enhanced it's European standing. Glasgow Development Corporation sum up the situation as follows;

"Though many challenges remain, the image and the reality of Glasgow in the Nineties is that of a go-ahead, progressive and positive city. "(Goodall, 1995:14)

The Glasgow City Council and the Glasgow Development Agency have been working in tandem to achieve their mission of making Glasgow a great European city. In doing so, Glasgow has addressed some of the problems it faces as it moves into the post-industrial era. The city has confronted the post-war decline of traditional industries, such as heavy engineering, iron, steel and shipbuilding, by shifting it's industrial focus towards 'urban tourism', finance, services, technology and software, and the development of the cultural industries. The process of rejuvenation has, in part, been due to both the private and public sector organisations making a concerted effort to promote the City's cultural strengths, not only to its citizens but also to the rest of the world. There is a desire for Glasgow to prosper not just in economic terms but also in terms of the quality of life of all its citizens. Central to this ethos has been the use of phrases such as; community, empowerment and participation in decision making. The City Council for example promotes a "*Quality of Life Agenda*" which refers to the role of "*urban management*" in the 21st century as one of "*cooperation and collaboration*". This agenda addresses the problem of negative population trends within the conurbation, by means of a process of re-urbanisation in addition to making the city more environmentally and aesthetically attractive. Leisure and culture are noted as having an important part to play in the City Councils' vision for the future because they are;

"...an integral part of the quality of life, which is a vital element in the overall development of the individual, the community and therefore the city." (1995:16).

The so-called "*cultural industries*" have played a major role in Glasgow's rejuvenation, not least in their ability to provide a focus or showcase for the City's

commitment to change. Specific reference is made to Glasgow and the “*cultural industries*” in Section 4 of this thesis and the competition team drew on this information as part of the positioning process. As noted in this section the rebirth of the historic centre of Glasgow led to accolades such as the 1990 European City of Culture. The synergy created by hosting such events led to a number of micro organisations networking within the macro-context in manner that had not previously existed. Of particular interest to this project was the networks and partnerships that had been achieved through the establishment of Housing Associations and Ownership Co-ops that in turn led to an improvement of the periphery estates from the inside out and not just from the top down. Within this model residents were no longer solely dependent on the local authority’s decision-making powers and allocation of capital. To some extent, this reflects the writing of Nicolin (1995) who acknowledges that the dominant metaphor in society has shifted from that of the metaphor of dependence (the Marxist tradition) and the metaphor of the modern (illuminati tradition), to that of the postmodern and the metaphors of complexity, intersection and decomposition. As revealed in Section 2 of this thesis within postmodernism each context is seen as a place; a micro-context, with it’s own community, unique identity, sets of problems and mini narratives that function in relation to the wider context. As Simeoforidis (1995: 28) puts it;

“...the formalisation of physical space, of what’s called peripheral, is a very cultural phenomenon”.

Theoretically, each periphery estate in Glasgow has the potential to develop it’s own unique identity and culture from it’s own centre networking with the wider context. The competition team believed that this phenomenon, which was already evident in Glasgow, provided the key to the successful development of Nicolin’s notion of a polycentric city and that there was potential to develop collaborative practice that further investigated this concept. Taking into account Lucan’s (in Nicolin 1995) suggestion that we should reverse our perspectives and observe the city from the periphery the team adopted a position that characterised the periphery as a centre or conjuncture within a multi-centred or polycentric city.

To transform

“To transform is to finally effect changes of use and introduce innovation by preparing the town for the needs of the future, taking into account the differential rhythms of constructions and public place, by incorporating the project into a logic of social enrichment. But how can these new urban lifestyles be formed in relation to the space of the town?” (Rebois, 1995:28).

The transformation of the image of the City of Glasgow, from that of one in post-industrial urban decline to that of a vibrant cultural city, has taken into account “*a logic of social enrichment.*” New urban lifestyles have been successfully promoted both nationally and internationally and Glasgow is now once again regarded as a desirable city in which to live and work. The Glasgow’s Miles better campaign is noted as being one of the best examples of this. Promotion of the city without proper investment in its people would not have ensured the longevity of the project to put Glasgow back on its feet.

Investment in homes by Glasgow City Council or Scottish Homes, in collaboration with housing associations, is one of many approaches that have been adopted to bring lifestyles closer to that expected in a great European City and to go some way to alleviating poverty. This has been achieved by increasing the choice of landlords (less council owned housing and more Housing Association and Ownership co-ops in addition to private landlords), increased opportunities for people to become owner-occupiers (private sale of council of council houses to its tenants, new-build houses and part ownership schemes with Housing Associations) and the introduction of a broader range of housing (flats, houses, sheltered accommodation etc.). The Glasgow Alliance (Glasgow City Council, Strathclyde Regional Council, Scottish Homes and Glasgow Development Agency) have put together the City’s Area Renewal Program and identified eight priority areas within the city (including Greater Pollock where the competition site; Priesthill is located). This programme states that;

“Its purpose is to plan and implement the regeneration of Glasgow’s most deprived

and unpopular neighbourhoods. Local strategies are developed in conjunction with the community, which identify Council owned stock for improvement or disposal. (www.glasgowdevelopment.co.uk, 1995)

However, despite the successful regeneration work that has taken place on many of the periphery estates, there are still areas of housing awaiting regeneration. The situation exists whereby there;

“...has been a serious increase in the concentration of social deprivation in particular areas, and a polarisation between owners and social renters.” (Competition Design Brief)

The competition site in Priesthill was typical of this situation. Within Greater Pollock itself a process of renewal has been taking place over the past ten years including; housing renewal, new community facilities including a shopping centre, health, community and recreation facilities. A motorway was in the process of being constructed through the area thus creating direct links to the south and the rest of the city to the north. These new facilities were about three miles from the competition site.

To inherit

“To inherit is to define an attitude in relation to that which exists, founded on an awareness of the locality’s geographic data, its lines of force, land division, its landscape elements, as well as an evaluation of existing constructions, taking into account any minor architecture and it’s capacity to evolve. But are the spaces the modern town leaves us as heritage, transformable in the same way of those of the town centre?” (Rebois, 1995: 29).

The team made several trips to the site in order to assess what they, as designers, had “*inherited*” so as to enable them to explore the elements comprising their conjuncture and investigate how these elements could be transformed, within the

constraints of a competition brief. The artist-researcher also made trips to the site on her own to collect video and photographic data. A formal tour of the site arranged by Glasgow City Council for all the competition entrants took place on September 9th 1995. At this event the entrants were given an opportunity to talk with some of the local residents and later, to put questions to a panel of people comprising representatives of Residents' Associations and Council Officials. This was one of the most informative visits and one of the few where direct contact could be made with the residents. It is worth noting that the competition situation placed constraints on the design process because the residents who were most willing to get involved in the process were also part of the judging process for the competition and therefore access to their expertise was, ironically, somewhat limited. However, the whole team concluded that the points that they made, coupled with the tour of the actual site had had a major impact on their perception of the site, so much so that initial ideas for the design based solely on the site maps, diagrams and texts given with the competition guidelines were rejected. There were two main factors that influenced this shift in thinking and change in approach. Firstly, the team had not fully appreciated the impact that the vast amount of open space had on the site and the emotive experience that this, in turn, had on the individual. Secondly, the immediate needs and requirements of the residents (our clients) became a prime concern.

As the team's project design and accompanying narrative developed they recognised the need for an alternative position in addition to objective analysis, the team's personal subjective responses to the site and the voice of authority (city planners, housing offers, competition organisers etc.). This alternative was present in the history, mythology and collective memory of the site that existed in the minds of the residents and in inherited texts and maps about the site. These provided an insight into areas of key importance and significance to the residents and wider community and allowed for an alternative reading of the site based on local narratives. The following description of the site takes this into account and as such is a collage of all the site visits put together.

The competition site; Priesthill, is located some 9km from the city centre within the South West of Glasgow in an area known as Greater Pollok. A location map is illustrated in Figure 5.7 below.

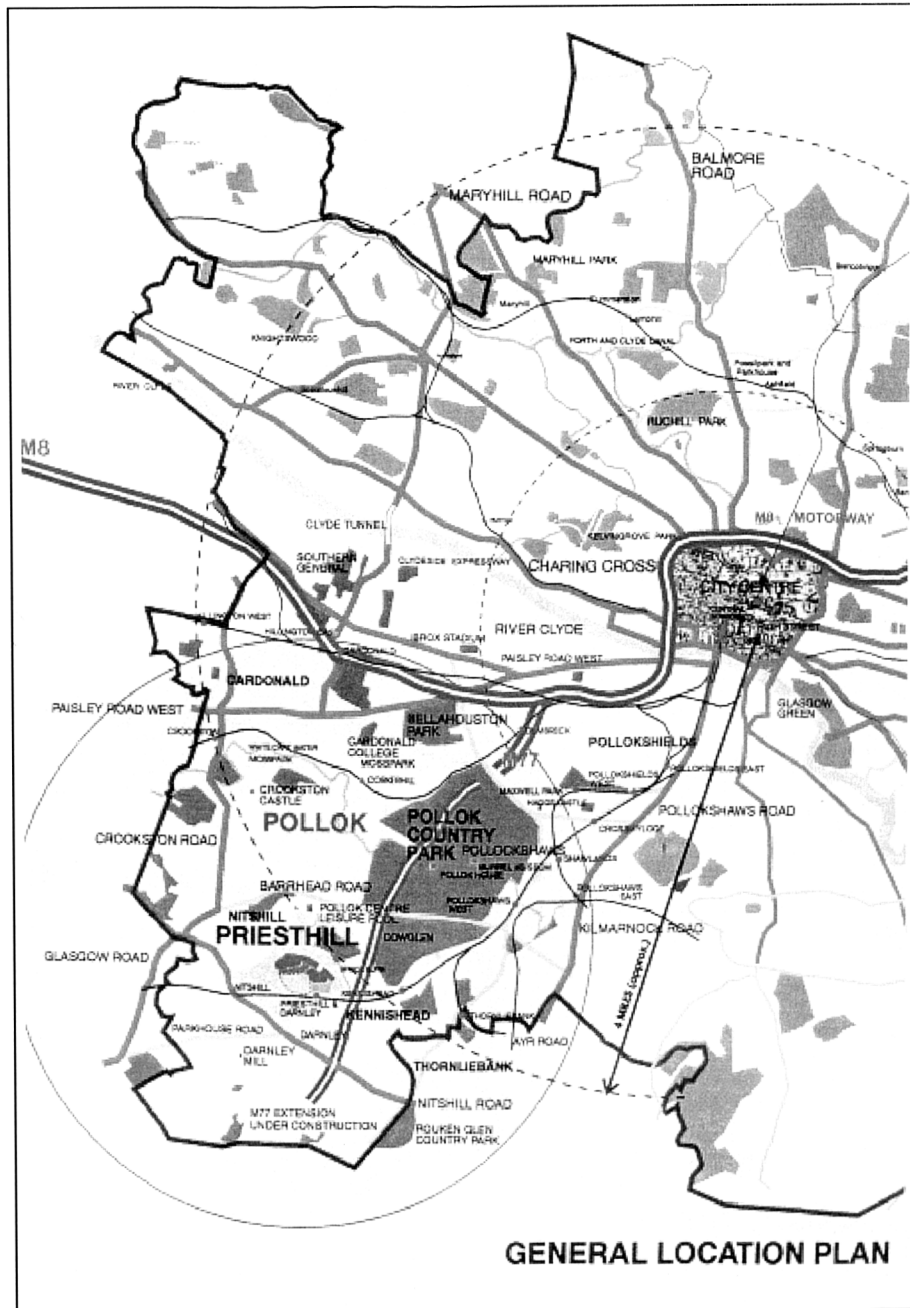


Figure 5.7 Location Map of Competition Site

The Greater Pollock area is essentially a series of drumlins (small hills) with open undeveloped space on each hilltop (a feature which the local council wish to retain). The competition site includes one of these drumlins (lying at an altitude of approximately 40-45 meters above ordinance survey datum). From this drumlin, views over the City to the Campsie Hills can be seen to the north, and to the south and west there are views over open countryside and woodlands in Renfrewshire. These views are documented in Figures 5.8 and 5.9 on this page.



Figure 5.8 Views Over The City

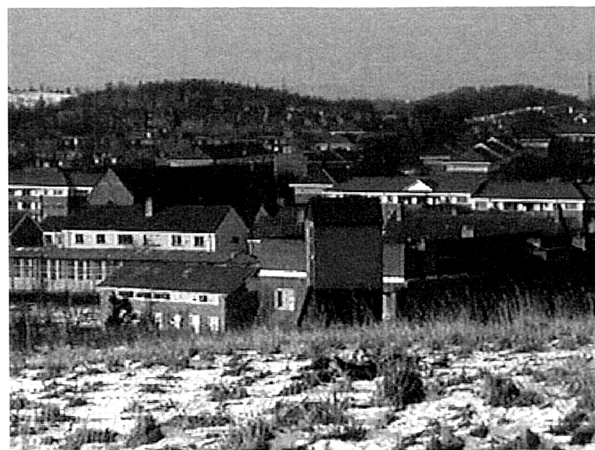


Figure 5.9 Views Over Open Countryside

The site lies between Shilton Drive to the North and Elliston Drive to the East and Glenmuir Drive to the Southwest. (See Figure 5.10 below for a copy of the Site Plan).

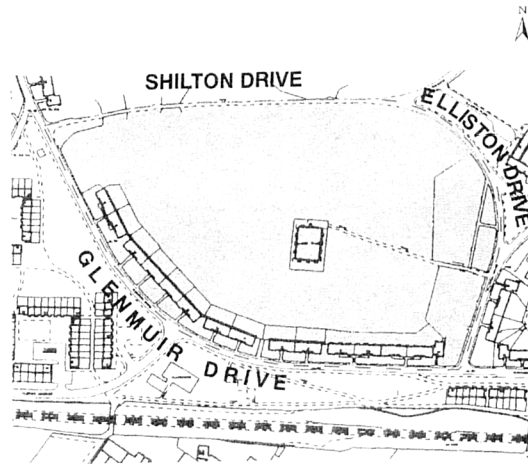


Figure 5.10 Site Plan

The original site was developed in 1953 with a single row of housing along each of the boundary roads and no constructions other than a water storage tower on the main part of the site. This is illustrated in Figure 5.11 below.



Figure 5.11 Aerial View of the Site

Prior to the site development in 1953, and creation of access roads in 1947, the history of land use and development of the site was that of undeveloped agricultural land. A woodland area known as Harstone Wood occupied the northern half of the site until around 1987. There was evidence of mining and quarrying having taken place on the north and west of the site. As a result of this activity, large parts of the site are now underlain with thin coal seams. Despite these seams most of the site was considered to be in stable condition.

At the foot of the hill on the southern edge of the site there are 105 substandard tenement flats arranged in a terrace formation facing onto Glenmuir Drive. (See Figure 5.12 on page 191 for an illustration of these tenements). Within the competition rules these flats may be refurbished (but they must be reduced in height from three to two storey and will remain in council ownership) or demolished and replaced with new properties.

This flatted accommodation was in poor condition, suffering from damp, condensation and problems with a poor quality of maintenance of security and external space. These concrete constructions were originally flat roofed but a mono-pitch roof had been added at a later date. The front gardens of these flats sloped steeply down the hillside and were not suitable as spaces in which to sit or play. The back gardens faced north and were overshadowed by the flats and dominated by the water tower construction. This is illustrated in Figure 5.13 on page 191. They were shared by the residents and were not very well maintained. There were very few private, safe places in which very young children could play with minimum supervision. There was a large amount of external space surrounding the dwellings, yet there were no pedestrian routes between the buildings, only pathways around the base of the site and a very rough, overgrown and informal path leading from the road to the water storage tower and back. The site was detached from the neighbouring communities and residential developments. There were no community facilities within the estate that could be easily accessed by the residents and the wider neighbourhood. A supermarket and DIY store was located at Darnley, to the south of the site, and there were shops at Pollock Centre approximately one quarter of a mile



Figure 5.12 Glenmuir Drive - Front Elevation



Figure 5.13 Glenmuir Drive - View of Back Gardens, Doocot and Water Storage Tower

from the site to the north. The site was adjacent to Darnley Mill Country Park and within a 2-5 miles radius from the site was Bellahouston Park (featuring House for an Art Lover) and Bellahouston Sports Centre, Rouken Glen Park, and Pollok Country Park (featuring Pollok House and the Burrell Collection) and Pollok Leisure Pool.

The team made several field trips to the competition site arriving by different modes of transport each time. Transport links to the city centre from the estate were good for those travelling by train, bus or private car. In terms of 'new urban lifestyles', the contrast between the city centre that the team had left behind and Priesthill was quite remarkable. The transformation that had taken place within the city centre of Glasgow from an industrial city to a cultural city had not yet had an impact on this particular periphery site. Travelling by train, the team went from the hustle and bustle of a metropolitan city to an almost deserted, semi-derelict landscape. Approaching the site from the city by car was a very different experience. The team were aware of leaving the city and used the local parks on route as reference points on the map noting their heightened awareness of these areas of green amongst the urban landscape. The water storage tower was visible from the motorway and after locating the exit they abandoned their map and used the tower as a beacon on the skyline to guide them to the site. Enclosed within the car they were more aware of the dominance of the water storage tower as a point of orientation than of the personal isolation that they each felt whilst on foot.

On arrival at the site the team were always aware of having reached an indeterminate zone with an ill-defined sense of place that was neither city, country or suburban. If compared to the country its landscape form was determined by the open space rather than by constructed objects. Yet, some areas of this open space were strictly managed and maintained where as others such as the hilltop itself, were abandoned to the elements and overgrown (Figures 5.12 and 5.13 on 191 illustrate this phenomenon). The managed areas were mainly laid to grass and obviously regularly mowed and areas planted with shrubs were pruned and tended. Within the abandoned elements lay the detritus of modern town living, litter and broken glass, a disused

play area and more significantly, the now redundant concrete water storage tower. This ambiguous modernist reinforced concrete structure was industrial rather than agricultural in appearance and industrial rather than domestic in scale thus giving a sense of a post-industrial urban landscape. It dominated the site especially as its elevated position and the open space surrounding it enhanced its presence. There was evidence of informal use of the water storage tower probably by teenagers and it was also a target for graffiti including protests against an extension to the nearby M77 motorway that was utilising parts of Pollok Park (see figure 5.14 below for an illustration of the water storage tower).

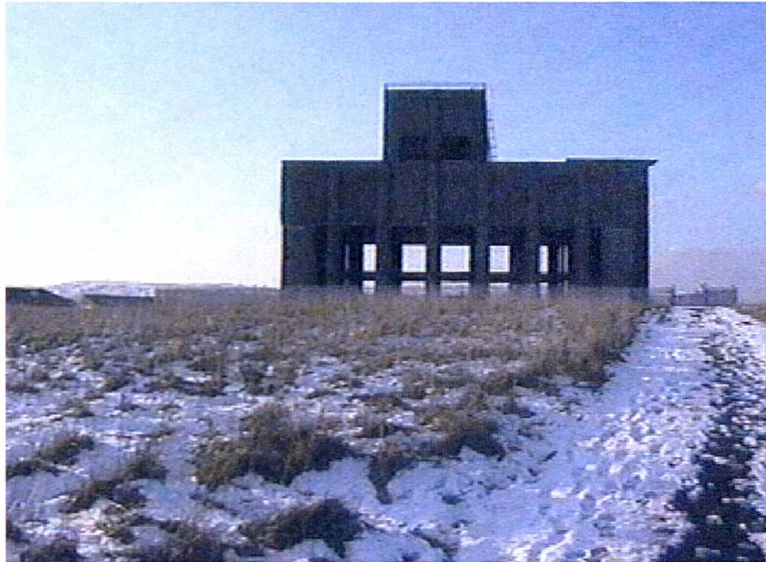


Figure 5.14 The Water Storage Tower

Consultation with the residents revealed that the water storage tower had many associations and adopted functions within the community, most of which were considered to be of an antisocial nature.

Over the years, a mythology and story telling based on the water storage tower had been developed by the local community in an attempt to keep young children and the vulnerable away from the structure. These centred on tales of murder, rape and witches. But, despite these associations, the water storage tower, through its skyline position,

provided an identity within the community and to the city beyond by creating a marker in the landscape and thus a sense of place. The team were of the opinion that the water storage tower was a highly charged and emotive object within the landscape. It was significant to people from the city, who regarded it as vital part of the skyline and to the residents of the estate, some of whom regarded it's scale as intrusive and it's function undesirable. The team acknowledged that any transformation of the site must reflect the role that this object played in defining a sense of place.

On the hill top site on both the managed and unmanaged land were a number of doo cots (pigeon huts) that had been designed and constructed by local residents to house their racing pigeons. These constructions varied in design, scale and use of materials but were usually large enough to accommodate a person on the ground floor and the pigeons on the top floor. These constructions were hard to place as domestic, urban or agricultural structures, as their function was only obvious if one had prior knowledge of this local pastime.

To bind

“To bind, is to create conditions, by the project, of a process of transformation of what exists, transform the value of heritage into a project tool by finding a conservation-construction-demolition urban logic. It's also to inset the traces of development into those of the past and to integrate a time scale. Creation of new urban projects, yes, based on what existing urban structure?” (Rebois, 1995:30).

The creation of the “*new urban project*” at Priesthill was based on several existing “*urban structures*” and developed through SAM as a method (this is explained in Chapter 3, Section 3.5.5), culminating in the use of visual metaphor as a means of expressing the mini-narrative developed. This began with a collaborative approach to signification (See Figure 5.15 on page 196 for a visual description of signification) that was further developed through the use of allegory as the team tried out various juxtapositions of drawings and texts to create multiple discourses at many levels of

complexity. From this use of allegory their collage or "*montage of discourses*" (Baldwin et. al. 1982:1069) was finally developed and presented through the use of metaphor. A diagrammatic representation of key elements within this collage/montage of discourses is shown in Figure 5.16 on page 196. Lines of force, housing requirements, barrier free housing, cultural policy that involves community participation, future use of the water tower, local history and mythology of the site all formed the basis of an ongoing solution to the problems encountered through analysis of the competition site, its cultural context and accompanying material.

One of the architects in the team; David McClean, picked up on the potential for the creation of "*lines of force*" within the site. He described these lines of force as '*fingers of green landscape*' that entered the site from both the surrounding countryside to the south and from the city parkland areas to the north. This, the team concluded, had the potential to create an intersection or conjuncture; a meeting point of city and town, located at the very heart of the Priesthill competition site. The team formed the opinion that, if the use of open space was formally articulated to support this conjuncture, then the site could be transformed into a place where rich visual dialogue occurs. In other words, this visual dialogue between city and country would set up a metaphorical conversation about sense of place. It was therefore proposed that this finger of green landscaping should continue from the south west (suggesting connections to the countryside beyond), through a new central street in the estate, branching off down the pedestrian routes to the hillside in the north to neighbouring estates and towards the south to transport links via the original/existing street known as Glenmuir Drive. This "*green finger/line of force*" would continue through the adjacent vacant site to the Brock Burn and link to existing green space within Pollok estate and to city parks within the centre of the city and would be apparent from the top of the hill. This concept, coupled with a cultural policy incorporating an arts strategy designed to make both visual, virtual and actual links with the city centre, was central to creating a metaphor for the peripheral estate as a place where the country and city meet and interweave to form a rich dialogue (see Figure 5.17 on page 197 for a description of metaphor).

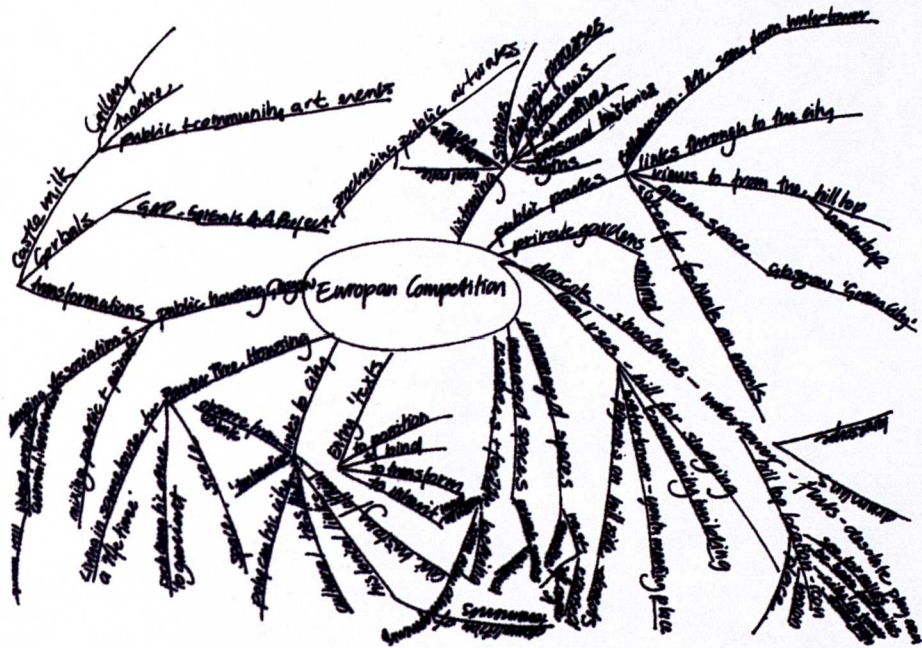


Figure 5.15 Signifier

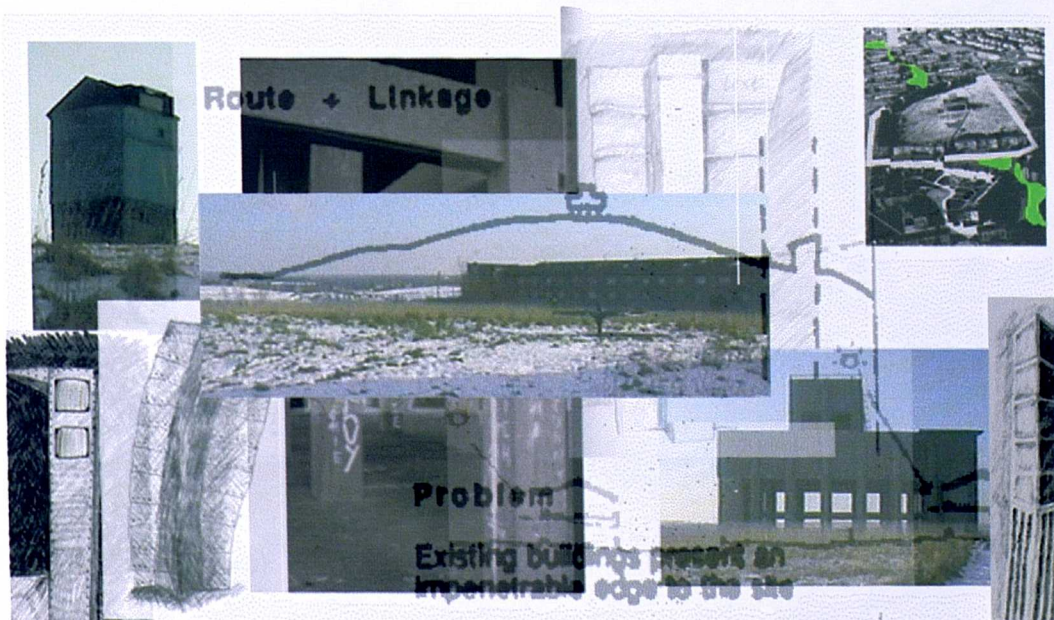


Figure 5.16 Allegory

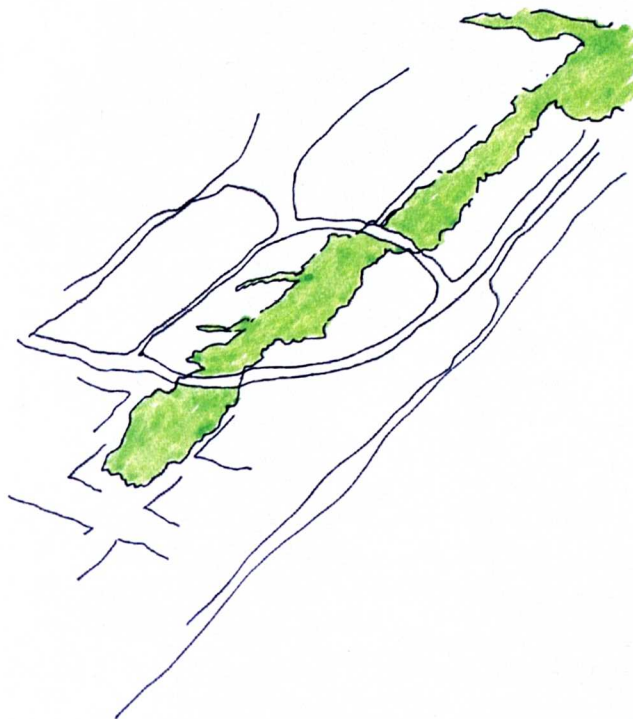


Figure 5.17 Finger of Green Metaphor

These ideas were both reinforced and enhanced by listening to some of the residents who talked proudly about the public parks and other landmarks that could be seen from the hilltop and enthused about the facilities and events that these offered to the local community.

There was evidence of a local and civic pride amongst the residents represented in the competition briefing team. They were aware of the transformations that had taken place within other areas of public housing in Glasgow and were aware that Priesthill also had the potential to be transformed by utilising strategies that could link it culturally to the city centre rejuvenation and to other periphery estates. The residents' expectations for their new homes extended way beyond their own personal domestic space. It was taken as read that they would be provided with new homes of a good standard, partly because their requirements for space, scale and barrier free housing had already been incorporated into the competition brief and partly because they had witnessed the successful regeneration of other council estates in the city. As a result,

their concerns about the use and management of external spaces often came across as being more important than the buildings themselves. This was a major factor in the subsequent design and layout of the new housing.

In keeping with the needs of the residents and the metaphor of dialogue between country and city the team proposed a new layout of housing with integrated community resources. The role of the street as a notion of community and as a continuation of the '*finger of green/line of force*' was addressed through the introduction of a new street at the heart of the development on the south side of the hill (see Figure 5.18 on this page for an isometric drawing of the new layout).

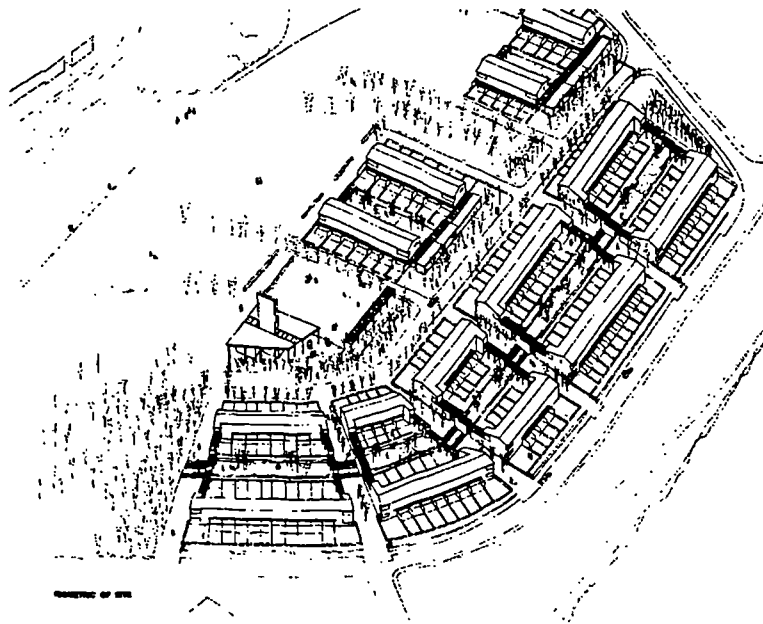


Figure 5.18 Isometric of the New Layout

A swathe of green was continued from the "*green finger/line of force*" which extended from the lower hillside and broke down into groups of trees and shrubs that lined the main street. The new road led to and terminated at the site of the water storage tower. The existing frontage onto Glenmuir Drive was redefined by the presence of the new housing and by planting schemes along the street that served to further enhance the '*fingers of green*' concept (see Figure 5.19 for an illustration of

the new layout on Glenmuir Drive).

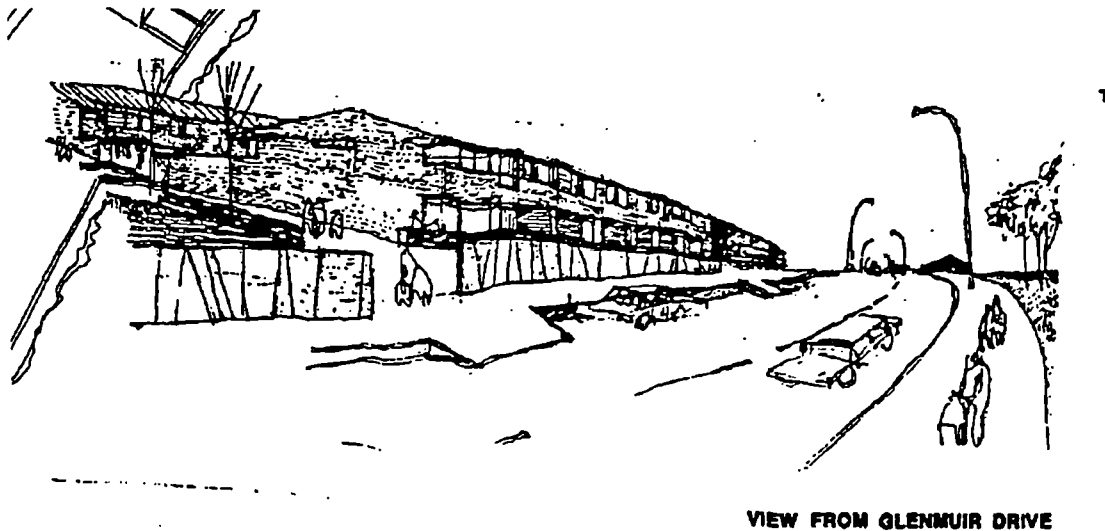


Figure 5.19 New Layout on Glenmuir Drive

The tenement flats were in such a state of disrepair and the construction techniques so outmoded that the team, very early in the design process, opted for demolition and new constructions rather than refurbishment of the existing structures. This decision was strengthened by listening to the views of the residents who it transpired were also in favour of such an approach. The general consensus of opinion held indicated that even though the existing houses were refurbished the residents would still feel as though they were living in poor quality housing. They were so accustomed to living in homes that required constant repair work that they found it hard to believe that it may be possible to successfully upgrade the existing structure. In their opinion it would always be sub-standard and this in turn would reflect on their perception of the estate.

The new homes designed by the team took the form of a series of two storey blocks of terraced housing that sat back to back with one another. Each house had a private front and back garden and front and rear access. Sandwiched between the private back gardens of each block was a communal courtyard garden area (please see Figure 5.20 on the next page for an illustration of this).

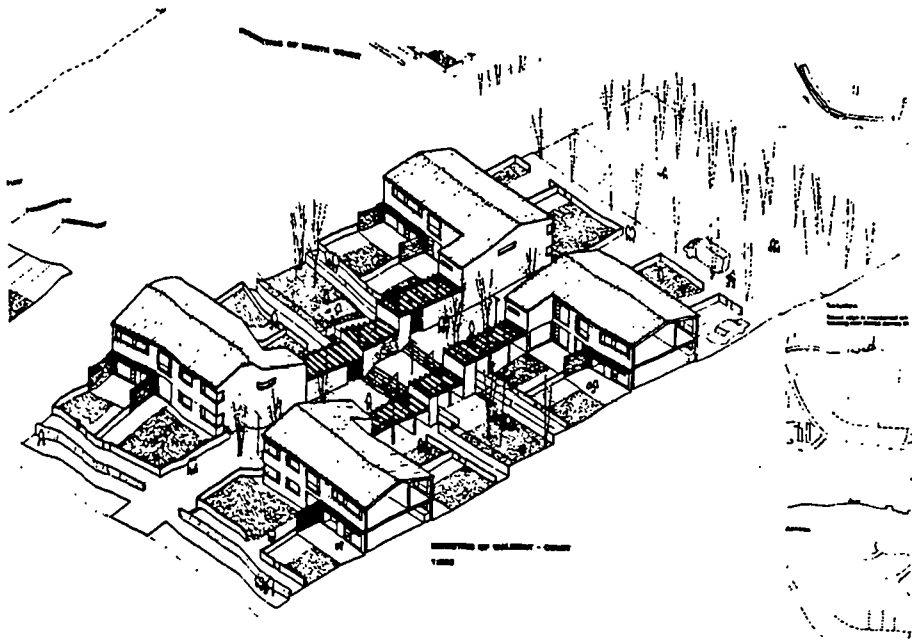


Figure 5.20 Communal Courtyard Garden Areas

This layout formed a series of court elements that created smaller communities within the whole. This helped to break down the sense of isolation felt in the vast open spaces that had existed previously and aimed to stimulate the formation of close-knit groups within the community structure. It also offered a semi-private space, with controlled resident access, that was unique to each block of housing. This took the form of a walled garden that was screened at either end by a pergola structure. These courtyard spaces provided safe communal areas for young children from the houses to meet and play and echoed the idea of the shared garden space that existed in many traditional tenement flats in the city centre. This provision of communal courtyard spaces not only enhanced aspects of security and control but also offered a semi-private space for play and recreation.

Public and private sector housing were exactly the same building types and mixed throughout the courtyard developments. This was in keeping with city council policy, and in response to requests made by the local residents, for whom this was an important issue. The existing council tenants did not wish for their personal financial situations to be instantly reflected by their address because this often resulted in their families (especially the children) being socially stigmatised. In terms of layout of

house sizes, one bedroom flats were situated on the corner of each court and occupied either the entire ground or first floor. Two, three and four bedroom houses were randomly mixed and all had a private front and back garden in addition to access to a communal courtyard space. Two, three and four bedroom unit designs were based on a model that permitted either north or south access. In total, provision was made for; 20 one bedroom dwellings, 55 two bedroom dwellings, 40 three bedroom dwellings, 22 four bedroom dwellings thus giving a total of 137 dwellings.

Throughout all aspects of the design the team aimed to minimise cost. The housing, for instance, followed the contour of the site in order to achieve economy of form. The terraced court layout ensured a reduction in construction costs, as well as a low surface area/volume ratio, which would be efficient in terms of energy consumption. Individual house types were developed around a model layout that allowed for a degree of repetition in construction elements and components. The construction design of each house was based on a system of cross-wall construction with purlins spanning between, which meant that the full roof volume could be utilised. The materials selected, whilst providing a variety of visually interesting surfaces and textures, were also chosen for their properties of low maintenance and long life-span thus ensuring long term economy. It was, for example, proposed that the roofs were constructed out of zinc sheet on plywood deck, the walls were of a cavity wall construction with a light weight blockwork inner leaf and a brick outer façade and that the windows were thermally broken aluminium frames with sealed double glazed units.

The team wanted to give priority to people rather than cars within the estate thus maximising the use of pedestrian only areas and the green finger landscaping. The new road terminated within the site in a bid to limit unnecessary vehicular access. Provision for off street parking was provided within the curtilage of each dwelling accessed from the new road and designated parking spaces were set aside in front of the houses facing onto Glenmuir Drive. Tree lined walkways and cycle routes connected the houses and recreation areas to both the new road and Glenmuir Drive. This is illustrated in Figure 5.21 on the next page.

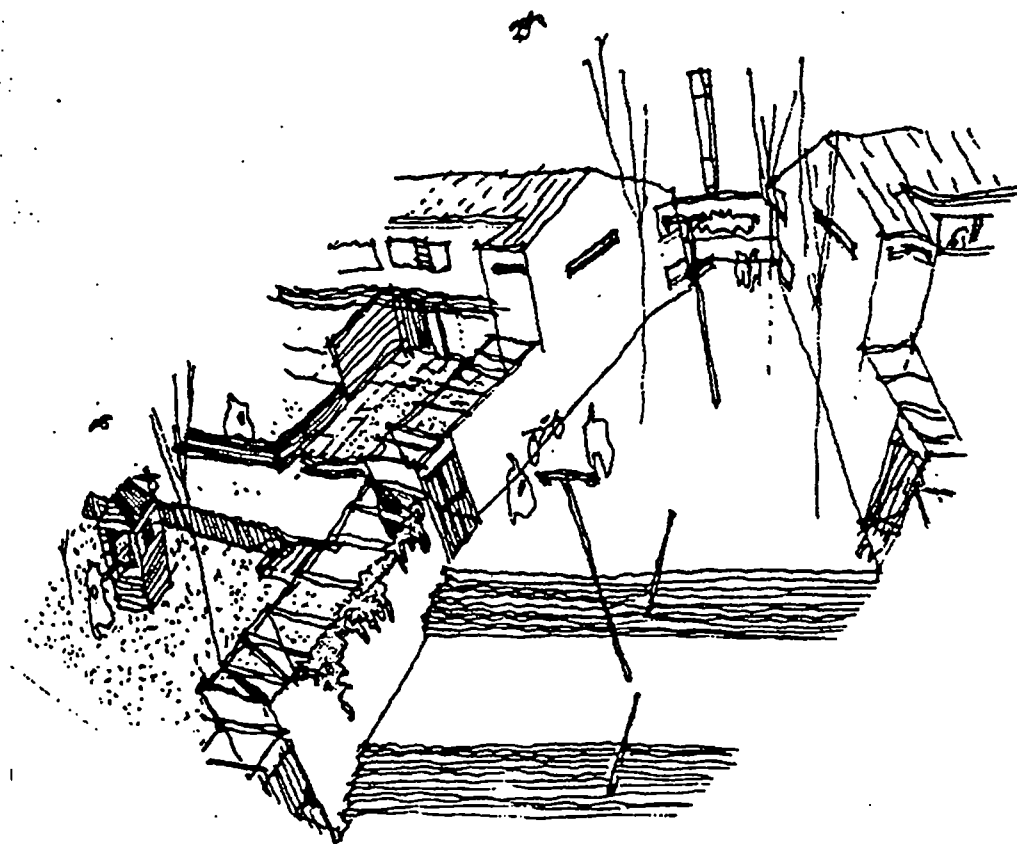


Figure 5.21 Walkway

Barrier free access to all houses on Glenmuir Drive was achieved by means of a series of ramped pathways that followed the ground contours and linked to the existing slope of the road. All other properties were entered via the new street.

Formal external public recreation space was proposed in the form of a recreation ground for ballgames and a formal playground area for young children. The proposed recreation ground was situated on a plot of land adjacent to what once was the site of the disused water storage tower and the designated playground area was to the north of the site between two of the housing blocks. Within the playground area the finger of green planting scheme was continued by introducing a planting scheme of shrubs and trees at the foot of the hill spreading up the slope and into the playground area. The remaining areas on the site were planted as low maintenance spaces to be maintained by the City Council. Many of these areas of open space had previously

been allocated ad-hoc functions that were never noted officially on any maps but which, nevertheless, were of social and cultural significance to the people who lived on the estate and in the locality. It may be argued that these were often the most highly charged spaces but the least obvious to the outsider. These were the spaces for example that adults remembered frequenting in their youth, the sites for the resident's pigeon huts/doo cots, the areas where children went to picnic in the Summer and sledge in the snow in the Winter and so on. From both sculptural and architectural perspectives the form, construction, visual appeal and social function of both the doo-cots and the water storage tower intrigued the team. Provision was made within the competition entry for the doo-cots to be re-sited and others built on the low maintenance areas of the site.

The future of the water storage tower was problematic given the strength of feeling, both for and against its presence, by residents, locals, city dwellers, architects and water tower enthusiasts. Some of the residents were adamant that they wanted the structure demolished as quickly as possible, some said that they were open to ideas for its refurbishment and others put forward ideas for how it might be transformed. One resident, for example, commented on how it was an eyesore that he had had to live with on his back door step and that he would like it to see it demolished before someone placed a preservation order on it. Two former residents who had grown up on the estate and were now pursuing academic careers were horrified to hear that demolition was a serious option for the future of the water storage tower. The tower was, in their opinion, a place of youth culture and what had been regarded as anti-social behaviour by some of the residents was regarded by themselves and others as normal adolescent behaviour. Another resident also thought that demolition was a shortsighted and unimaginative solution. He suggested transforming the water storage tower into an educational viewing tower where school children could undertake projects about the city. He also referred to other water towers in the City of Glasgow and noted how enthusiasts of these structures had drawn linking lines indicating which towers could be seen from other towers. After taking into account the multiple perspectives held about the tower the team proposed that the skyline role of the water tower was recalled and acknowledged by creating a new 'beacon' in the

form of a multi purpose community building on the hilltop site. This was shown in the competition entry as a new building, although in reality it was proposed that a series of events at the existing water tower structure would trigger dialogue about the possible renovation or demolition of the existing structure. These events would form part of a wider arts strategy for the estate.

The team were in agreement that potential for participative arts projects that could help to develop links between the city centre, Priesthill and other periphery estates existed. They also believed that it would give residents a greater sense of ownership and control over their immediate environment. The precedents already set in other periphery estates in Glasgow enhanced this viewpoint. Through undertaking the competition entry, the team had come to believe that the rejuvenation of an area relied on cultural interaction and participation in its process so that as Sharif (1996) put it; *"site becomes place and place becomes home"*. Within Priesthill about sixty percent of the residents had been living there either since the estate was built or from birth. The team were therefore in agreement that it was crucial for the next stage of the design process to include participation from the existing residents and later from the new occupiers as they moved in. The architects worked collaboratively with the author to ensure that a participative art and design strategy would be integrated into the earliest stages of the design and construction process and continue at least until the design was built. Glasgow's rejuvenation as a city, and the role that arts and architecture have to play within that, were central to this strategy. As the Exploratory Case Study had revealed, the arts have a synergetic effect that can link communities and organisations across a city. Therefore *"the project"* or design was based on the premise that an art and design strategy would help *"to bind"* by *"creating conditions"* for *"a process of transformation of what exists"*. This was to be achieved through interaction, collaboration and participation to help the residents not only understand but also engage in the formation of a *"conservation-construction-demolition logic"* *"based on"* an extension of the notion of a polycentric cultural city *"urban structure"*

Suggestions of possible ideas, with accompanying visualisations, were put forward

as examples, although the team acknowledged that in reality it was their intention that these ideas would be worked on in collaboration with the local community and additional artists, architects or designers employed (these visualisations are illustrated in Figures 5.22 and 5.23 on page 206). Funding for this aspect of the project would in the first instance come from the percent for art policy which, if set at 1% would generate an income of approximately £70,000. Additional funding would be required for other arts based events that were planned to take place throughout the building of the new estate and for the proposed community facilities such as the new community building and external recreation areas.

The team wished to avoid having pieces of artwork that were of no relevance to the community being imposed on the development. Therefore, the author and artists funded through the percent for art scheme and monies generated from any successful bids to other sources would have been expected to work with the residents and liaise with the architectural design team (the competition team) to create work, that meaningfully responded to the locality. It was anticipated that the team's examples of gate designs and wall reliefs or niches for each of the walled gardens would provide a starting point for dialogue about imbuing each court development with a sense of individual identity. This was extended to other objects and relief sculptures that were incorporated into the detail design of the building fabric such as inlaid drawings and texts on the paving of the main street and sandblasted glass door screens incorporating the house number and a motif unique to each household.

Projects that had the potential to link the periphery to the city centre and to other periphery estates were also included within the strategy. A great deal of this work would build upon and encourage collaboration with existing organisations and organisational structures in the locality and across the city. Local Schools, for example, would be encouraged to participate in the rejuvenation of the scheme through working on projects with artists, designers and architects such as the Glasgow School of Art - Artists in Schools scheme and the RIAS Architects in Schools scheme. This would encourage local children to become aware of the design process and to develop a sense of ownership and pride in their immediate

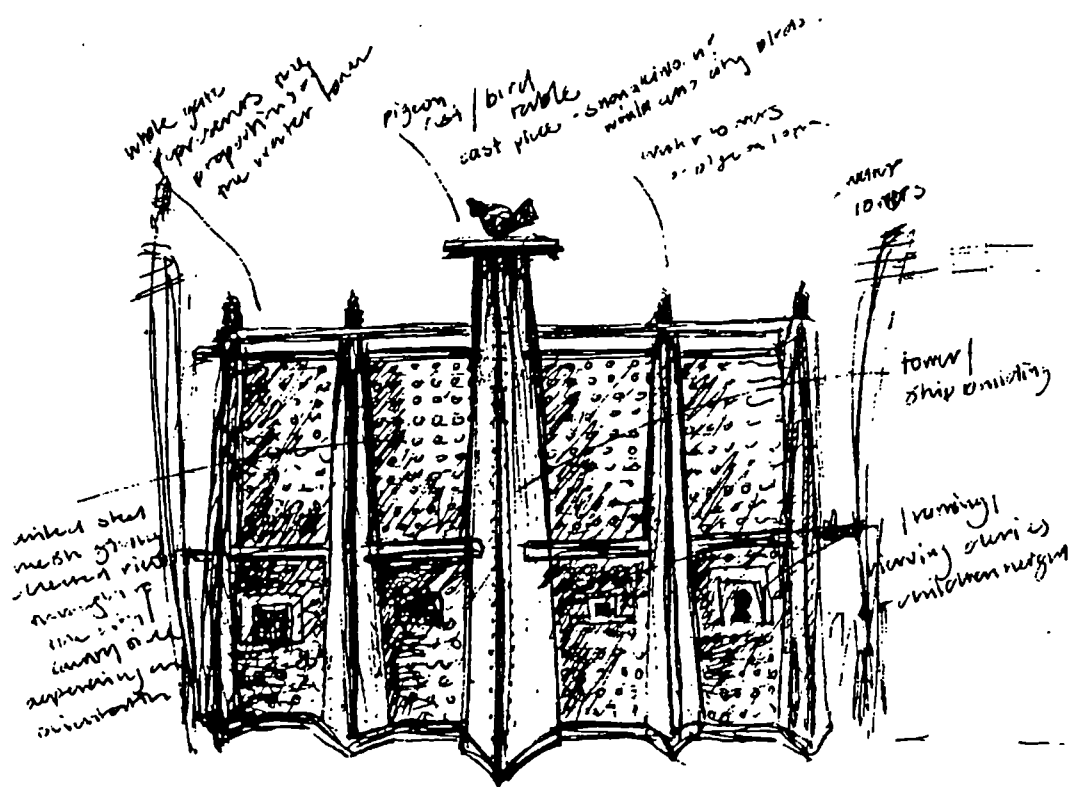


Figure 5.22 Sketch for Gate Design

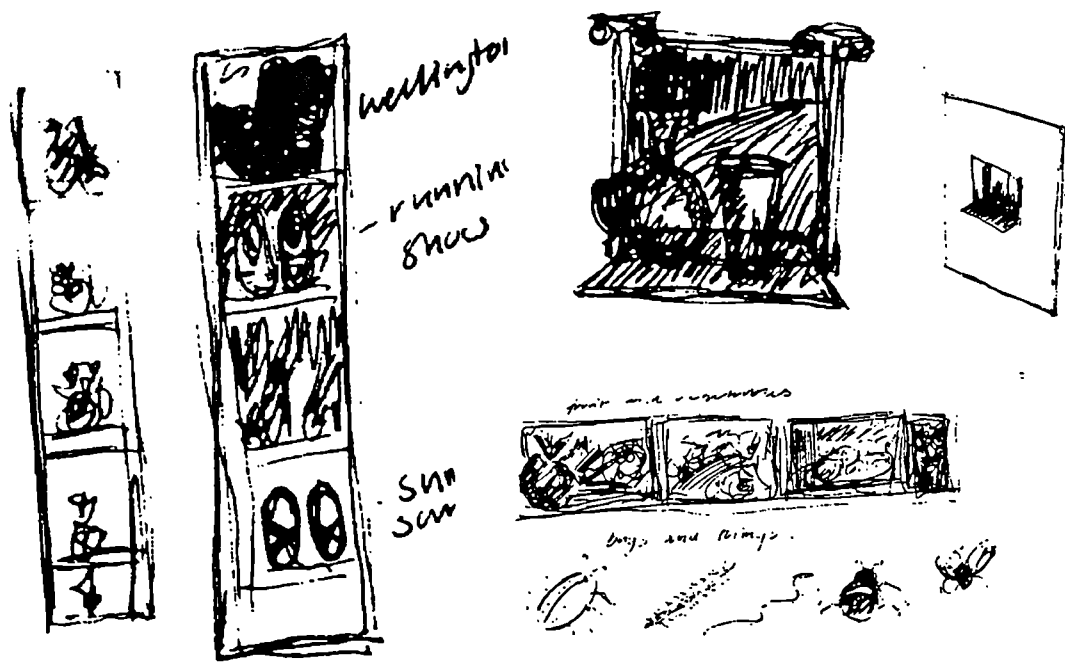


Figure 5.23 Sketches for Garden Wall Niche Designs

environment. The designs and artworks produced within these schemes are often exhibited in city centre exhibitions and events that aim to bring together examples of new art, architecture and design on the periphery estates. Examples of events included the *"I Can't Paint Miss"* exhibition at The Scotland Street School in Glasgow and the 1999 event on Pocket Parks that brought together representatives from most of the Housing Associations in Glasgow. Other projects would be established with the community arts team for that area of the city and within neighbouring community centres, youth clubs and clubs for the elderly to encourage participation across the generations. These workshops would explore sense of place through thematic projects that investigate identity, past history of the site and future aspirations through text, sound, image and multi-media. New planting schemes resulting from the implementation of the finger of green concept and the selection of street furniture and equipment for play areas would also be perceived as events involving the local community. The naming of streets and walkways would also reflect and add to the local mythology.

A major event that the team incorporated into the design and strategy was an artwork at the water tower, which aimed to trigger a debate about its future. This was presented within the competition entry as a mock up / visualisation of the idea. The proposed event involving artists, musicians and performers would be choreographed around the theme of the tower and the estate and involved the projection of imagery and text onto the walls of the tower accompanied by music and performance. The images would reflect the estate and its life past, present and future. Images donated and made by the community, such as old photographs and cine film, and new images created at arts workshops could be digitally reconstructed and projected onto the facades of the tower (See figure 5.24 on page 208).

This project would make use of other city centre organisations such as Impart Arts and the Glasgow Video and Film Centre. It was also possible that links could be made to other water storage towers in the city, as precedents for this type of work had already been set. A good example is the proposal by artist Stephen Beddoe and architect Chris Stewart, who in the 1994 'The City as a Work of Art' Glasgow

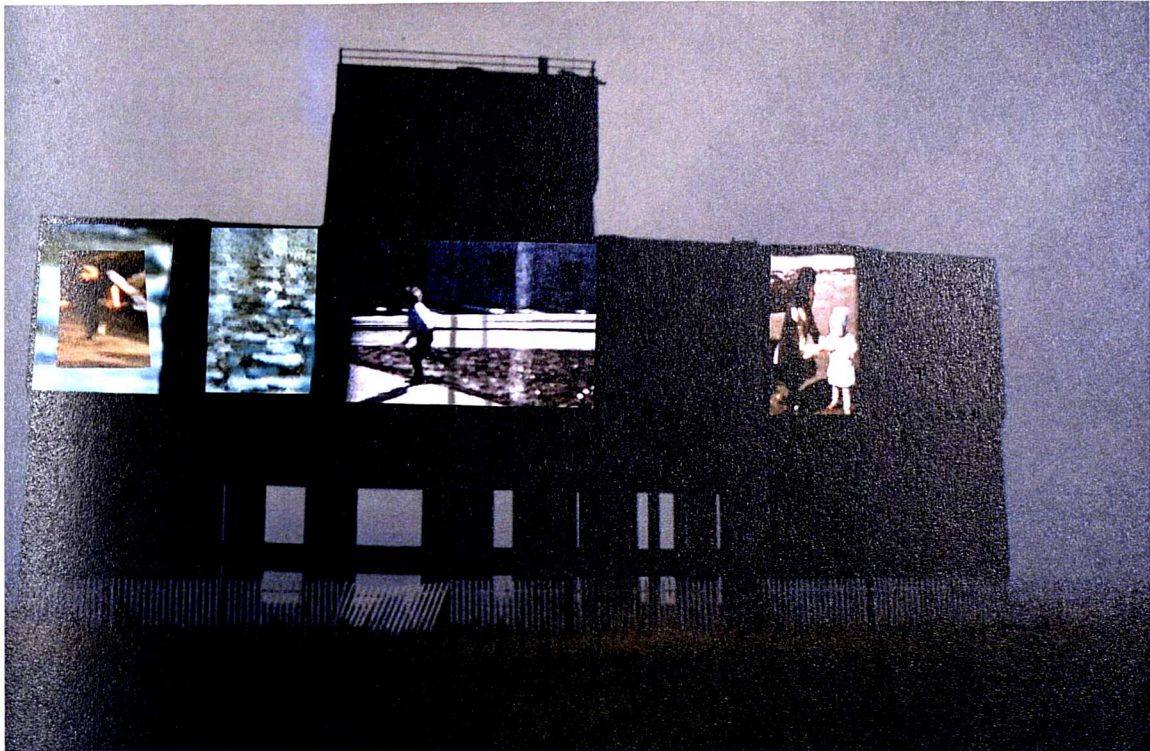


Figure 5.24 Visualisation of Water Tower Event

project, suggested utilising the still used, but vandalised, Drumchapel Water storage tower by transforming it into a small-scale weather, science and astronomy park for public use (Guest and Smith (1994).

Drawing on the success of other periphery estates in the city, such as Castlemilk, the team proposed that in the longer term the multi purpose community building (in the converted water storage tower or new building) housed a Cultural and Arts Development Office, flexible exhibition space, internet facilities in addition to other community requirements. The estate would then have a base or a centre from where residents could make links to other centres within the polycentric centric city and internationally to other projects via the inter-net.

5.7 Discursive Analysis Emanating from the Participatory Action Research Project 1

With hindsight the objectives that the author set for the Participatory Action Research Project 1 were, in terms of this thesis, too prescriptive and did not take into

account the emergent process that was being used as part of the method for analysis. The objectives did however provide a framework and focus that gave direction and purpose (other than undertaking the competition design work) to the inquiry. The findings that emerged from this PARP in April 1996 reflected issues that were being debated within organisation theory at the same time as this study was progressing, but which were not published until a later date. As such, these could not have been incorporated into the objectives. With this in mind the discursive analysis covers the authors role within the micro-organisational context and the collaborative process, possibilities for a wider interpretation of the micro-organisational context and it's relationship to the macro-organisational context and a reflection on the use of model types of artists.

The other members regarded the role of the author within the micro-organisational context of the competition team as a successful and worthwhile collaboration. The main issue about the author's role was, in their opinion, not about working with an artist or a hybrid artist-researcher but as Sharif put it;

"It wasn't about developing artworks through a percent for art scheme but about having someone else on the team who took a fresh look at things and who contributed to the overall design process by taking a problem seeking approach."

In their opinion this fresh perspective did not have to come from an artist but could just as easily have come from another profession, although their influence on the design might have been quite different. The point that they wished to make was that in their opinion the design process is an inherently collaborative exercise that benefits from the enrichment of having dialogue. They also noted that within their profession this had not always been the case and cited as an example the problems related to the orthodox modernist movement in architecture, where architects believed that they could single-handedly solve the problems of the world. The author's role within the team had in Sharifs words been;

"...as an architect as well, but it was as an architect for the idea. It was all part of

the way in which we pitched back and forth, seeing what should be put down in the design and what should be rejected.”

The team concluded that within this process authorship had not been an issue. So much so that by the end of the project it was difficult to differentiate one person's idea or concept from that of another by looking at the competition entry. As McClean (1996) puts it;

“The final design just came, we said okay, this, that, that, that, that and it just happened as a result of the collaborative process”.

And Sharif felt that;

“it (the competition entry) unconsciously sits, quite, comfortably within current theory. Not in a formal sense but in terms of attitude to authorship and death of the author, the new espousal of an anonymity in terms of signature, dealing with an infrastructure of suburban problems, bigness and team work”

The final stages within the working processes that led from autonomy to collaboration, as described in Section 5.6.2, were not common practice with the team members. The final process at Stage E may be described as a collaborative conjuncture of ideas emanating from the discursive context at a particular moment in time. Prior to this particular project the processes and procedures adopted by the team members reflected collaboration in order to achieve a preconceived idea emanating from their role as an autonomous architect or artist. As a result of this revelation all the team members questioned and reflected on their individual uses of processes and procedures in their work (their epistemologies of practice) and implications that this new knowledge may have for their future practice. Sharif noted that;

“What troubles me about this project is that the result arose out of something that I am not used to. The way that it just sort of happened means that I can't put my finger

on any kind of architectural 'I will do'. It is troubling me, not because I think that is lacking in some way but, because it calls my position into question and challenges how I work. I don't look back on this project as having a singular driving idea. It had many and they just sort of gelled within a process that at the time I was unaware of"

and McClean believed that;

"The competition has thrown up a lot of ideas that cause me to question how we teach, how we practice, what the real agendas are and how these should be presented to students."

Actual roles and tasks in terms of presentation of the design and supplementary information were dictated by individual team member's circumstances, workload at the time and technical ability. In order to meet the deadline, contributions were sometimes made irrespective of who was 'the best person for the job' but on the basis of what needed to be done.

As a result of Stage E (described in Section 5.6.2) an investigation into how the microorganisational context of the competition team operated within the macro-organisational context proved to be of insignificant interest. Instead, it transpired that it was the future role of the expanded organisational context created by additional collaboration that was significant. It was evident that the micro-organisational context (the competition team) would have to become an element within the conjuncture that defined the loosely coupled network of city based organisations involved in environmental change. Further analysis revealed that what emerged was not just a situation whereby the design could go no further until the collaboration grew, but also one where the organisational epistemology of practice had to shift from a symbolic-interpretivist perspective to one that embraced postmodern sensibilities. That is to say, the organisational context created by acceptance of the notion of the polycentric city was not about the polarities of micro against macro but about the dynamics of developing relational networks and reflexivity within a boundaryless, unstable context. Sharif, for example, pointed out that;

“...essentially it was a project about loose ends. It wasn't about applying theory. Theory is a burden of a word, it is more to do with attitude, it's about how we feel, it's a framework - a coat-hanger on which to hang ideas.”

The team were advocating a shift in thinking from a situation where experts implement change from the outside in (a top down approach) to one where a state of constant change is embraced in a reflexive manner utilising a collage (or to use Sharif's term - a framework) of different perspectives and ideas.

Sharif summed this up stating that;

“We can't formaldehyde our wisdom. We can't package things or apply a generic solution because signs of urban decay will always be active. It is about a here and now attitude, its about dealing with things and getting the right people involved. There should be no party line policy about this sort of thing. That's the thing that should be the strategy, dealing with it as a kind of emergency ward in a hospital its about what's right at the time. It's not about a stylistic issue.”

The role of the artist-researcher within the PARP 1 reflected all of the model types for artists listed in the Exploratory Case Study. However, taking into account the discursive analysis so far, especially the preceding quote from Sharif, seeing the artist-researcher's role as following one discrete model type no longer seemed appropriate. In addition to boundaryless organisational contexts the author needed to adopt boundaryless thinking, characterised by an ability to cross boundaries into other specialisms and develop skills in response to the unstable environment and reflexive modes of thinking. At this stage in the research programme (April 1996) the author began to investigate possible scenarios for the artist-researcher as a cultural intermediary who adopts a flexible approach in order to generate dialogue, gather data and develop processes that make links with the wider organisational and cultural contexts.

¹The term micro is taken from the EEC definition of organisation sizes which are published on the CORDIS website. The macro-organisational context refers to the city, region etc.

CHAPTER SIX

6 PARTICIPATORY ACTION RESEARCH PROJECT 2 - The Seen and the Unseen

6.1. Introduction to Participatory Action Research Project 2

The second Participatory Action Research Project entitled The Seen and the Unseen brought together organisations and individuals from the UK to develop a range of projects that addressed environmental issues. Each organisation and/or person had different aims for the project but the collective ideal focused on the development of collaborative strategies for highlighting water pollution. In addition to the author as artist-researcher, a number of different artists were engaged in the project including an artist in residence. The author adopted the role of participant/observer and analysed the development of the project from its inception in 1994 until completion of the first stage in March 1998. It was through this direct involvement with the project that the ethos of the Participatory Action Research Project (PARP) fully emerged and was consolidated as a strategy for research within collaborative art practice.

The project exemplifies the complexities of pursuing a participatory, collaborative and interactive ethos within a macro-organisational context. In doing so, it highlights the need for skills that are part of a postmodern dynamic as opposed to a modernist stable approach to working alongside others.

6.2 Scope of the Participatory Action Research Project 2

In terms of this thesis the project offered the opportunity to achieve the following objectives:

- to investigate how artists are enabled to work within the macro-organisational context
- to identify the influences and constraints that affect both collaborating artists and host organisations when working within a macro-organisational context

- to clarify the role of the artist as researcher as distinct from that of a resident artist and in doing so to further investigate the model types of artists defined in Section 4 of this thesis
- to introduce and establish working methods and approaches for the artist-researcher within organisational contexts

6.3 Research Methods Adopted During Participatory Action Research Project 2

The Seen and the Unseen project was viewed by the author as a conjuncture of personal, theoretical, historical, social, practical and contextual elements. This is illustrated in figure 6.1. below.

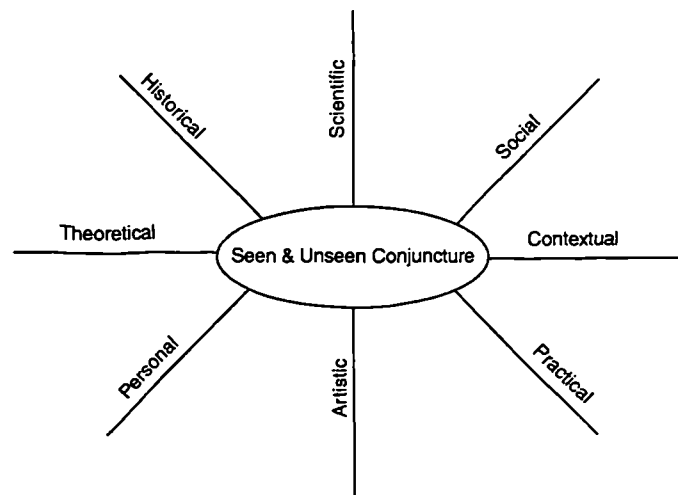


Figure 6.1 Participatory Research Project 2 as Conjuncture

A multi-method procedure; based on triangulation (this is described in section 3.5.1), was used to both collect and analyse the data, highlight the theories or individual constructions brought to the project by the participants and to review the variety of discourses that comprised the elements of the conjuncture. The use of data, methodological, theory and interdisciplinary triangulation is described in more detail in section-3.5.1. Its specific use within this project is illustrated in Figure 6.2. on the next page.

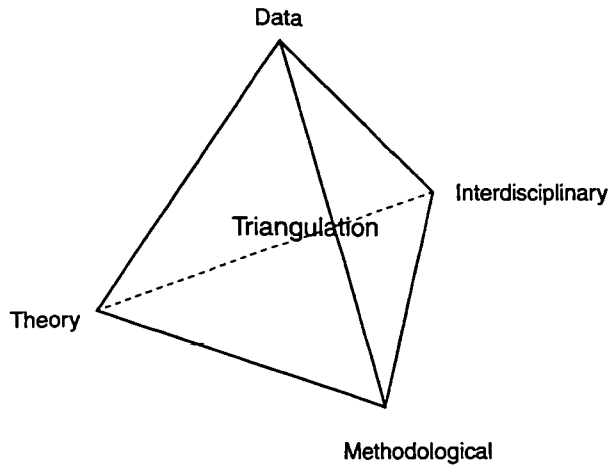


Figure 6. 2 Utilising Triangulation within a Multi-method Approach

Data was collected from a variety of sources including official documents produced by the various organisations, minutes from and recordings of meetings, video, photographic and audio data recorded both by myself and by project collaborators, the dialogic process -interviews and informal conversations with members of the organisations, individuals and those directly affected by the project, drawings, sketches and personal notes made by myself and by other contributors, idea generation maps, publicity documents, my own diaries, newspapers, journals, academic papers (especially those produced by the scientists) and from story telling and myth-making amongst the participants. The method of data triangulation is illustrated in Figure 6.3. below.

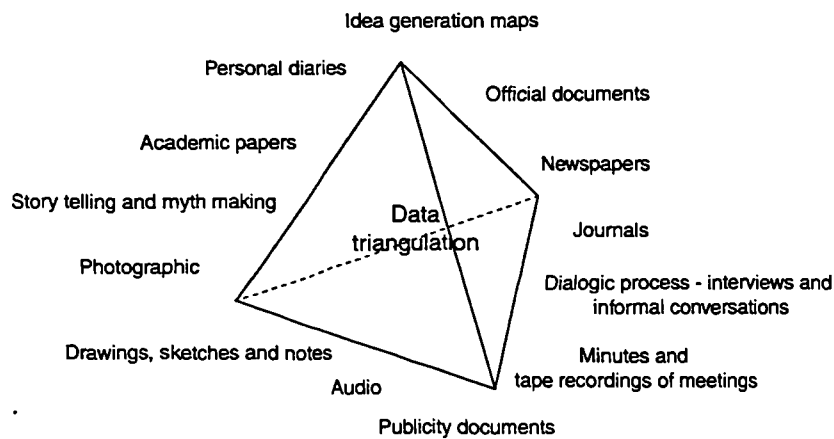


Figure 6.3 Data Triangulation

Methods employed included, creative strategies for idea generation and ongoing analysis, focused interviews (face to face and via e-mail), participant observation, personal art practice - utilising Signifier, Allegory, Metaphor (S.A.M.) and archival research. The process of methodological triangulation is illustrated in Figure 6.4. below.

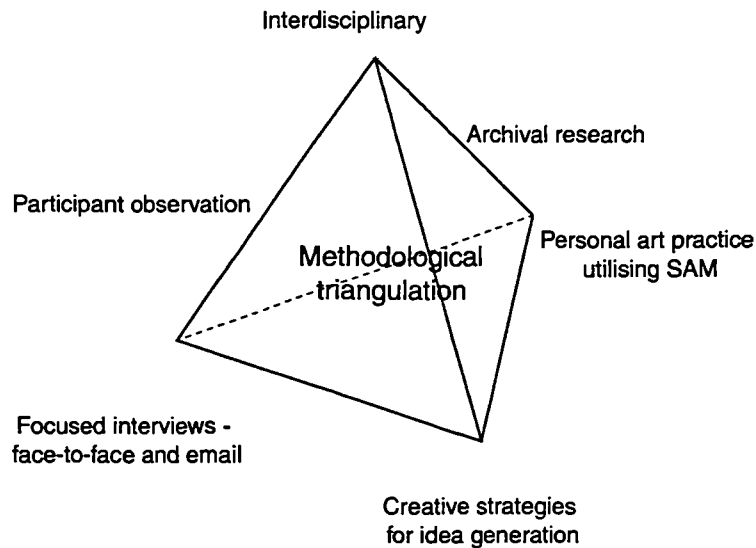


Figure 6.4 Methodological Triangulation

Theory triangulation was used to highlight the multiple perspectives that each person brought to the project. This method was further interpreted and analysed by myself as the project evolved using methodological triangulation described above. The method of theory triangulation is illustrated in Figure 6.5. below.

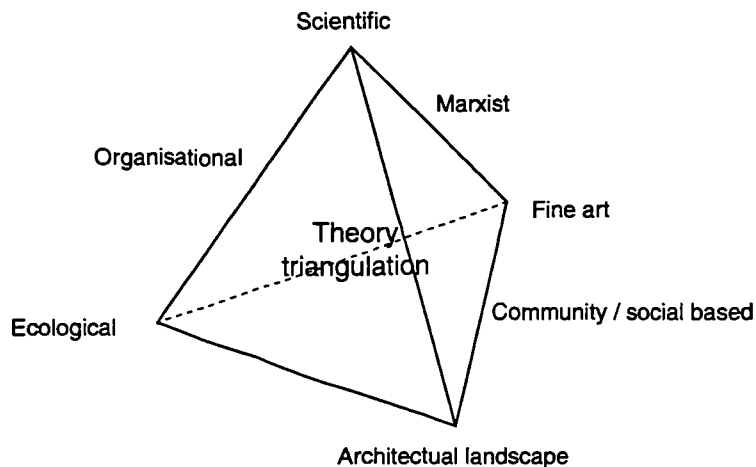


Figure 6.5 Theory Triangulation

Multiple sources of discourse from a variety of academic disciplines including the arts, sciences, social sciences, ecology and economics, were considered using interdisciplinary triangulation. The method of interdisciplinary triangulation is illustrated in Figure 6.6. below.

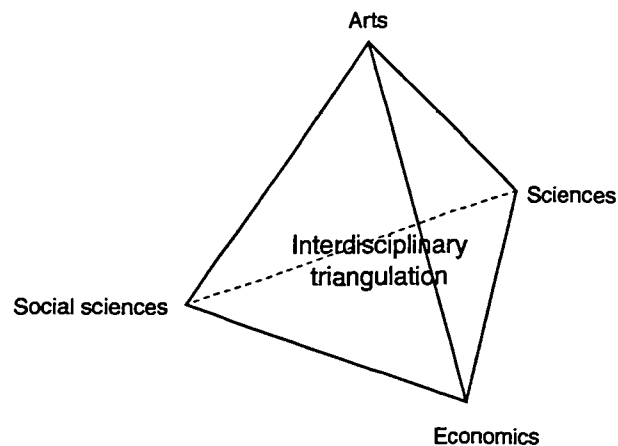


Figure 6.6 Interdisciplinary Triangulation

6.4 The Organisational Context and the Role of the Author within Participatory Action Research Project 2 (PARP)

6.4.1 Overall description of the organisational context

The organisational context for the Participatory Research Action Project 2 was not clearly defined at the outset of the project. It began as a coming together or a juxtapositioning of organisations and individuals who were interested in a number of related issues pertaining to water and the environment. As PARP 2 grew and took shape different organisations and individuals entered into the context and stayed for varying periods of time. Over the four-year period of analysis the organisational context expanded from a few interested individuals representing organisations to a combination of over one hundred organisations and individuals. A group of organisations and individuals emerged at the centre of the macro-organisational context and this was referred to as the core group. This core group may also be described as a micro-organisational context.

The core group was comprised of people from the following organisations:

- The Artists' Agency - representing a charitable limited company that commissions artists to undertake residencies
- Quaking Houses Environmental Trust - representing a group of village residents who had formed a community action group
- Newcastle University - representing academic scientific research and practice
- Derwentside District Council - Department of Arts and Leisure representing general public interest
- The author - representing academic fine art practice and research

In this section the overall organisation has been described and the core group has been identified as a micro-organisational context. The next section describes the organisations represented and the chance circumstances that brought this micro-organisation together. In doing so it records the relative personal, individual and organisational aspirations held by its members.

6.4.2 Personal and Organisational Aspirations Held by the Core Group that were Relative to the PARP 2

6.4.2.1 The Artists Agency

The Artists' Agency is partly funded by Northern Arts and as such, operates across the five Northern County Areas of Cleveland, Cumbria, Durham, Northumberland and Tyne and Wear. It was founded by the arts administrator and curator Lucy Milton in 1983 and she is now one its two co-directors. Central to the ethos of the Artist's Agency is the fulfilment of social needs through artistic strategies.

Within the macro-organisational context Lucy Milton and Jozefa Rogocki (a freelance artist based in Darlington) represented the Artists' Agency. Lucy was the main facilitator for the project and Jozefa was appointed as the project co-ordinator on a one-day per week basis. Lucy was also working on other projects for the Artists'

Agency and therefore devoted two to three days per week to the PARP 2.

As co-director of the Artist's Agency, Lucy acknowledged that her approach and commitment to the idea of a project based on environmental issues had its roots in her own personal concerns about global warming. She began by thinking about how an individual could improve the environment for future generations. The approach that she took is highlighted in the following statement;

"I thought; okay it's vast, it's big, I would be stupid to think that I could have any input. Then I thought, but if you look at it on a micro level, you as an individual have knowledge and skill in one area and mine is in the arts. If you with your skill can do something in a local place then perhaps you can link up with other people who are doing small scale things in local places." (Milton. 30.10.97)

These initial thoughts were turned into positive action. Through personal study of different environmental issues and dialogue with individuals and representatives from a variety of different organisations, Lucy decided to concentrate her efforts on issues pertaining to water pollution. Under the auspices of the Artists' Agency she set up a feasibility study that considered the possibilities for arts based projects relative to the theme of water pollution within her own locality. Lucy believed that through networking and sharing of experiences the study may reveal;

"... potential to address ambitions to develop dynamic new ways of exploring the subject (water and the environment), and to explore the potential for effecting conceptual and political change through art." (Milton, 26.10.94).

Jozefa's engagement with the project began in an informal manner at the inception of the project in early 1994. As an artist in her own right, she was invited to attend one of a series of meetings that had been organised to by Northern Arts who, at that period in time, had won a Millennium Commission to host the Visual Arts Year in the Northern Region in 1996. The meetings aimed to bring together individuals and organisations in The Northern Region to consider how people in the region could

come together and create a year of activity through innovative work that would have an impact locally, nationally and internationally. The particular meeting that Jozefa attended focused on suggestions for significant key events that had the potential to launch the Visual Arts Year. Organisations had been invited to bring along examples of projects that they had been developing or ideas for projects that they would like to develop with other individuals and organisations. It was at this meeting that Lucy circulated examples of her ideas for projects by the Artists' Agency, including a project based around the theme of water. Part of the documentation that impressed Jozefa read;

“Water is one of the universal mythologies throughout the world and as such is a powerful metaphor for life. Although it is essential for life on this planet it is generally taken for granted in western cultures where it is greatly wasted and abused. Elsewhere the effects of man’s interventions are often disastrous causing cyclones, floods and droughts. On a larger scale water can be used for highlighting the issue of whether the world is capable of sustained development or whether ignorant profligacy, greed and short term self interest are currently sowing the seeds of an environmental catastrophe.” (Milton 1994a).

Jozefa (who had undertaken an Artists' Agency Placement in 1984/85) was very supportive of this particular project and articulated this to Lucy. She stated;

“I found that kind of way of writing about a possible project for visual arts 1996 quite mind blowing really. It effected me quite deeply, this sort of massive global concern I was completely intrigued about how the Artist’s Agency might translate that kind of issue and that kind of concern into an opportunity for an artist to work.” (Rogocki 02.06.97).

Several months later Lucy contacted Jozefa and asked her if she would like to be involved in the project. Jozefa agreed, at first they made slow progress whilst other commitments were given priority and brought to a conclusion. A proposal entitled *“Water Proposal”* was written in March 1994. In this document Milton and Rogocki

wrote;

“This proposal is to further the process of researching the feasibility, and consulting the relevant individuals and organisations, in order to develop an arts project to highlight humanity’s concern about its relationship to the fundamental element - water, and to raise issues, focusing on pollution, around its use and misuse. It is envisaged that the process would be initiated by a regional arts project, which would inform the possible development of related projects in different parts of the world”.

This led to a successful bid for a research grant of £2000 from Northern Arts which enabled the Artist’s Agency to host a brainstorming session, entitled the ‘*Water Day*’ on the 19th September 1994. This event brought together people from different disciplines to look at issues pertinent to water pollution (This is described in section 6.5 of this chapter).

6.4.2.2 The Quaking Houses Environmental Trust (QHET)

The Quaking Houses Environmental Trust (QHET) is a rural community action group based in the village of Quaking Houses. The Trust has an open membership policy and is run by an active body of volunteers. Diane Richardson, Terry Jeffrey, Iain Jeffery, Chas Brookes and Alan McCree represented the QHET during the project. Diane Richardson left the village in 1995 and Terry Jeffrey passed away in August 1998.

Quaking Houses is located in the Stanley area of the Wear Valley in County Durham, approximately 20 miles south west of Newcastle. It has a population of approximately 800 people, of whom, a large proportion have dwelt in the village all their lives.

The establishment of the QHET and its ethos is tightly bound up in the history of the village. The original site of the village, and the surrounding area, has a legacy of coal mining dating back to the working of medieval times and records indicate that the first mining company was established in the area in 1726. The first deep mine in the

area, William Pit, was sunk at Quaking Houses in 1839 (Younger et al. 1997). The village itself was built in the early 1900's to house the miners who worked at the "Billy Pit". It does not lead to any other village or town and there is only one point at which vehicular traffic can enter and leave the village (at the opposite end of the single main road, there is a turning circle). A photograph of the main street is included in Figure 6.7 below.



Figure 6.7 Main Street Quaking Houses

In the 1950's the demise of the national coal industry led to the closure of the Billy Pit and soon afterwards Durham County Council listed Quaking Houses as a Category D village in their Development Plans. This was a move that Younger (1995) described as,

"...a civic equivalence of the Highland clearances: Category "D" villages were supposed to lie down and die, their demise encouraged by the withdrawal of County Council Resources."

Quaking Houses was one of the few villages that was not abandoned due to residents relocating to other areas. In the 1960's one of Durham's largest opencast mining developments; Chapman's Well, was established on the edge of the village. Ironically; this was described as;

"...a deep excavation in the pattern of an inverted question mark drawn around the village." (Younger 1995)

In 1990, as a result of an unsuccessful campaign against a proposed expansion to Chapman's Well, The Quaking House Environmental Trust (QHET) was established. The following year they undertook an appraisal of their village with the aim of identifying ways in which they could actively improve their environment. Since then, through liaison with various external bodies and organisations, they have achieved a number of improvements in the village and involved all age groups from the village in the process.¹ Central to these improvements was a desire to clean the heavily polluted local stream. This desire brought QHET in direct contact with Dr Paul Younger (Paul) at the University of Newcastle and eventually led to their establishment as a key organisation within the core group/micro-organisational context.

The bed and the banks of the stream had become stained a reddish orange colour and the water was often white or creamy and frothy. This pollution is illustrated in Figures 6.8 on the next page and 6.9 on page 226. There was no aquatic life left in the burn and resident Chas Alan, a keen bird watcher, had noticed changes in the amount of bird and wild life using the area, in particular a decline in the number of water vole. At first the residents had no idea what was causing the pollution. Theories amongst the residents ranged from creation of a new road, to it somehow being caused by the new waste transfer station, to mine water pollution seeping through from the disused pits, to spillage from a factory further upstream.



Figure 6.8 'White and Creamy' Pollution in the Stanley Burn

The QHET had over a period of time made various attempts to clean up the burn by removing debris and the red or orange coloured deposits that had gathered on the banks and streambed. Despite their efforts the pollution always returned. Terry Jeffery (1997); a key member of the QHET, described how they began to keep a watchful eye on the level of pollution and eventually began a campaign to actively

find a solution to the problem;

“The way that we tended to monitor it was through people like Chas Brookes, who frequently goes on walks around the area...Also, as we were cleaning it (the burn), we began to realise that it was getting worse and worse”.



Figure 6.9 ‘Reddish Orange’ Pollution in the Stanley Burn

The QHET over a number of years maintained a consistent level of complaints to the various authorities (including the National Rivers Authority (now the Environment Agency) and Northumbrian Water) but very little progress was made.

In March 1994 Diane Richardson of QHET, represented the trust at a meeting called by Durham County Council. This meeting had been called to debate the affects of possible mine water pollution in the Wear Valley that might come about as a result massive programme of national pit closures proposed by the conservative government in 1992.²

At this meeting Dr Paul Younger (Paul) of the University of Newcastle presented a paper on the affects of mine water pollution illustrating his talks with local examples; including results of analysis and images from the Stanley Burn at Quaking Houses.³ After the meeting Diane approached Paul and explained the plight of the residents at Quaking Houses, the length of their campaign and the reluctance of those in authority to take the problem seriously. She asked for a copy of his findings and this was granted, thus adding weight to their campaign in the form of results of serious scientific research that suggested that the pollution in their burn was due to mine-water pollution. From this chance encounter between Diane and Paul, a joint campaign to raise funds to undertake a feasibility study into methods for eradicating the pollution in the burn was instigated. Paul proposed building a pilot wetland to remove the pollution. This proposal was based on designs that he had witnessed in the USA and in Cornwall and Wales.

Increased campaign pressure from the residents, now armed with scientific evidence and a proposed solution, began to have a positive impact. Members of the QHET raised the issue of the pollution at a public meeting with their MEP, who in turn wrote to the Chief Executive of the NRA in Bristol about the persistent problem. The local NRA were given authorisation and funding to undertake a feasibility study to assess options for treating the water in Quaking Houses. This had to be put out to tender but fortunately the bid was won by a team headed by Paul of the University of Newcastle. A condition of this tender was that the successful bidder had to work in

close consultation with the local community in Quaking Houses. On 20th October 1994 Paul introduced members of the QHET to Lucy and Jozefa from the Artists' Agency and myself.

6.4.2.3 The University of Newcastle

The University of Newcastle has a long record of research related to mining and its impacts, including mine-water management. This research focuses on two main areas:

- The prediction and prevention of mine-water pollution
- Characterisation and remediation of existing mine water pollution

Since 1992, under the direction of Dr Paul Younger, The Department of Civil Engineering has undertaken a programme of interdisciplinary research into problems associated with polluted waters flowing from abandoned mines. Prior to this date Paul spent a number of years working overseas for the United Nations Association and in UK based industry for the NRA. In November of 1992, Paul was asked by the National Union of Mine Workers and Eastern and District Council to make a statement about the environmental consequences of shutting the coalfields overnight. He followed up this request by approaching the National Rivers Authority (NRA) for existing information on mine water discharges in the west of the country, where the mines had been closed for a significant period of time. In his opinion, this would have provided data in the form of "*good analogues*", to predict what may happen if the pumps in the central part of the coalfields in County Durham were switched off. The NRA were unable to make any information available at this time and so as result, in April 1993, he sent a research student to survey all the streams in the West of County Durham in areas where they knew that pits had been closed in the 1960's. The aim was to look for the telltale signs of mine water pollution (high sulphate and low pH). The survey report listed a number of discharges but one that caused confusion was a discharge in the Stanley Burn at Quaking Houses in County Durham. The pollution that the residents of Quaking Houses had described as a

reddish-orange colour was ochre (iron) and the white or creamy and frothy masses that floated on the top of stream (that was often carried by the wind into adjacent land) was due to suspended aluminium. Further research confirmed that the visual results and chemical analysis of the pollution were characteristic of mine water discharge, although it later transpired that they were caused by spoil heap discharge.

In March 1994 Paul was invited by Durham County Council to give a talk on aspects of mine water pollution, and it was at this seminar that the meeting between Diane from Quaking Houses and Paul (described in 6.4.2.2 of this chapter) took place. The following statement describes, in Paul's words, what happened as a result of this chance meeting;

"So they (QHET) went off and carried on with their letter writing and complaining etc. I helped them out where I could. Then it just came into my head ... all the work that I had been doing in Bolivia was community organisation based, augmented by people from outside who had other training and who could help the community to do things for themselves. In Bolivia if you keep waiting for government money to do anything then you will wait for ever." (Younger, 30.10.97).

Paul wrote to Diane stating that he had an interest in investigating the issue of mine water pollution in the Stanley Burn. His aim was to build a pilot passive treatment wetland at Quaking Houses that the University could study.⁴ There was a University source of funding from Catherine Cookson that he thought that they might be eligible to apply for if, as Paul (30.10.97) stated in a letter to Diane;

"...would you guys be as keen to pick up spades as you are to pick up pens. ... If I could get money for materials would you be prepared to do physical work?"

The residents said yes and a bid was made to the Catherine Cookson fund but this was turned down. The funders expressed the opinion that it was a very good idea, and one which they liked, but they were of the opinion that there ought to be public money available for this type of work. The problem was that to date there had been

no public funds available. They also made a bid to Earthwatch but this was also unsuccessful. Finally the NRA came up with funds and the University of Newcastle submitted the lowest bid and won the tender (this is described in Section 6.4.2.2). On 20th February 1995, volunteers from Quaking Houses, scientists from the University and NRA officers began digging a pilot wetland.

Paul sought advice and contributions from a number of scientists; each representing different areas of the discipline. In addition, he also employed a number of research assistants who contributed to the project in different ways. Adam Jarvis was the research assistant most involved, both in the feasibility study to build a pilot wetland and in the Seen and the Unseen project. In 1995 Adam was subcontracted for a six month period to carry out the feasibility study that Paul, in collaboration with QHET, had won the bid for. Initially the objectives of Adam's post, in consultation with Paul, were to;

- determine the extent of the discharge
- determine the cause of the discharge
- to investigate if and how it could be treated (by constructing a pilot wetland)⁵

These three objectives were met and afterwards the scientists monitored the pilot wetland on a regular basis.

Adam (31.04. 97) explained that;

"At the time; passive treatment was coming to the fore as a method of treatment because it was cheaper than the alternative active treatment (chemical or energy) and because of the legislative framework cheap solutions were by far the most attractive. The pilot scale wetland was very efficient, it removed lots of the metals and acidity -which are the critical contaminants."

The pilot wetland treated about 10 percent of the mine water. Iron and aluminium

concentration dropped by about 80 percent. In addition to removal of these chemicals a diverse range of wild fauna were seen using the newly cleaned water at the wetland. This included several species of water beetle and water-boatmen, newts during their breeding season and wild deer who used it as a source of drinking water (Younger et al. 1997, Jeffery and Brookes; video - 1995). An illustration of the pilot wetland can be found in Figure 6.10 below.



Figure 6.10 The Pilot Wetland

After the construction of the pilot wetland Adam moved on to other work and had no further contact with the project until June 1996 when he was appointed as a Research Assistant to work on a collaboration with artists to build a full-scale wetland at Quaking Houses.

Generating funds to build the full-scale wetland proved to be a difficult task. Paul was determined to find a way of facilitating it's construction and admitted that his motivation went beyond the demands or needs of his department. He was also motivated by a personal desire:

“For me the whole project; being able to work with a mining community in County Durham, is for me the real thing. I’m a scientist, but I’m from that background, and to be able to do some work of scientific merit for what I consider to be my people, my real live community (I’m not from that village, but I’m from the same sort of village), it’s a real thrill to be able to put my scientific and engineering skills with my social prejudices.” (Younger 30.10.97).

He was also aware that scientists are often guilty of scare mongering people with what their research findings imply for the future. He admitted to wanting to stir people up about what would happen if the pumps were turned off in the coalfields but also to do something that would raise hope that a positive solution to the problem may be possible. He acknowledged that this was a real problem and that;

“I wasn’t scare mongering; it’s still true and they are going to see that it’s true. It’s already a fact in most of Scotland and Wales, so that activated me in a big way. I’ve got complex motivations.” (Younger 30.10.97)

Paul described the idea of working with artists to one of his Research Assistants as *“a bit off the wall”* but added that if it generated the necessary funding then he was *“willing to give it a go”* (conversation 20.10.94).

Adam, who was at a much earlier stage in his career, acknowledged that for him the prime motivation was the development of his career as a scientist. He believed that an opportunity to research such an innovative area would definitely advance his career prospects. Through study of similar projects in the USA, he was aware of the importance of the role of the community, especially their involvement in the construction and long term management of a wetland. The opportunity to work with an artist on the full-scale wetland construction was not an important issue for him. He expressed the opinion that;

“Applying for an engineering job, you have no better chance of getting it by saying that you have collaborated with a group of artists.” (Jarvis 3 1.04.97).

Paul's first link with the Artists' Agency came about when he was invited to give a talk about the Department's work on Water Pollution at the Artist's Agency Brainstorming Day entitled the 'Water Day' on the 19th September 1994. In this talk he highlighted the plight of Quaking Houses, which led to their introduction to Lucy and Jozefa from the Artists' Agency and myself at Quaking Houses on 20th October 1994.

6.4.2.4 Derwentside District Council

Derwentside District Council were represented throughout the project by Martin Weston, the Arts Development Officer, and for a substantial amount of the project by John Goodfellow, a Districts Projects Officer within the Economic Development Section. John adopted an advisory role and created links between the core group and external organisations. Martin had worked alongside the Artists' Agency in the past. He provided advice on council policies for the arts and generated links to other relevant agencies. As Arts Development Officer he indicated that the Council would want the artist to work with young people and invest in their future. He was invited to join the project at the point when the Wetland Project had been conceived but was still lacking cohesive structure or funding. This began when he attended the core group meeting in February 1995. Other representatives from the council, including Information Technology Services, linked to the project where and when appropriate.

6.4.2.5 The Author as Artist —Researcher and Project Evaluator

My own background relative to the project lies in my practice as an artist and lecturer and more recently as a researcher. I brought to the project an understanding of working as an artist; independently, collaboratively, in a residency situation, in industry and in education. I was also developing a specialist knowledge of the role of the artist in organisational contexts, through engagement in the development of a new taught MPhil course at Glasgow School of Art and my own personal research. I first became involved in the project as an artist-researcher when I met Lucy at the Littoral Conference in Salford, 8th-11th September 1994. Informal discussions between Lucy and myself about the Artists Agency, art practice in organisational contexts, the artist and environmental change and research in art and design led to an

invitation to attend the planning Brainstorming 'Water Day'. I was subsequently invited by the Artists' Agency to undertake an evaluation of the entire project.

6.5 The Origins of the Project - The First Brain Storming Day

The formation of the core organisational context came about as a direct result of the brainstorming session hosted by Artists' Agency and funded by Northern Arts. It was held at the University of Newcastle on September 19th 1994. A number of organisations, whom the Artists Agency had selected as being active in areas similar to the overall theme of the proposed project, were invited to participate (see Appendix 2 on page 389 for a list of organisations who took part). The aim was to debate issues concerning water and the environment and, from the information generated, to propose ideas for a multidisciplinary project. The day was split into two different activities with presentations in the morning and a participatory discussion session in the afternoon.

Two of the presentations in the morning brought together two differing perspectives that when combined came to be central to the development of the project. These were made by the multidisciplinary ecological arts group, Platform, and by Dr Paul Younger, a scientist from the University of Newcastle. Platform presented an illustrated argument for a collaborative and interactive model of art practice. This was achieved by discussing examples of work by ecological artists and by revealing the processes and procedures behind their own '*Still Waters*' project (see section 2.3.4 for a detailed description of this). Platform emphasised their maxim that "*through the poetic they achieve the rational*" by focusing on the solving or highlighting of environmental problems by adopting creative strategies usually within their own locality. They also highlighted work that engaged local communities by tapping into local interest and encouraging creative energy and the subsequent development of synergistic relationships.

Dr Paul Younger presented a paper entitled "*Topical Issues from a Regional Perspective*", which pinpointed the general problems associated with groundwater pollution by focusing on mine water pollution in the local community. He stated that

a large percentage of this groundwater pollution is hidden underground thus compounding the serious difficulty of communicating to others the extent, scale and complexity of the problem. The Artists Agency, by inviting him to speak, had in his opinion created an opportunity to reveal things that were once unseen. As he put it;

“The problem is of making the unseen seen...we are at a loss at times as to how to get the images and ideas across most effectively...this is part of the political process. ...The whole idea of the Artists Agency Water Project is that it can help to illuminate or illustrate these (hidden) things. As scientists we use a lot of visual things but usually a lot of creativity doesn't go into it. We use standardised forms.” (Younger 19.09.94).

Inspired by Platform's presentation, he then moved on talk about the “*sources of hope and optimism*” that were prevalent in the Quaking Houses Environmental Trust's campaign to clean up their local stream. He then moved onto the issue of funding and suggested that in looking to Platform as an example there might be scope for joint funding alongside The Artist Agency. The funding would not only be of direct benefit to Quaking Houses but would be a symbol for the future for the region and beyond. He stated;

“The idea that a small community who are affected by these ideas (ground water pollution) could do something about it and construct a wetland, that hopefully provides some sort of diversity of habitat in what hither to had been a completely dead stream, would be a source of hope. All be it small, it's something ... so there are possibilities here, of working with a community that is affected by mine water pollution. The importance of that would not just be for Quaking Houses but for hope and optimism.” (Younger 19.09.94).

Paul concluded his talk by stating that feelings of fatalism needed to be turned around into positive action. There was a role for the arts in trying to make people realise that biodiversity is of far greater merit, in terms of the long term viability of the ecosystem in which we live, than we can ever hope to quantify in terms of

economics. He proposed, that in terms of future collaborative processes, people with creative skills could perhaps find methods of articulating the complexity of the problems that face the scientists working in his area, by stripping down these problems to reveal areas of importance.

In the afternoon session all those participating in the event were divided into two discussion groups and given an opportunity to add their perspectives to ideas generated by the presentations given in the morning. There was also time allocated to raise any issues emanating from other areas of work that participants felt might be of relevance. It was acknowledged by most of the participants that working as a multi-disciplinary team was the most promising way for the project to progress and to reach a wide audience.

As a result, the discussion centred on the role of the artist within a multidisciplinary team and on

- communicate visually very subtle messages
- have an active role within educational aspects of environmental campaigns
- work collaboratively as part of a multi-disciplinary team to help instigate environmental change
- as an artist in residence find many different ways of communicating ideas emanating from the context of their residency
- produce more work on visual interpretation of environmental issues, so that people can access information more readily and thus make more informed decisions
- devise strategies to make the invisible visible

Suggestions for projects included:

- creating a wild life corridor in Newcastle by rehabilitating rivers - removing concrete walls and uncovering culverts
- water and public health
- radioactive waste and its invisibility in water
- the question of focusing on global and/or local issues
- using "*The Seen and the Unseen*" as an appropriate metaphor because people's inability to see or acknowledge the affect that their way of life has on the environment makes it difficult to make changes for the better
- schools projects related to the water cycle, that were linked to the national curriculum - by producing river audits, environmental statements for individual schools etc.
- focus on issues to do with mine water pollution - by awareness raising of the problem, on the basis of research being undertaken at Hereford University extracting and recycling the minerals causing mine water pollution into artwork, Quaking Houses and the development of a wetland project with scope to employ two artists (a land-artist, whose work is more akin to that of the engineer and a conceptual artist, who could focus on the symbolic importance of the wetland and it's impact in and beyond the immediate locality)
- a dual strategy focusing on schools project and regional issues like mine water pollution
- sewage

- the affects of sheep dip on the rivers and the health of local inhabitants
- others suggested that the debate had only just started and that people should be brought together on a boat to brainstorm the ideas even further.

The Artists' Agency analysed the proposals gleaned as a result of the brainstorming day and, on the basis of the issues raised, composed a feasibility study for a project in the 'Visual Arts Year 1996'. The study provided a focus and starting point for the Seen and Unseen project.

This section outlined the origins of the Participatory Action Research Project 2 and the differing perspectives that were brought to it. This has been achieved by tracing it through to the point where most of the core participants came together. The next section describes the evolving working processes and the strategies for collaborative working practices within the macro-organisational context.

6.6 The Evolving Working Processes and Collaborative Strategies Within Participatory Action Research Project 2

6.6.1 Introduction to the Evolving Working Processes and Collaborative Strategies Within Participatory Action Research Project 2

A feasibility report/proposal outlining a project for Visual Arts Year 1996 entitled; *"The Seen and the Unseen - A project exploring aspects of Water Pollution as Metaphor and Actuality"* was produced. The projects were developed from the Brain Storming Day discussions around the idea of *"Seen and the Unseen"* as a metaphor for environmental concerns. It was anticipated by the Artists' Agency that the project would make;

"... links between the individual concern -MY STREET - MY MOUTH - MY CUP on to the international dimension. It was suggested that the project could mirror the water cycle and increase understanding of the value of bio-diversity, thereby changing the 'anthropocentric' approach to pollution control and environmental

work. ...It is hoped that the Arts Project could further the articulation of positive solutions exploring the oppositions poetic/pragmatic; personal/social; utilitarian/spiritual." (Anon - Artists' Agency 1996).

Two projects were proposed under the heading of the Seen and the Unseen; the Regional Project and the Wetland Project. The aim of the Regional Project was to focus on wider issues connected with water in the Northern Region. It was anticipated that an artist (or group of artists) would be appointed for a period of six months, working three days per week to collaborate with a wide range of individuals and organisations. The Wetland Project aimed to appoint an artist (or group of artists) in residence at Quaking Houses for a period of one year, working three days per week. The artist would work collaboratively on the creation of a full-scale wetland to treat the affects of mine water pollution in the Stanley Burn. Through these projects the Artists Agency aimed to promote artists work on environmental issues in the UK and therefore applications for the posts were limited to UK artists. These two linked projects offered the Artists' Agency the;

"... potential to address (their) ambitions to develop dynamic new ways of exploring the subject, and to explore the potential for effecting conceptual and political change through art." (Anon - Artists' Agency 1996).

6.6.2 The Anticipated Regional Project

It was originally intended that within the Regional Project;

"An artist would be offered a brief to illuminate aspects of hidden pollution in the region." (Anon - Artists' Agency 1996).

They would be expected to interpret the metaphor of '*the Seen and the Unseen*' in the broadest sense perhaps taking the water cycle as a starting point and using a number of different contexts or sites where water is visible (rivers, lake, sea, tap etc.) The work that was generated around these issues could be either permanent or temporary in nature.

A variety of ideas and locations were explored for the regional project and it was agreed that an ideal scenario was to base the artist in Newcastle. In the early stages of planning the project, a residency hosted by the University of Newcastle was considered. In this instance, it was anticipated that the artist may be offered access to different university departmental expertise, alongside an administration base and a studio. Paul suggested a variety of departments such as; the Centre for Land Use and Water Resources Research, Department of Agriculture and Environmental Science, Landscape Architecture and Town Planning, Geography and Engineering. Paul had no contact with the art department in the University and so Lucy volunteered to make inquiries through the contacts that she had. Nothing came of this particular idea because a proposal from the artist Jamie McCullough was received in the interim.

6.6.3 The Regional Project as Actuality

Jamie McCullough was a practising artist, with over twenty years experience in art - engineering projects. He was, at that time, engaged as a Research Fellow with the Engineering Department at the University of Strathclyde. He had a national reputation for sculptural bridge and garden design. In the post at the University he was working on functional structures to oxygenate fresh water and, as a result of oxygenation, to re introduce invertebrates and fish back into once abandoned streams and rivers.

He was not working collaboratively as part of a team but had the opportunity to draw on the engineering expertise within the department. The department had several scale river simulation tanks. Jamie was using these tanks to test his designs for oxygenating systems. From Jamie's perspective, although the objects were sculptural in appearance and visually stimulating to the extent that they were poetic and hypnotic to watch, they had to be functional. The crucial thing, for him, was oxygenating the water and so he was insistent that structures functioned properly and had a reasonable life span before they could be made public.

On the basis of this proposal Jamie was invited to tour the Northern Region and to visit the pilot wetland at Quaking Houses. After discussion between Lucy and Jozefa

on behalf of the Artists' Agency it was suggested to Paul that they offer Jamie the six month regional residency. The notes of this meeting state that

"(we) suggest that Jamie undertake the 6 month residency (which may well be extended to a longer period) to do a major piece of work, probably looking at the whole of a river catchment and working with water bodies, the University and local communities to produce a body of work to combat pollution (work which is therefore functional, and which would also make the idea of tackling environmental issues accessible to people)." (Artists' Agency 14.07.95)

This was approved by the Artist's Agency's board on 24th July 1995. Fund raising for the Seen and The Unseen was still in its early stages but it was agreed that Jamie would be able to financially support a large part of the work through his fellowship at the University. I was given access to Jamie's work and although he did not want to be interviewed he was happy to meet and talk informally and arranged a time for me visit the hydraulics lab and subsequently to video his structures. My role as a researcher was that of an invited observer

By January 1996 Jamie was in post as an artist working on the wider aspect of the project. He did not move to the Northern Region but continued his work at the University of Starthclyde, with the intention of siting the work in Newcastle at a later date. Suggestions were made that the finished structures could be launched as part of a water festival in the Northern Region. It is not clear if this was originally Jamie's idea but it certainly was an aspect of the project that the Artist's Agency promoted as part of his residency.

In April 1996, after six months of intensive work in the Hydraulics section at the University, Jamie decided to abandon the project as he felt that he could not resolve the work in the way that he wanted or to bring it to a logical conclusion. Working in isolation, on experiments in a river simulation tank of water was in his words;

"doing my head in ... messing about on the river is an odd thing for a grown man to

be doing “. (McCullough 1996).

He felt that this work, which he had undertaken away from any real context, into generic solutions for the oxygenation of water had been explored to its maximum and it had to be successful before any River Festival could take place. The next logical step for him was to “*get out and work on real projects again*” using some of the information that he had generated over this period to fuel future work. The University continued to allow access to specialist facilities should he require them. On behalf of the Artists’ Agency, Lucy said that she had no problem with Jamie’s decision because it was always the intention that the project should allow for experimentation and therefore mistakes to be made.

It was noted in the minutes from the Core Group meeting at Quaking Houses on 23 April 1996 that;

“...Jamie’s research had not, so far, led to any possible prototypes, and that the work was always understood to be undertaken with the risk that there would be no developments arising from it.”

Lucy stated that as a solution to the Regional Project she would like to at look additional artists’ input to complement the project at Quaking Houses, and to ensure that issues raised reached wider audiences. It was agreed that a meeting would be held at a future date to explore this possibility and that interested members of the Core Group, those at the Brainstorming Day and other interested parties would be invited to attend this meeting. It later transpired that no funds could be generated for this additional input and the meeting never took place. The wider implications of the Seen and Unseen project were raised from time to time within the framework of the wetland project. It was not until late 1997 that these ideas were formalised and a bid was made to the National Lottery and to BT for an extension to the Seen and Unseen project so that these issues could be addressed.

6.6.4 The Anticipated Wetland Project

A visit to Quaking Houses was arranged on 20th October 1994 to discuss the possibilities of a collaborative project. Lucy, Jozefa, Paul and myself met with Terry, Diane, Alan and Chas of the QHET in Diane's house.

The atmosphere was informal and people discussed the origins of the name of the village as they waited for the meeting to commence. Lucy introduced the project from the perspective of the Artists Agency and talked about her own personal concerns about the environment. Jozefa showed some examples of American artists who had worked on environmental projects (similar to those shown by Platform at the Brainstorming Day). I explained my role as an artist-researcher for my PhD and project evaluator for the Artists' Agency and Paul described how he had made the link between the arts and the problem at Quaking Houses.

Following a tour of the village, and a walk along the Stanley Burn to the source of the pollution, it was agreed that the Artists' Agency and QHET would work together. They aimed to generate funding to appoint an artist to work with the local community on improvements to the environment linked to the construction of the wetland. It was agreed that the project would not just be about the creation of the wetland itself but that it would also focus on raising wider issues central to the water pollution theme. The Core Group for the project was formed (a detailed description of members of the Core Group is given in this Chapter in Section 6.4). The Artists Agency asked QHET to write a proposal describing the village, the work of QHET and an outline of their needs and expectations of the proposed project. The Artists Agency would then use this as the basis for an artist's job brief and fund-raising proposal. This would then be taken to the Artist's Agency's board of management by Lucy for approval.

Lucy, on behalf of the Artists Agency, took on the role of fund-raiser, but said that she would value any support that she could get from QHET. This would take a period of time to achieve and she could not guarantee any results. It was agreed that regular contact should be maintained amongst the Core Group and that we should all

meet at least once every three months. She also outlined a possible procedure for the selection of an artist based on the procedures that the Artists Agency normally follows:

- raise funding
- advertise post
- short-list and invite up to six artists to visit the area
- follow up with individual interviews
- select artist
- artist spends one month 'in research'
- artists takes up the years residency - working approximately three days per week
- one month to contribute to a publication charting the processes and results of the project

During the period between the inception of the project and the appointment of the first artist to construct the Wetland at Quaking Houses a variety of different perspectives were held by various members of the core group. Each had different expectations about the role of the artist but all were clear about what they hoped achieved by the end of the residency.

QHET wanted to see an end to pollution in the burn and a wetland area that would attract visitors to the local area and offer a learning experience for local people. Paul and Adam expected to undertake a rigorous scientific project that would clear pollution from the burn. The Artists' Agency aimed to organise a project that would allow sufficient time for an artist to '*produce work of calibre*' and that the artist

would have access to the scientists all year round. The main sponsors wanted to see a set of designs by the end of the financial year (1996-97) and an attractive, functioning wetland at the end. All agreed that access was an issue and that a boardwalk or bridge design that would allow for disabled access ought to be included.

At the outset of the project the residents, represented by the QHET, were uncertain of what to expect but were glad that the appointment of an artist could possibly lead to the removal of the pollution in the Stanley Burn. Terry one of the members stated;

"It didn't seem like a crazy idea to work with artists not at all. I think that the lads couldn't quite get on board with it, but I think that Diane didn't mind what happened. Basically we weren't at all worried, we were concerned about how will we clean the burn? What will happen? That was basically the level that it was at. That was that." (Jeffery, T. 13.05.97).

On a more personal level he responded;

"I personally was really excited and I always refer back to PC Snow's book; Two Cultures, where he talks about art and science and how they can both work together. So, I was on board with this concept, and I thought that this was brilliant." (Jeffery, T. 13.05.97).

He added;

"I just assumed that the artist would see colour contrasts and things like that in the environment. You know, light greens, dark greens, browns and all sorts of different patterns. That's what I was thinking of. That they would reveal these patterns and in the end we would have something that would reveal these patterns as something more natural than a landscape garden because when you walk into a garden you know that it has been planted and designed by a garden designer where as this would be something different." (Jeffery, T. 13.05.97).

The Artist's Agency envisaged that the artist would work in a "*mixed collaborative way*" (Milton, 26.10.94). They expected the artist to work with community on both the construction and interpretation of the wetland. In particular with the young people in the village, who represent a future investment (Milton, 26.10.94). Their expectations of the artist were quite extensive and are summarised below:

- collaboration between the artist, scientist, community and project evaluator
- effective communication, by the artist, of invisible problems associated with mine water pollution through images
- contribution, by the artist, to the political processes involved in achieving actual environmental change (via the creation of images)
- the opportunity for an artist to research the recycling of waste materials (ochre and aluminium) via a collaboration with scientists
- offer the artist the potential to explore the role of the artist as both "*poet and engineer*"
- an opportunity for the artist to create a work of art that would complement and integrate with plans to create a full-scale wetland
- offer the artist the potential to work directly with the land and/or reveal the "*social character of the industrial legacy*"

The scientists weren't very clear about what to expect but welcomed the opportunity to collaborate if it meant that the wetland would be constructed and the water treated. Paul wanted a community centred person to be appointed. He stated;

"We are making a big investment here, that you get an artist in residence here and

whoever that person is, it's actually going to click. We might get someone who is really good in interviews is but really bad with kids or something." (Younger, 26.10.94)

At the early stages of the project Paul was of the opinion that the artist would bring lateral thinking to the project by forcing the scientists, the more technical side of the project, to reconsider ideas and become involved in the more permanent side of the work (Younger 13.02.95). He often expressed concerns that the project might grow too quickly, become pretentious and that the artwork might take over thus, overshadowing the importance of constructing a Wetland that functions scientifically. It was, he felt, important that the project was built from the bottom up.

Collectively, it was noted by the Core Group at the first formal Core Group Meeting that;

"... the artist's work was likely to be organic rather than structural, low maintenance should be mentioned as essential in the job brief and that there would need to be a separate maintenance provision for this work." (Rogocki, 13/02/95).

At the next Core Group Meeting this description was added to by the Artist's Agency (who were keen to develop the ephemeral side of the project as well as the practical).

This was noted in the minutes as follows;

"...it was agreed that we were not looking for an artist who would work purely as a designer or landscaper, or creator of public features; rather as an artist who would work in a much more experimental manner, and where the energy of the wetland could itself for example, be a metaphor for regeneration." (Rogocki 02.3.95)

The final brief for the artist was co-written by the team and stated that the artist would *"...explore innovative approaches to the creation of the wetland"* and that the artist would be given one month's research time at the start of the project to explore

experimental approaches such as interdisciplinary collaboration. It was envisaged that the artist would want to develop an ongoing relationship and undertake research within both the university and the community as soon as possible after his or her appointment. It was understood by the Core Group that the Artists' Agency envisaged that the artist would "...want an ongoing relationship and an intense collaboration with the scientists." The post was open to artists working in any medium and individual or groups of artists were welcome to apply. (April 1995).

The original plan was to interview and appoint an artist by late 1995. It was envisaged that the artist would spend the first month undertaking research for their practice. The artist would also be involved in preliminary workshops in schools so that they would have the necessary knowledge to assist with the planning of a programme of activities for schools. The scientists engineering input would be resolved by the end of 1995 and the wetland construction would be under way by early Spring 1996.

6.6.5 The Wetland Project - The Process as Actuality

Fundraising for the project took longer than expected. This meant that the short-listing and interviews for the post did not take place until June 1996, and not late 1995 as anticipated. The Artists' Agency provided a guiding framework for the selection of an appropriate artist. This framework was flexible and all decisions were made at the Core Group meetings in consultation with the rest of the group. The Artists' Agency gathered the applications and sent a copy of the text, but not the visual material, to all the core team who were then invited to come to the village hall to agree between 4 to 6 candidates to short-list for interview. At the short-listing they were then asked to view all the candidates slides and supporting material without any discussion and then, on the basis of the visual material shown, revise our individual short-lists of candidates. It was agreed that,

"The 'no's' will be eliminated and discussions will be held (with possible review of the relevant slides) until the given number of candidates is agreed, by consensus."
(Milton, 6.06.96).

The short-listing took place on 6th June 1996. Lucy and Jozefa from the Artists' Agency, Paul and his research assistant; Adam, Terry and Diane from the QHET, Martin Weston from Derwentside District Council and myself were present. Lucy went over the criteria for selection. It had been decided at an earlier Core Group Meeting that the short-listed candidates:

- must have an interest in creating the actual wetland
- must be interested in collaboration and in new ways of working
- may be interested in permanent or temporary installation work within their current practice but are still eligible for the post if the core team think that they are interesting, exciting and understand the brief.

Everyone was in agreement with this. Paul added;

"That's the criteria that we have used, we haven't been so worried about their particular background, although I have prejudice in terms of sculptors because it involves building things, but I haven't ruled out other people just because they were other kinds of artists, just so long as they showed some willingness to get involved." (Younger, 06.06.96).

There were fifty-two applicants for the post.⁶ Over twenty five of these were photographers, illustrators and painters who were more interested in documenting the wetland and the surrounding area, rather than actually getting involved in shaping or creating the wetland. These were rejected in the first round. There were approximately another ten applicants who showed potential and who had a definite interest in the creation of the wetland and interpretative work. These artists were considered in more depth and later rejected for a combination of reasons. This was either because the visual documentation did not reflect the potential demonstrated in the written application, or, despite the visual work demonstrating some potential, the candidate had not yet gained the professional experience that some of the other

candidates clearly had. The remaining seventeen applicants were thoroughly debated and discussed and a further nine applicants were eliminated. The eight remaining applicants were again reviewed and another two applicants were finally rejected. One, because the visual work was not as strong as the written application and because he/she had less experience than the other applicants. The other because the work was similar in approach to that of another short-listed applicant but was not nearly as imaginative or creative. A shortlist of six was finally drawn up.

Reaching a consensus had been quite a complex process for most of the core group. It is part of the Artists Agency remit to involve community groups in the selection of artists for residencies. As a result both Jozefa and Lucy were relaxed and relatively comfortable with the situation at the beginning of the process. However, they had never included scientists in this process before and this marked a new development in collaborative approaches to working. It was a completely new experience for the residents of Quaking Houses, who listened to the opinions of the other people present and made some comments. Martin from Derwentside District Council gave his opinions and entered in to the discussions in a very democratic manner. He considered the pros and cons from the perspective of other team members. It was decided that as the artist-researcher I should assume the role of evaluator and be an objective observer but the group changed their mind at the last minute and asked for my point of view, general comments and advice. The scientists approached the whole process in a very rational manner, looking for examples of visual work that would 'fit' into their wetland design. The Artist's Agency focused on the potential and imagination in the visual work presented, attempting to pick up on artists who would be flexible and adaptable in their approach.

Everyone was given an opportunity to air their views and eventually, after a great deal of debate, and a frank exchange of views between the Artists' Agency and the scientists, a consensus was finally reached. The six candidates that were short-listed represented environmental, conceptual and site specific work and came from a range of fine art disciplines including printmaking, painting, sculpture and public art. There were no women short-listed. This was discussed at the end but there was a general

agreement that was not a result of gender bias but because there had been no suitable female candidates.

The shortlisted candidates were contacted and interviews were scheduled for 13th June 1996 at the community centre in Quaking Houses. There were originally five people on the interview panel; Lucy and Jozefa from the Artists' Agency, Diane and Terry from QHET, Paul from the University of Newcastle and Peter Woodward representing Shell Better Britain (one of the project funders). As artist-researcher I was asked in as an observer during the interview process and then as a participant in the decision making process. A list of questions were compiled and each person had at least one question to ask. Unfortunately Diane had to cancel at the last minute leaving Terry to be the sole representative for Quaking Houses. (Shortly after this Diane, who had been central figure in the community, left the village and consequently the project).

The candidates were taken on a tour of the village and the proposed wetland site in the morning and formal interviews were held in the afternoon. The interview process went smoothly but the decision making process was quite fraught. Three candidates were rejected quite quickly; although the standard of their work was very high their working process was not suitable for this type of collaboration. After much debate it came down to two candidates; Jamie McCullough (who had previously undertaken the regional project) and Artist X.

Artist X was a young and enthusiastic artist, who graduated from the RCA in 1995. He had worked in a variety of different contexts on exhibitions, installations and site specific work in addition to having lectured, run workshops and evening classes and had experience of working with different communities and age groups. He had also undertaken several residencies in both urban and rural communities. He described his work as encompassing "*...studies in the environment in a way which lies between art and science*". Some of his work documented natural changes in the environment, by recording shadows to register short periods of growth. Elements, such as Roman numerals, were added to this work to suggest how humans intervene and control. His

work had also touched upon ecological concerns. He had always been interested in the environment, although it had usually been as a response rather than involving practical change. He was very keen to develop his work through function and collaboration with scientists rather than what he described as “*the pseudo scientific way*” in which he usually set up and tested ideas, documenting rather than solving problems. It was he said, at this stage, rather difficult to propose in any detail a strategy for his work until he had researched the area. However, there were three different ways in which he could envisage the work progressing:

1. to work on the creation of the wetland not as a gardener but as a sculptor. He was particularly interested in the process of working with the colour of the pollutants as they changed to clear water. He described developing the identity of the wetland as a ‘*visual icon*’
2. to develop through his own practice, work that could be exhibited and documented and thus raise the profile of the project
3. to create work on the Internet and therefore enter into a dialogue with interested parties locally, nationally and globally

Artist X had commitments in London and he envisaged working between Quaking Houses and London.

Jamie had twenty years more professional experience than Artist X. In the late 70’s and early 80’s Jamie had worked as the project director on two large scale community based projects to create community parks from wasteland. He had extensive experience of building bridges, walks, structures, gardens and ponds and had collaborated with scientists, engineers and architects. In response to questions about working in the community he replied that he preferred to work in isolation. He liked people to visit the site after he had gone, discovering for themselves a special place. In his opinion working for or with one person at a time was preferable to making the assumption that one community exists. When asked how he saw his work

fitting within the wetland context, he said that he was only interested in cleaning the water all the way down to the sea. In his opinion this was the only issue. "*Salmon*" he proposed was the metaphor that we were looking for because seeing fish back in the water would be the scientific proof that the project had been a success. In terms of a proposed strategy he suggested that "*gently does it*", explaining that it takes time for things to happen and for others to get to know about it. He believed that once people saw fish in the water then everyone would agree that the wetland had worked. Paul interrupted him at this stage to point out that there would be invertebrates in the stream but that there may never be fish, especially salmon. In response, Jamie stated that he also wanted to work on the tributaries to the burn thus ensuring that "*... the job will do what it is supposed to do*". Paul again stated that different levels of species will come without him having to create them, probably everything except fish! Jamie responded;

"I'm a layman on that. A river without fish? We need an investment of hope, a strategy from the top to where the estuary goes tidal. I would set a rather tough schedule."

Terry reminded him that; "*We are concerned about our small area.*" and Jamie insisted that; "*It's about finding out what is possible.*" In terms of the direction of the project Jamie realised that he wanted to take things beyond the limits of the residency and he was keen to explore the potential of where the project could actually go. He accepted that the idea of working all the way out to the sea was a;

"...fantasy rather than a strategy" but he added "*the sea is fished out and we've got to get them back...let the spring send a message to the ocean, I don't know what the answer will be...I don't want to be in a situation where I am telling people what to think.*"

Jamie was interested in collaboration with other professions and he particularly wanted to work with microbiologists, biogeochemists and civil engineers, stating that; "*it takes that kind of team to get the job done.*" He had practical skills that

would help him to construct the wetland. As an example he stated that could drive a digger, he knew about geo-textiles, liners etc. and that he had built many ponds. He had also spent the last six months looking at how to oxygenate water and had developed a related project for children that could be included in a teacher's pack. There was a willingness to help write the publication but he was hesitant about broadcasting the success of the project before it had actually happened. He certainly didn't want international coverage if it didn't work and thus Internet sites etc. would have to be put on hold. In his opinion, the educational aspect of the project mustn't be allowed to happen too fast, he must be allowed time for exploration and to make mistakes before the work was publicised in any way.

The decision making process was rather fraught. The women were concerned that Jamie did not really want to collaborate other than to fulfil his personal vision. Lucy's advice, as a professional, was that he was not a collaborator although in retrospect she also felt that; *"his work was amazing and that if he had been left to go away and do something that it would be very good."* (30.10.97). Artist X on the other hand seemed to have a much more holistic approach to the whole project. The men thought that Jamie had the experience and that he would be able to build the wetland, they weren't so concerned about the wider remit of the project. As the artist-researcher, I was concerned about collaboration on the evaluation, as Jamie had stated during the interview that he wanted to be left to get on with the job. Artist X on the other hand was open to collaboration at all different levels. It was not clear how he would tackle the building of the wetland but it did appear that he wanted it to be a truly collaborative project.

Paul was determined that Jamie was the right person for the post because of his practical experience, his desire to focus on the cleaning of the water and the use of his metaphor 'salmon'. The casting vote lay with the residents of Quaking Houses. Terry was their sole representative and said that, although he thought Artist X was an interesting candidate, he had to think about what the residents in the village would want - someone with the ability to build a wetland and create an interesting place to be at the wetland site. He felt confident that Jamie could provide this. This view was

reiterated by Woodward, although he voiced concerns about his ability to collaborate. Jamie was offered the post and he accepted. This decision was later backed by other members of the community who had previously met Jamie or who had been party to the first selection process.

It was apparent from the onset of Jamie's appointment that the collaboration was solely about the building of the wetland. This meant that other aspects of the project (schools packs and projects, complementary work in the community, related regional, national and international issues) would have to be developed and executed by inviting additional artists to work on the project. He also kept a distance from the community by renting an industrial building in another village for studio/workshop purposes. Lucy expressed the opinion;

"I thought at the time that if Jamie and Paul can find a method of really having an intense collaboration then the one element that is left out is the community and perhaps what we can do is to bring in other artists to complement what Jamie is not doing and to try and plug a hole" (Milton, 30.10.97)

Jozefa had reservations about the hierarchical importance that Jamie placed on pursuing his personal vision to the detriment of wider, more social and educational aspects of the project. She expressed the opinion;

"On one level I was absolutely delighted that he was given the job. On one level; because in terms of what I thought it could bring to Jamie and his life and what he was trying to do. I did believe that if that's the artist that the community has gone for then that was acceptable. But my other side had much more to do with gender ... there were many parts of the project that I thought Jamie would not be able to address that in normal circumstances would have been placed as a big priority. I don't know if it was generational rather than a gender thing that was going on ... the thing that disturbed me about Jamie's response about what he could do with children was that he was going to make work with toilet rolls. Oh what you can do is you can use a toilet roll and you can do this bit and you can do that and send them off down

the river. I just thought that it was very offhand, very unimaginative, very secondary. It became very clear to me that Jamie positioned what he was doing on a very hierarchical way to what he thought could happen through an educational process. He didn't want people involved. He was the wood man who wanted to sit in the heart of the forest and have people discover his work." (Rogocki, 02.06.97).

Paul Nugent through his photo-documentation of the project perceived his subject as a;

"... woodsman working with new technology which Paul (Nugent) saw as being an enormous fission within his character... in the early days, when he was photographing Jamie, he made some interesting images of woodsman and scientist out there on the site. Paul (Nugent) was uncovering an interesting psychology with Jamie and placing him as a figure within this context." (Rogocki, 02.06.97).

Jozefa felt that the community had selected Jamie because he was the closest thing to their idea of a wetland craftsman rather than for his potential as a collaborative artist. This was indeed the case. In an earlier interview undertaken by the artist-researcher, Terry claimed that;

"The reason that we chose Jamie was because he was a craftsman as well as an artist, he could build what he wanted to be there." (Jeffrey, T. 30.05.97).

Paul said that when he first met Jamie, before the interviews, he had walked around the site with him and was inspired by his foresight. He too felt something of the idea of a woodsman or wetland craftsman because he described the incident as follows;

"... he'd walked around the stand of willow pulling willow trees down saying oh yes; we can do this, that and the other. He seemed like a prophet and partly sort of father figure stuff he's older than me. He looks like a prophet anyway with his messy hair and staring eyes. I just loved the way that he performed in the woods ... and he seemed to have relevant knowledge that would be practical to constructing a pond or

the wetland or whatever, which was a bonus ... I wanted the artist to be involved in the design and creation of the wetland because I thought that we would get a better looking piece of kit out of it in the end if we did that.” (Younger, 30. 10.97).

Later, Paul came to refer to him as prophet of doom rather than as a prophet of salvation because of his increasing pessimism and inability to accept that the scientists could solve problems that arose. The problem, as the scientists saw it, was that Jamie expected them to have immediate answers. He refused to acknowledge their rigorous process of testing hunches; on site, in the lab and/or on paper, before committing themselves to a course of action that would have long-term implications for their research. Paul commented;

“He wanted it to be totally his site... He didn’t want to busy himself with any of the wider aspects of the project ... working with school kids, or exhibitions or anything like that. He wanted this piece of land and he wanted to move on to it like a hermit and create, as a hermit, some sort of wetland which paid lip service to my requirements. In the final pond of it he wanted crystal clear, beautiful quality water. Quality which is chemically impossible. He set unrealistically high demands on what it could do chemically and we told him that they were unrealistically high. We figured that you could get sticklebacks and maybe invertebrate back into the burn. He wanted the mythical, Celtic fish of all knowledge in the last pool.” (Younger 30.10.97).

In the first few months of the project the scientists and Jamie worked on the design and creation of the wetland. The scientists were determined to produce a Successive Alkalinity Producing System (SAPS) and presented a series of ideas that Jamie contributed to. However, as the project progressed it became apparent that Jamie did not want an intense collaboration with the scientists or with any other professionals, he wanted to have complete control, consulting others only when necessary to develop his personal ideas.⁷ Paul and Adam had major problems with Jamie’s attitude to their profession. He questioned and doubted both Adam’s and Paul’s expertise to such an extent that he publicly aired his concerns about their abilities to

other bodies with whom the scientists had worked. Fortunately for the scientists, Jamie's comments were not taken seriously but a major rift had opened between the scientists and Jamie. He was also very demanding of Jozefa in her role as the project co-ordinator, and would ring her at unsociable hours requesting information and materials; usually expecting answers or goods within the next twenty-four hours. He would then accuse her of incompetence when this was not possible and suggested that the whole project was badly managed, because Jozefa was only employed as co-ordinator on a one and a half day per week basis. Jamie felt that in addition to poor management of the project another major problem was lack of access to Paul (despite the fact that he had daily access to Adam's expertise). This was resolved by setting up a one hour meeting, once per week, between Paul and Jamie. However, Jamie would still try to see Paul out with this allocated time which was problematic for Paul, who had other research projects and teaching commitments.

The community also began to have concerns about the extent to which Jamie wanted the site to be his and his alone. Terry described these anxieties;

"... when Jamie gave us his first drawings; what disturbed me, what I was worried about, was that you were going to have this SAPS pond apparently with nothing in it. It was just going to be full of scum with nothing happening to it and I thought that there was surely some way of planting that SAPS pond out, but he (Jamie) said, "well, I'm not a planter". But, I thought that was what we had the Botanist at the University involved for - that was what the collaboration was all about. The only contribution that he (Jamie) could make was his fish pond, you know, the last one (the last pond in the SAPS). It was going to be nice shape and everything; the way that he had it weaving through the reed beds, but the SAPS ponds were just going to be left full of scum with nothing growing in or around the in because Jamie felt that he was not a planter."(Jeffery,T. 30.05.97).

This proposal is illustrated in Figure 6.11 on the next page.

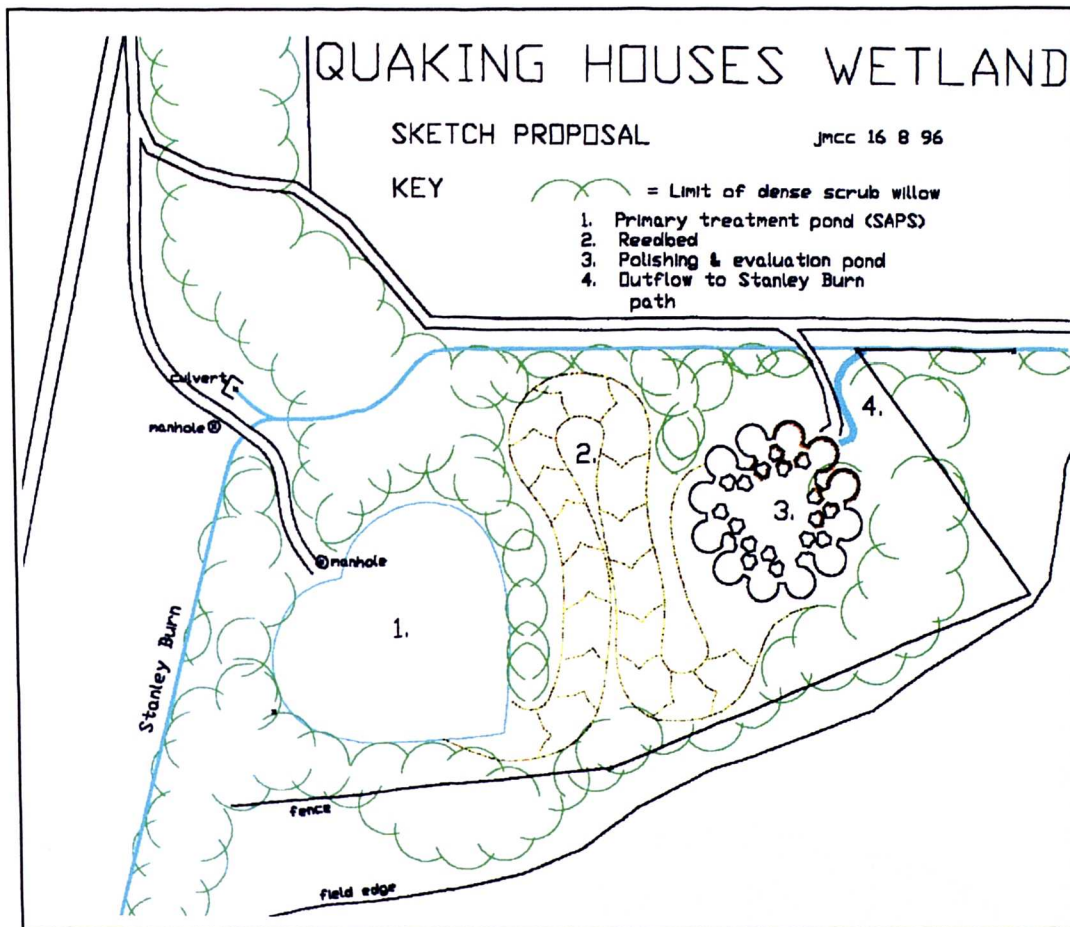


Figure 6.11 Jamie's Proposal for the Wetland Design

Jamie lost all faith in both the scientific basis for the project and the abilities of the Artists' Agency as programme managers and project organisers when a major survey of the site was undertaken.⁸ This took place once access to the site had been obtained from both the planners and the engineers. Volunteers from Quaking Houses cleared willow from the site on the 28th and 30th August 1996. On Monday the 2nd September 1996 a 13 ton tracked excavator tracked over the site (to reveal load bearing capacity) and two holes were dug at each end of the site. Both holes filled with water within half an hour of their creation and by the 9th of September (one week later) the water had risen to ground level. The excavator became lodged in the mud in the centre of the site and had to be extricated from the site. The survey revealed that:

- the water table was higher than they had originally anticipated - only two meters difference in height between the source of the mine water discharge and the proposed exit point from the wetland existed. (exc.sum. 10.10.96)
- the site had previously been used as the finings pond for the old Morris and Busty pit - the soil was full of minerals that would oxidise as soon as they were exposed to the surface, either by the removal of the scrub willow or the turning over of the soil, any water that was placed on top of this soil would become acidic and orange in colour just like the polluted burn.

The proposed site before and after excavation are illustrated in Figures 6.12 and 6.13 on the next page.

These results had implications for resources, increased financial outlay (Jamie estimated an additional £27,800 just to clear the contaminated finings from the site) and certain design constraints (McCulloch, 12.09.96) Three designs were proposed by Jamie and the scientists.

1. the original proposal for a Successive Alkalinity Producing System (SAPS)
2. a second system also incorporating SAPS
3. the construction of a compost wetland, followed by an aerobic reed pond and a final pond

After taking the results of the site survey into account the third solution appeared to be the most viable. Construction of the wetland had to be delayed until Spring 1997 because of the delays caused by the findings from the site investigation and to allow the scientists and artist time to develop an appropriate solution. Point number 6 on the Executive Summary that was sent to the core team stated;

“These findings have produced constraints that may be incompatible with certain



Figure 6.12 The Site Before Excavation



Figure 6.13 The Site After Excavation

approaches to artistic intervention. This is under consideration."

The results of the site survey were the last straw for Jamie he refused to believe that the site could not have been surveyed properly prior to his commencement of the post and he accused the Artists' Agency of mismanagement and the scientists of incompetence. He put some of his concerns in writing. In his opinion a residency should not have been offered until it was clear that the site was free from any restrictions that may prevent the artist from getting on with the job that they had been employed to do. He accepted that due to the finings pond there would never be a one hundred percent success rate in cleaning the water (although this had never been the intention of the scientists) and that he would never be able to achieve his own personal vision. As a result, The Core Group duly accepted his resignation from the project on 21.01.96. On behalf of the Artists' Agency Lucy made the following comments;

"The collaboration did not work out. Perhaps, male ego and meta-male ego. The clash of the titans, as men do and I believe the Agency had a very difficult and delicate job disengaging ourselves from that situation which was very difficult. I did feel that some points which Jamie had were very valid but I believe that the manner in which he said them were particularly hostile and not liable to create the kind of understanding and goodwill that would enable the project to precede. So on that basis I understood Paul's point that it just was not going to work." (Milton 30.10.97).

The scientist's point of view was summarised by Paul;

"I was just incredulous when we cleared the scrub willow off the site and discovered that it was an old tailings pond full of old colliery finings that would generate acid if you oxidised them. At that point Jamie blows a fuse, he cannot stand it and everything is ridiculous, and we are now going to need twice the funding and all the rest of it. Adam and I were just calmly evaluating it, thinking okay, interesting design constraint, how do we get past this one? He's meanwhile saying it's a disaster, he wouldn't listen to us, he had no respect for us, basically." (Younger, 30.10.97)

and by Adam;

“There just wasn’t the respect there, he wanted it to be his project ... I don’t think that Paul and I are the panicking types ... (the discovery of the finings pond was) another design constraint, another problem. So we go away and think about how we are going to sort this one out ... and that’s the challenge of research.” (Jarvis, 3 1.04.97)

Terry also commented on Jamie’s lack of patience and willingness to alter his designs;

“I got the impression that Jamie wanted to lead the project and yet all the time we had emphasised that the project had started with the premise that Paul had stated what was possible. What you had to have was a collaboration ... what was possible, Jamie had rejected as impossible before the scientists had done the analysis.” (Jeffery, T., 30.05.97).

There were some very positive aspects of Jamie’s residency; some of which had a bearing on the rest of the project. Jamie had challenged the scientists and in doing so encouraged members of the community not to accept at face value, without question, the advice and actions of experts. As Terry was quick to point out;

“Adam was making rough surveys and; at the same time, he was trying to find out where the actual water table was and when you actually reached it. I told him that in my allotment I reached it three foot down and that after that you were in a foot of water all the time.” (Jeffery T, 30.5.97)

Some of the residents felt that he didn’t receive all the support that was initially promised, in particular the advice and support of other specialists. One of the local residents commented;

“... not to have addressed his ideas when he came to them (the scientists); ... I thought was totally disrespectful. I thought; is this what collaboration is all about? I

felt at the time that they (the scientists) had got their funding and gone off to do what they wanted to do. I was quite cynical about the whole thing." (Jeffery, I. 30.05.97).

Jamie, through his impatience, was in danger of being misunderstood and on occasion this was indeed the case. Terry described one particular instance;

"Jamie wanted to start with the burn but to follow it round to Sunderland ending up with salmon. I think that a lot of people misunderstood him, He wanted to put little baby salmon in, little tiddlers and see how far they could get. His dream was the possibility of cleaning up the whole thing (from source to the sea)." (Jeffery, T. 30.05.97).

Ian Jeffery added to this;

"I think that Jamie had a lot of good ideas and he was promised a lot things; like a team of scientists, the fish people, the guy with the plants, the marine biologists and all that jazz. Now, as far as I know, at the time when he was talking about fish, he wanted to talk about it to one of them but I haven't seen one of them to this day or the other scientists; apart from them (Paul's immediate team). Everyone keeps playing on this salmon idea but he never said salmon, he said that he wanted to investigate from salmon to stickleback and everything in-between." (Jeffery, I. 30.05.97).

It was acknowledged that everyone had learned a lot from the short time in which Jamie had been the resident artist. As one Youth group leader commented;

"I felt quite positive when Jamie left. I'd had a change of heart when he went downhill -stress wise - and started to be abusive to the scientists and so on. ... I thought that this was going to be really good because we had learnt something from the whole experience and had learned that we needed to have a more focused direction. We had realised all the things that he had neglected, like the art. We never mentioned art once... the youth group never met him." (Jeffery, I. 30.05.97).

Jozefa summed up the benefits of residency in a very positive manner and acknowledged the strengths in Jamie's process. This is a very lengthy statement, but a valid and revealing account of the situation, that highlights the need to consider the shared responsibility for the outcomes within a Participatory Action Research Project.

"We were trying to restore the bio-diversity of an area that has been devastated by an industrial legacy and what the emphasis seemed to be (and this is where I can really persuade myself again that Jamie really was the right person) in that area of debate. What we talked about was anthropocentricity. The idea that the emphasis in the life cycle is too heavily weighted to the human species and that we need to emphasise other parts of the chain. So in some ways I thought that it was quite fitting because the human species has devastated this land (the wetland site) and ruined it for all other species so that you don't even have insects living there. What we were doing was regenerating and repairing that process and if you were asking an artist to be part of that you don't really want them to be creating a sculpture trail where people are going to be trampling again all over this. You don't really want to create an environment where human beings are going to be able to observe species at their business. Maybe in a sense what you want to do is to create a haven and you could look at it in that way... and what we were doing with all the hype was completely in reverse to what the project was about. Jamie found an enormous difficulty in that imbalance between the amount of hype and the amount of effort that was being put into actually constructing the wetland so that it worked and restored life in the wetland. The unbalance between that and how all the people from here to kingdom come were actually going to come and visit this wetland and probably in that process destroy what was set up. I think it is a very pertinent issue and probably why we interpreted what he was saying about the salmon as a vision, as a symbol because it was the ultimate in life coming to that water.

But then Jamie had an inconsistency in that because he often said that the reason why he wanted salmon to come to the water was because that was the only metaphor

that human beings could interpret as meaning, this has worked. For human beings the only way they believe that water is good is if it has got Salmon hopping about in it. I thought that again that was a complete contradiction to what the project was set up to achieve; generating respect for bio-diversity, appreciation that small creatures are the beginning of a cycle that needs to be protected because it is the beginning of a total, holistic environment that sustains all of our lives.

The focus shifted to that of salmon actually being introduced into the Stanley Burn. Whereas, we had originally tried to accommodate it as a metaphor or as a symbol in Jamie's speech. We went along with that (metaphor or symbol) and allowed ourselves to be immersed in his vision; in a psychotic kind of way. He turned that into the vehicle for his own demise. He turned into a negativity, he threw it back at us all the time saying that if you don't do it this way than I can't work on this project and in fact this project is constructed under a false premise. He was gradually able to build a construction which had the dynamite planted in the base right from the word go, he planted the dynamite before he even built his tower." (Rogocki, 02.06.97).

After Jamie's departure the project was put on hold whilst the Core Group decided the best way to proceed. Some of the budget had been used up and therefore a replacement artist would have to be offered a residency over a shorter time span. There was a certain amount of concern from the Artists' Agency, who were worried that funders might withdraw their support if there was no longer a resident artist in place. Then they would have every right to withdraw their funding. A letter was sent to all the funders explaining that Jamie had resigned and that we were in the process of appointing another artist.

The management group for the project met and decided that Artist X should be invited up to Quaking Houses for another visit. A fee of £200 was paid for a proposal that outlined a long-term residency (8 months initially with the possibility of an extension) and a short-term commission. The management team's Action Points states that;

“Our intention would be to offer Artist X one or the other to avoid a situation where he is refused a second time.” (Annon, Artists’ Agency 22.10.96)

The management group stressed that they

“... did not want to appoint Artist X as the artist in residence without considering other alternatives. It was decided that Lucy and Jozefa would identify a small number of artists that they felt were able to work at Quaking Houses through their existing networks.” (Anon, Artists’ Agency 22.10.96)

The Core Group and Woodward (representing the sponsors Shell Better Britain) were invited to attend Artist X’s visit. This took place on the 29th October 1996. Artist X was given a tour of the labs by the scientists and a tour of the site by the Core Team. On the site visit Artist X spent time with Ian Jeffery (a resident who was running the youth groups in the village) and myself. He was also shown the site by Adam and brought up to date with recent findings. Lucy and Jozefa talked openly and honestly about Jamie’s frustrations and his reasons for resigning. After further discussions back at the community centre Artist X returned to London to write up his proposal. In the proposal, he picked up on three areas; the micro, the national and the global, developing these as areas for project work.

1. The micro - focusing on what actually happens on the wetland site and links with the community. He proposed that an initial period of research would focus on the local history, the locality, ecology, resources, organisations and politics. Initial ideas for the wetland site described how he;

“...wanted to reveal the cleansing process of the wetlands by having viewing points at intervals. At these points the water would leave deposits of different colours. Through the use of gathered images, text and possibly sound at these viewing points, the progressive cleaning of the water would act as a metaphor for historical, ecological and political change.” (Artist X, 04.11.96).

The images, in the form of transparencies or holograms and encased with glass, would be lit by the sun or artificial light (with the power supplied via solar panels) and would change depending on the light source. He was also interested in using glass forms that reflect the scientific input and in investigating the glass blowing facilities at the University of Newcastle. He also wanted to run community projects, using photography and printmaking processes, that related directly to the concerns of the Quaking Houses Wetlands and developing the idea of story telling. He wrote;

“There is a lot of potential in Ian’s idea about making sound recordings of people telling stories. I envisage a sound track running along side or integrated within the visual work that children make.” (Artist X, 04.11.96).

In addition he wanted to develop an educational project on the computer that would be installed in the village hall, perhaps integrating a visual and a writing project.

2. The national - Artist X wanted to curate a touring exhibition of concepts raised by artists around the theme of water pollution.

“This would stand in it’s own right as a completely independent but parallel element within the overall project.” The catalogue produced to support the exhibition “... would combine images and work in the exhibition with the work at Quaking Houses” and “... seminars, conferences and an education programme would run alongside the exhibition bringing together artists and scientists across the country.” (Artist X, 04.11.96).

3. the global - collaboration and input into the creation of artistic and scientific websites

He expressed his own personal desire to undertake the project;

“I am particularly excited about this project, because I have for some time been frustrated with the inward looking art culture (particularly in London), making art about art for artists and critics. The arts are a powerful platform in which to raise awareness of issues about the environment from a political, scientific, visual and human perspective. The Wetlands project allows me to work in a way that will do just that.” (Artist X, 04.11.96).

The reactions to work that Artist X presented for the residency and the suggestion that other artists should be considered was summed up by Ian Jeffery;

“I didn’t like the idea of just giving it to Artist X straight away, which was the first idea, and I think that came through panic, which was why I supported the idea of targeting specific people through word of mouth and people who had been suggested by others and who were known. I remember the day that Artist X came up and it was quite impressive, not that I had much to compare it to. But, when we actually read the proposals it was not workable at all. The ideas that he was talking about; very fragile items in the stream, and all kinds of things that you knew would just be gone in thirty minutes. But even more so was the commitment, he was talking about travelling the country and only being here for one day per week which gave the impression that there was not much commitment to it.” (Jeffery, I. 30.05.97).

Jozefa’s opinion about Artist X’s commitment was quite different;

“I think that if you have set a residency where you are asking someone to work on it part-time, you’ve made an assumption that they have a life already that is positioned beyond this environment and therefore you need to have already conceived a duality in that artist, which means that if the artist is saying that they can consider a way in which they would handle it then you just have to assume that they can. The residency has always seemed to be a three day sort of thing. I thought that in fact it was quite exciting the duality that Artist X was posing and that here he would bring his environment from Kings Cross where he would get on a train and come up here.

Politicians are doing this all the time, industrialists are doing this all the time. It's really weird industrialists are hopping on aeroplanes and going to work in Brussels and in Germany, they are creating contracts in Hong Kong. There's this sort of ability of people to traverse the world to see what is going on. Here we were creating a project that talked about the links between local and global and we're questioning whether or not an artist can travel from London to here, or not. It's crackers, isn't it?" (Rogocki, 02.06.97).

Three other artists were selected for interview after Artist X had made his proposal. The interviews were scheduled for a whole day, with a tour of the village and wetland site in the morning, followed by formal interviews at the University of Newcastle in the afternoon. After all the candidates had been interviewed Jozefa summed them up as three distinct artist types;

"the shaman, the artist who worked to commission and the collaborator". (Rogocki, 02.06.97).

The shaman traditionally relies on religious, spiritual and magical processes. The shaman artist described her working process as a four stage process. Firstly; experiencing the place to; *"...find a relationship between myself and where I am"*. Secondly; understanding a place through other people's experiences via talking, literature, history and stories. Thirdly; relying on serendipity by allowing; *"...coincidences to point the way"*. Fourthly, never being afraid to try something new as;

"... each place, each new project asks for a completely new answer...In the aesthetic of my work, I think simplicity best expresses the multiplicity of life. I am also working towards an art, which enables the audience to spark their own connections and creativity. A work that is not about the answer, but is the guide or pointer to new ways of thinking." (Shaman Artist, 28.11.96).

With regard to the project at Quaking Houses she expressed an awareness of;

“...the need to create a kind of “sympathetic magic” through the work towards improvement.” adding that; “I found the problems at the Wetland not so much as insurmountable, but containing the seeds of direction and change. The land will always indicate the right path to follow, and inspiration can be found in looking at what is really there.” (Shaman Artist, 28.11.96).

The interview team were impressed with this candidate's enthusiasm and previous experience but there was a general concern about what may happen if the 'magic' didn't work and the one idea that she was searching for did not come off. The following opinions sum this up;

“... I just couldn't see what she would bring to the project, she was so ethereal ... she wanted to come and meditate, but what if she didn't have a good idea? “. (Younger 30.10.97)

“I was very impressed with her...she was top of my list ... but the thing that put me off her at the interview was that she was so bubbly and she wasn't really looking at what we wanted her to do ... there was nothing that you could say; oh yes it's down to that.” (Jeffery, T. 30.05 97)

“I was attracted by the big idea, as if something enormous would come, as she had done before ... It's difficult to judge people in an afternoon but she was giving out the vibes that she was sitting there waiting for the one big idea again, like with Jamie, it would have been a one shot deal.... You didn't even know if the big idea would come to her or if she would be unhappy halfway through...” (Jeffery, I. 30.05 97)

The artist who worked to commission had over twenty years of Fine Art sculpture professional experience, he was a senior lecturer and had undertaken a large number of public art commissions. Central to every commission was the development of his own working process which he described as changing and developing, according to specific contexts and conditions. Despite clearly articulating in his application, that;

"... I have attempted to extend my practice from sculpture as object or commodity to site, to context and to process" (Commission Artist, 28.11.96).

Many of the members of the interview panel were of the opinion that he primarily wanted the residency as it would provide a relatively secure environment in which to peruse his *"own practice"*. They believed that this was evident in the visual work that was presented (this demonstrated a very laborious and consistent development of similar motifs and concepts from one context to another) and in the manner with which he presented himself at interview.

"He was a control freak. He was Jamie the second. He wanted to come along and be put in charge." (Younger 30.10.97)

"If you stick all the pieces of work together and see it running all the way through you think, this is just someone who has recreated the same thing over and over again. Even worse was the fact that he came to this thinking that it would be an extension of his work rather than something fresh." (Jeffery, I; 30.05.97).

The collaborator had recently graduated from an MA course that she had undertaken after working mainly in residency, education work and on her own studio practice for eight years. This included a one-year post as Artist in Residence at a local Leisure Centre in Derwentside. She had recently completed a voluntary collaborative project with artists and architects that focused on the urban environment and was based in Newcastle. She had also established a studio and gallery in Newcastle with another five artists. In her application she described her practice as interactive;

"The process of collaboration is essential to how I make my own work. There is always a need to exchange ideas, methods and solutions in what I do." (Smith, 28.11.96).

The description of her proposed strategy for work was divided into two distinct

sections; private work; “*the Unseen*” element, and public work; “*the Seen*” aspect. She anticipated that within the private aspect she would:

- develop an understanding of the scientific process
- develop and construct the wetland, this was regarded as; “...*the heart of the project*” because “*The wetland will surely need careful maintenance and enthusiasm from generations of residents. This is where I see the role of art in this project. To create a real ownership and pride in this solution. There needs to be a genuine understanding of the issues involved in the creation of the problem, it’s solution and the environmental and political context*”
- create tiny site specific digital images that would be placed at; “... *points of receiving water in the homes and the workplaces of the people involved in, and supportive of the project ... these images will form a network of individuals conscious of this project and the issues surrounding it*”

The public aspect would;

- document the project using video, photography and audio methods
- collaborate to disseminate issues raised at Quaking Houses on an international scale (Smith, 28.11.96).

The collaborator appeared to be the most suitable artist for the residency and was offered the post which she accepted. The general opinion about her suitability for the residency was clearly expressed by resident Ian Jeffery;

“She had a more in tune, down to earth attitude, much more in line with how I thought someone would tackle it because she already had ideas about the need to talk to local people and so on. Some of the other candidates said similar things but she seemed to ring a bit more true...” (Jeffery, I. 30.05.97)

Paul was also of a similar opinion;

"I was in favour of the collaborator, I thought that she interviewed very well... of the three short-listed, she seemed the most normal, seemed the most straight forward. I didn't really care what kind of art she was into, as long as she would do art and as long as she was willing to do specific things." (Younger, 30.10.97)

The collaborator, Helen Smith (Helen), took up her post as artist in residence at Quaking Houses on 6th January 1997. At the inception of the project her proposed timetable as agreed by the Artists' Agency was as follows;

January

- Set up Studio
- Identify and acquire equipment/materials
- Research Gardens and Wetlands
- Identify an environmental journalist to collaborate with

February/March

- Work with villagers and engineers
- Produce tiny images in response to our research and designs for the wetland

April/May/June

- Construct and plant wetland

- Continue to produce images as part of the ongoing nature of the design

July/August

- Produce and install constructed elements of the wetland

September

- Produce publication

Helen also adapted her ideas both in response to the new environment in which she was working and to problems that she encountered along the way. These problems included; getting electricity connected to the village studio (a portacabin at the end of the village), delay in gaining access to computer resources and adverse weather conditions placing a delay on the construction of the wetland.

Helen began the '*private*' part of the project by developing an understanding of the scientific process. Paul and Adam collaborated by giving her copies of past papers that they had written to read and were available to answer any queries that she had. They also gave her access to their facilities at the University, showed her around the labs and explained the various tests and analysis that they had undertaken. Paul and Helen attended a course, for scientists and engineers, in Bradford on mine-water waste and pollution so that she could develop an understanding of the technology. Helen acknowledged that this stage of the collaboration was very fruitful and that Adam was very helpful; providing information and drawing diagrams to explain theories behind the wetland.

In the interim, between Jamie leaving and Helen being appointed the scientists undertook a period of rigorous investigation and experimentation and came up with a design proposal for the wetland that could be built with minimum disturbance to the land. Since discovering the finings pond the scientists had to take into account the lack of height on the site (due to the high-water table they could no longer excavate the site) and contamination of the soil (due to the waste products deposited on the

the site) and contamination of the soil (due to the waste products deposited on the site). As a result of these constraints they proposed to construct a horizontal wetland built above ground level, thus ensuring that the wetland was kept anoxic by preventing oxygen from getting into the soil. A lining all around the perimeter of the wetland was required to contain all the elements necessary for the wetland. This was achieved by excavating a trench around the perimeter of the wetland. The trench was then filled with a clay plug. The top surface of the clay plug formed the structural base for clay embankments/bunds.

The embankments were placed in such a way as to make the best use of the site topography. This was achieved by using the natural slope of the land, from the top of the wetland site to the bottom, so that the polluted water entered at the top of the wetland and flowed out as treated water at the bottom of the wetland site. The wetland, in plan view, formed a figure of eight and this was split, by a limestone bed, into two large cells or ponds. This is illustrated in Figure 6.14 below.

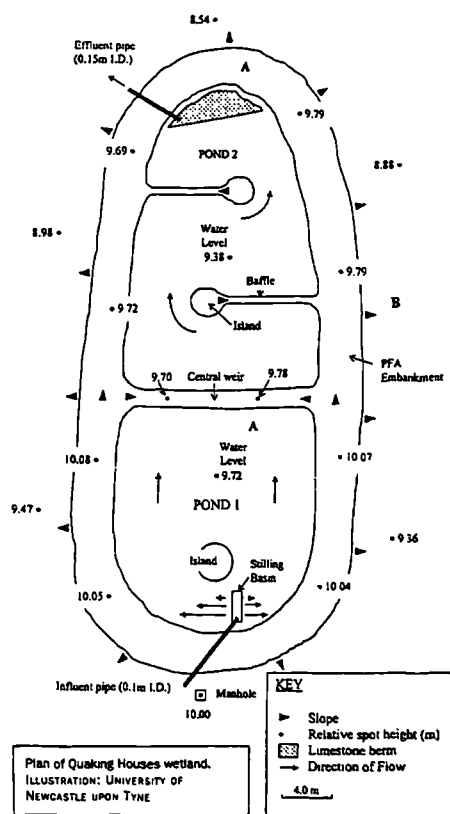


Figure 6.14 Plan View of the Wetland

The pond nearest to the inlet was slightly higher than the other pond and large pieces of sandstone were placed on the limestone to create a very shallow cascade.

A layer of compost was placed on top of the colliery finings and the water flowed over the top of this layer, contained by the clay embankments and existing clay beneath the compost and finings. Small islands or baffles were placed in the centre of the wetland, for both aesthetic, environmental (they would become home to a diverse range of wildlife) and functional reasons (to baffle the water - control the flow of the water by diverting it).

The positioning of the clay embankments dictated the location of footpaths, seating, turning areas for wheelchairs etc. The design also included an access bridge with an influent pipe attached to it (primarily to cut down on vandalism).

This design was later modified by the scientists who swapped the use of clay as a material for the construction of the embankments in favour of pulverised fuel ash (PFA). This material sets hard when it comes in contact with water. There were three reasons for this decision:

1. financial (the only cost was in transport)
2. it is a highly alkaline material so it helps to reduce the acid in the water
3. it reflected the industrial legacy of the site and contributed to the ethos of sustainability by recycling

Paul was excited by the significance of this material;

"...it's ash from the burning of coal, so, it's symbolically appropriate to use it to deal with a problem to do with coal extraction." (Younger 30.10.97).

The only material that was used in the construction of the wetland that wasn't a recycled waste material was limestone. The compost came from local stables, the sandstone from the adjacent waste transfer station, PFA from electricity power stations and the topsoil from local farms. Paul noted;

"It's waste materials dealing with waste... it's almost like homeopathy." (Younger 30.10.97).

After the first month of research Helen had developed an understanding of the scientific process and had an opportunity to consider proposals in relation to the wetland design so that she could be, in her words;

"...involved with the organisation/strategy for construction/development of the design of this wetland ... in order to fully understand the process/future working and construction details and therefore design my work in a fully integrated way as part of a holistic solution." (Smith, 30.04.97).

This early work that Helen undertook with Adam proved to be the most informative and from this she came to realise that there were four potential areas where she could contribute to the wetland design and therefore integrate with the scientific process. These areas were;

1. access and bridge design
2. design of the islands within the wetland
3. monitoring and therefore the future of the wetland
4. the way in which the wetland is used

Adam first presented the revised design to the Core Group on 28th January 1997. At this early stage of the project Helen was of the opinion that the scientists' design

merely provided a circular-walking route with viewing points and therefore did not welcome people into the heart of the wetland. The views of other members of the core group were taken into account. The plan and shape of the wetland reminded Lucy of a Mobius strip. She commented that it reminded her; *“of some sort of biological organism”* and suggested to Helen that she could perhaps represent the shape of the wetland as *“what one might see under a microscope.”* Jozefa was concerned that the core group and Helen were in danger of only focusing on the plan view. She pointed out that the actual experience would be very different once on site and that we ought to be asking questions about why people should want to visit the wetland, rather than merely focusing on the plan view. In her opinion a decision had to be made as to whether the wetland was going to be a haven for wildlife or a picnic area. Terry wanted to avoid making the site over complex but access to the site was an important issue because everyone had a right to visit it. Helen responded to these concerns by proposing that she worked with a landscape architect because in her words;

“This is exactly what a landscape architect does - they look at all the usage -school parties, from the perspective of somebody in the village who has always walked there, a resting point and then designing in adequate space.” (Smith, 28.01.97).

Adam was not very happy about using a landscape architect. He commented;

“... we have a rectangle of land and we are building a pond in that area and there won't be much land at either side of that pond. As paths go, it strikes me, that there are only two ways that the paths can go.” (Jarvis , 28.01.97).

Helen argued that there were the islands in the middle of the pond and the planting to consider in addition to the access paths, stating that;

“If all we had to do was our own basic wetland then we would all come up with really different results. There are choices to be made and I just believe that within this area of the wetland it is a particular profession.” (Smith, 28.01.97).

Terry felt that if she could do the work within the budget then it would be all right with the residents. It was agreed that Helen should collaborate with a landscape architect and that Helen's collaboration with a landscape architect would inform her approach and contribution to working with Adam. She described her process;

"... Groundwork would probably act as a design consultant for me on drawings and stuff, materials and costing. Putting the practical element to what I have come up with on paper. Then there would have to be contact with Adam to tie in with the construction of the wetland itself" (Smith, 28.01.97).

Helen felt that it was not necessary for Adam to be directly involved with herself and the landscape architect at the early design stage of this particular part of the collaboration because it was, as she put it, to do with the '*people aspect*' of the project.

A collaboration between Helen and landscape architects from Groundwork subsequently took place. As a starting point Helen took the leaflet on local walks designed by the Footpaths Group. Then, with the landscape architect, a consultation with QHET and an adviser on access for people with disabilities took place so that they could ascertain how the local area surrounding the proposed wetland area was being used.

Helen finally proposed a timber walkway design that would take people right across the wetland, entering over the polluted water and leaving over the clean water. She planned to incorporate two glass panels into the actual walkway. People could look down and see the polluted water flowing in under their feet at the beginning of the walk, and clean water at the end of it.

In keeping with Helen's concept for the design of the wetland; form follows function, John Knapton, a structural engineer from the University of Newcastle, joined the team as a consultant to advise on the construction of the final solution.

Responsibility for the detail design was handed over to John who, as an engineer rather than a designer, produced a functional rather than an aesthetic solution. Groundwork's landscape architects took over the technical responsibility for the footpaths, gradient of slope for wheelchair access, and methods for linking the walkway through the site with the existing footpaths.

Helen, presented her designs at a Core Group Meeting on 30th April 1997 where she described how she wanted to commission a glass designer to sand blast images that depicted the scientific formulae from most pollution to least pollution on to the panels. Following research into glass processes, the glass was ordered. Due to its scale it was manufactured and toughened in London before being sent up to Newcastle where Helen intended to have it sandblasted. After seeing the glass Helen decided that, aesthetically, the glass panel worked better without sandblasting and after close consultation with QHET decided that the clear panels with no imagery should be installed. The project co-ordinator would have liked the artist to proceed with the original design on health and safety grounds because the sand blasting was originally incorporated to prevent a slippery design. Wet and flooded earth at the wetland site, caused by bad weather conditions in August-October 1997, meant that there were problems getting access to the site by JCB. This resulted in construction delays at the far end of the site where the exit effluent pipe and bridge were to be located. The panel at the polluted water entrance was installed but by late December 1997 it had been vandalised and the glass broken. It has since been removed. The exit panel was never installed.

Helen also wanted to incorporate minerals embedded in cast glass into the handrails. In September 1997, Helen took some of the youth group to Hartleywood Glass Factory in Sunderland, where glass artists suspended iron collected from another polluted site in the region in the glass. This was an innovative and experimental process which the glass experts concluded was not be feasible in the long term because a chemical reaction between the irons and the glass could over a period of time cause the glass to shatter.

It was anticipated that the first phase of the jetty and the wetland would be completed by July, but bad weather postponed this until September. By mid September the earth works were complete and the scientists were waiting for Helen to complete the jetty. The scientists had ensured that all the posts were in place but no other progress appeared to have been made. It was actually November before the jetty was ready and the wetland could be flooded. This was partly due to the fact that Helen had extended the walk way design to cover an area far greater than that described in the original plans. Aside from structural and construction problems that had to be resolved in consultation with John, Paul also had to ensure that the original planning application was updated and the extension approved. Both these factors added unanticipated costs to the budget. The wetland and boardwalk were complete by the launch on November 23rd 1997. The wetland and boardwalk is illustrated in figure 6.15 below.

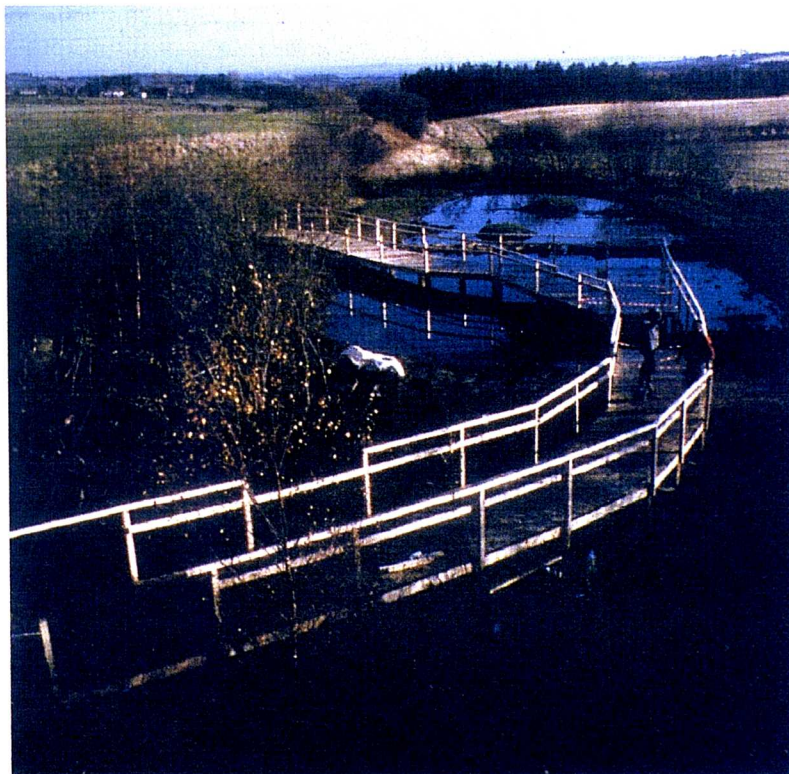


Figure 6.15 The Wetland and Boardwalk

The wetland design incorporated islands or baffles to split the flow of water and thus prevent it from taking the quickest and shortest route out of the wetland (Younger int). Paul discussed the original idea of having several small islands with Mike Riley; a mathematician from the University of Newcastle. Using a mathematical computer programme, Riley discovered that many islands would channelise the water and encourage it to take the quickest route out. The ultimate solution to slowing down and encouraging wide dispersal of the water would be to create three islands with shallow areas next to them.

Helen isolated the design of the islands as an area of interest that she could work in to. She then subsequently, in her words; “*come to blows*” with Adam because he did not appear to want to investigate how any alterations to the design of the islands might affect the function of the wetland. Helen felt frustrated with Adam’s reluctance to allow her to go beyond the aesthetic and consider function. In the end she persuaded Paul to contact the mathematician, so that she could find out how changing the gradient, materials and shape of the islands might influence the function of the wetland. Helen’s original intention was to learn how to use computer software to produce her designs. However, it transpired that she did have the background knowledge required to understand both the complex mathematics and related software. In the end Mike Riley presented the optimum solutions to Helen and Paul and these were incorporated into the wetland design as the three islands described earlier. Helen summed up how she felt about this;

“Mike Riley decided that I did need a degree in hydrology to get into this and that he could work it out in the back of an envelope; the basic principle. I learned such a lot from him, from the meetings in his office. He taught me about water movement - which Adam had never talked to me about - that’s fine, I just think that he didn’t have that knowledge... We aren’t trying to slow the water down as I was describing but we are trying to spread it out so that it moves across as much of the compost as possible. From an artist’s point of view that’s a really important piece of knowledge.” (Smith, 30.04.97).

It later transpired that the scientists had much more fixed views about Helen's role in relation to the design of the islands. Paul was interested in the idea of the islands as ecosystems and envisaged ecological sculptures on each island. This was not in keeping with what Helen described as her '*form follows function*' approach to the wetland design.

The residents were aware of Helen's innovative and risk taking approach that had involved members of the community in her design process. They were delighted with the boardwalk design but concerned that its functional '*nuts and bolts*' construction design could be easily be dismantled and the timber stolen. To date this had not happened.

By March 1998 the wetland and the jetty had been constructed and only two major areas of proposed work were outstanding. These were planting schemes in and around the wetland and the implementation of long term monitoring systems.

Funding had been awarded by Agenda 21 for the long term monitoring of the wetland by residents of Quaking Houses, trained by the scientists from the University of Newcastle. Nuwater Consultancy at the University had received £2000 to construct a pilot training wetland where the local community could be trained in the use of monitoring equipment. No provision for long term monitoring was available to the artist from this budget. Helen proposed a series of sculptural monitoring stations that required funding from the main budget or additional funds. In March 1998 Helen stated;

"I've come up with a sculptural intervention which Paul Younger and I are working on to do with the monitoring and making that accessible to people. I don't have much to say about that but Paul has some quite good ideas about what sort of information the department would like. It would also be useful in an ongoing basis if we can involve the QHET in the upkeep of some things and in the transferal of that information. So that is my job to come up with an image and a sort of design

proposal as to how that would work.” (Smith, 08.04.97).

The proposed sculptural intervention used voice, both as signage and as monitoring devices. The final piece will take the form of an installation of audio sound boxes at the wetland site. Operated by a simple push button device anyone visiting the site will be able to listen to the pre-recorded results of monitoring data produced by QHET. QHET would receive training from the scientist on techniques for data collection, so that the monitoring listening devices can be updated on a regular basis and the scientists kept up to date on the effectiveness of the wetland.

The residents were intent on being involved in the long term monitoring and were frustrated by ongoing delays. These delays meant that the core of QHET had difficulty in keeping those on the fringes involved. They didn't mind which approach was taken; scientific, artistic or a combination of both, just so long as things started to happen.

Planting within the wetland became a major area of dispute. By March 1998 the wetland and walkway was built and functioning and a hedge at the perimeter of the site had been planted but there was no money left in the budget for any other planting within the wetland site. Adam had thoroughly researched the area but did not have the funds to put theory into practice. Visits to the site from experts within the area of wetlands and planting had also taken place and they too had offered advice on appropriate planting schemes. The role of planting within the wetland had shifted from function to aesthetics and ecology because the final wetland design solution did not require plants capable of taking up any minerals to clean the water. Alan, from the QHET, had undertaken a lot of reading on planting and was keen to get physically involved by digging and planting. The members of QHET were becoming quite frustrated about the whole issue. It appeared to them that no other individual or organisation was prepared to take responsibility for the planting scheme. As Terry put it;

“We've got what we wanted, clean water. If you look at the water that is now pouring out of the wetland, down the burn, it is clear. So as far as that goes, we are

happy, but, what we did think was going to arise out of this was that we were going to have quite an attractive thing for people to come and look at. In our view we are not quite finished yet, we are not complete. A few things need to be nailed down, one that we must do and we must do now is the planting because Mother Nature will wait for no one” (Jeffrey, T.13.03.98).

Lucy explained that part of this delay was due to financial constraints;

“...we have gone way, way over budget to the point that the Artist’s Agency has actually been paying for things themselves and we are using up other budgets that were allocated for other things on this project.” (Milton, 13.03.98.)

Jozefa was of the opinion that it was something that was desirable but that had never been budgeted for. She claimed that the planting was something that the Core Group had agreed would add to the aesthetic of the scheme, but that it was never bound in to it as an integral part of the project. The scientists had never considered it to be an essential or functional component within wetland design. Adam agreed that this was never budgeted separately for nor was it ever seen as anyone’s specific field. It was a part of the project that had developed because Helen had wanted to create a more interesting landscape. Lucy agreed and stated that planting was part of the second stage of the project and that she is now actively seeking funds for this stage.

This infuriated Terry Jeffery who retorted;

“I beg to differ. Right at the very beginning, when the Artist’s Agency came on board I was presented with an art book showing me the kind of planting that had been done in America and I was told how wonderful that this was going to be. This was part of the whole issue of why you wanted to have an artist. That the artist could see things that others couldn’t see. We also needed the biologists to give us advice about the type of plants that were actually required and this was the point that Jamie was making, that he had the skill to build the bridge and do whatever else was required but that he didn’t have the skill to do the planting. Paul said right at the beginning to

use his term, that planting would be required to pretty it up. ... If I go back over the past papers I am sure that I can find several references to planting ... so what you are trying to say to the community is that you can have a bridge across a piece of water with a heap of mud, that's it." (Jeffrey, T. 10.03.98)

Jozefa, supporting Lucy, defended the lack of planting by explaining that priorities within the wetland had shifted, as Helen opted to focus on the construction of the walkway and the implications that this had for access rather than on planting. She also had no recollection of Jamie mentioning planting as part of his scheme. Helen had at her interview articulated a desire to undertake specialist training in a number of areas one of which was gardening, but this was superseded by hiring consultants to assist with issues related to access.

Helen agreed with the Artist's Agency's analysis of the situation and suggested that what they were looking at was a fifteen to twenty year project with planting taking place within the next phase when funding was in place. She felt that Terry was being impatient and that this made her "very cross" because in her opinion her job had been to prepare the ground for landscaping. She pointed out that;

"the banks are a particular shape, it's you and I that made them that shape with spades and Nigel; the JCB driver ... [we shared it (Terry)] ... things take time." (Smith, 1303.98).

Terry said that he didn't have that long and nor did the other members of the QHET, who were willing to help with the planting, because they were all over or approaching seventy years of age. They had begun the process of cleaning the water and they wanted to see the area finished so that;

"...we can say that this phase of the wetland is now completed and that we are going to monitor it." (Jeffery, T. 13.03.98)

Funding was eventually raised as stage two of the project, which in terms of time-

scale fell outside the remit of this particular Participatory Research Project.ⁱ

The other aspect of private work that Helen had anticipated undertaking was the creation of tiny digital images and the source of water in private homes in the village. At the outset of her residency Terry put together a list of residents who were interested in this idea and who would immediately welcome her into the village and in Terry's words "...would get her started and whatever happened after that would be up to her." (Jeffery, I. 30.05.97). Helen was unable to follow up these ideas for this part of the project due to the delays in getting power put into the portacabin studio and in purchasing a computer, scanner and related software for the village. Helen did have her own Applemac computer and video camera, but she wanted to wait until the project had purchased their own. This was later noted by the Artists' Agency to have been an astute move by Helen, who was probably aware that if she used her own equipment the village may not have been in such a strong position to make a case for purchasing their own equipment. Terry also arranged a meeting with Ossie Barret, one of the village's oldest residents, who had written the history of the whole area and who had a collection of photographs of past years. This went very well. Helen intended to develop a digital archive that could be put on the WWW and shared by local communities who had access to the Stanley Infonet. Sadly, Barret became ill and this part of the project had to be postponed. However later in the project Lynne Connis, from Derwentside District Council's Stanley Infonet project, took on the role of web page design on behalf of QHET.

In the early stages of the project Helen refocused her ideas from that of creating digital images to recording conversations with the local residents, using a broadcast quality tape recorder borrowed from a friend. She began her process by going on a walk around the proposed wetland site with children from the local youth club and recorded their impressions. Helen presented this as an "*audio soundscape*" that was played back to people in the village when she opened up her portacabin studio to the village on a project open day. (At the same event the Youth Club exhibited photographic work in the Village Hall on the Seen and Unseen theme. This had been undertaken with Camera Obscura prior to Helen's appointment.)

Later in the project an opportunity arose for community groups to undertake radio training as part of Visions of Utopia an Artists' Agency project that was being managed by their co-director Ester Salmon. Radio Utopia, a subsidiary project of Visions of Utopia, was directed by the Communications Department at the University of Sunderland. Helen, Lucy and Jozefa responded to their call for interested community projects and devised a project whereby Helen, members of the Youth Group, Youth Leaders and Terry Jeffery from Quaking Houses received training in interviewing and radio broadcasting. This resulted in two live radio broadcasts from the University of Sunderland temporary radio station during the Visions of Utopia Event. Helen based her proposal around the idea that the residents in the village would be able to listen to the broadcasts and thus engage in a wider debate about the wetland. However, as was pointed out to her by Lucy when she first presented the idea to the Core Group, the broadcasts could only be heard within the Sunderland radius and that this could not be extended to reach Quaking Houses. Helen hoped to develop a pre-recorded 'radio on the Internet' facility. To facilitate this part of the project a broadcast quality tape recorder and editing software for the computer was purchased. This gave the youth group the opportunity to pass on their training to other people in the village, who could then make their own audio programmes for radio or the inter-net. Helen believed that it would be an exiting opportunity for people from the village. It was also beneficial in relation to her own professional development because as she put it;

"I've always been interested in sound as part of my work and wanted to get into radio

(Smith, 10.03.97).

After the Radio Utopia event Helen stated that;

"One aspect of what I chose to do in terms of working with people in the village, in relation to the wetland, was just to pick up on this thing of live radio where the people could debate the issues. It seemed to me that to arrive on a project when I did, last January, and to ask young people, in particular, to get involved in a field in the

middle of no where, you were on a hiding to nothing basically. It didn't interest me very much either at that time, it was just a field. I felt that the significant thing about this project obviously are the issues involved in it. The history of environmental action within the village was what was interesting. The role of radio, the potential of radio and the journalism strings within that seemed to me to be a highly interesting and appropriate one and one which could grow with the project once those skills were in place. If I worked with one group from the youth group in the village as a team of reporters then they would inevitably then get around all the different players in the project and produce something which could then be shared to a larger audience and also bringing themselves in direct contact with the subject and working knowledge of the project itself" (Smith, 13.03.97),

In addition to the radio events Helen also produced some depicting scenes from around the village which she described as being "Lowry" type. The drawings and the sound works were in Helen's words intended;

"...not to be judgmental or romantic but descriptive "

Following on from the success of Radio Utopia Helen planned a series of village debates in the newly built village hall. This picked up on the historical legacy of village hall debates where, in the past, key speakers such as Clement Attley had been invited to address the residents of Quaking Houses. Helen linked up with an art historian from the University of Northumbria and together they put together a framework for debates whilst placing them within a historical and cultural context. Following discussions with Ian Jeffery from the village Helen planned to begin the first debate by playing prerecorded accounts and stories about the village and the wetland as told by some of the residents. At the time of writing this had not been put in place.

Helen pinpointed documenting the project and dissemination of issues raised as public areas of the project as something that she wished to participate in. Throughout, she kept her own personal log of the project by using video,

photography and audiotape. This was Helen's personal collection for use within the project.

Shared documentation of the project was undertaken by a number of different people. This included myself, the scientists, Paul Nugent (a professional photographer who was paid to document the project), Ian (who received two days training in the use of a newly purchased digital video camera and documented the construction of the wetland), members of the youth club (who documented their own perceptions of the Seen and Unseen at a weekend work shop using a giant pinhole camera and their own constructed stage/photographic sets, this process was also documented using video and audio recorders, interviews around the village were undertaken by the youth club and some of these were video recorded). This added to the participatory nature of the project by generating a number of different perspectives to the data collected.

With regard to collaborating to disseminate issues on an international scale, Helen had hoped to focus on the;

“political and environmental with a small p and small e campaign and just the general dissemination of the project.”

She achieved this by making contact, via Lucy, with Penny Kemp, an environmental journalist who was paid from the project funds to host a two day media event for the Seen and Unseen project. This took place in Newcastle and involved the entire Core Group and other key participants. Helen described Kemp's interest in the project;

“What she thought was currently interesting out there in the world was the art and science collaboration on solving problems and also the example the project makes to the power of the individual to actually get things going and just to keep in track.”

Prior to the media day, Kemp invited Helen to speak about the project at Glastonbury in what is called the Greenfield. Helen also presented her work at the Dangerous

Ground Conference, held at Glasgow School of Art and attended a seminar on artist researcher at the Sainsbury Centre, University of East Anglia. A sum of £2500 was given to Helen to make work for an exhibition at the Hancock museum in Newcastle. Helen then went on to develop a piece of work and with Lucy's assistance sought other sources of funding for touring this work.

By March 1998, when research for Participatory Action Research Project 2 came to an end, the collaboration from the artists point of view had reached following stage;

"I've been designing the exhibition or the road show, to go to other arts venues and I think that we aren't being ambitious enough in relation to it. We had an amazing meeting here one day when we were trying to set up the tour for the exhibition and we realised that there aren't services, there aren't any key players that we can work with. There isn't, (maybe when the Baltic Exchange is there), there isn't an international gallery that could tour this project around the world for us, from where we are, from where we are located geographically. It's a classic example of us trying to piece together about five different organisations with the little bits of money and services that they had. I think that this project needs to be taken to America and brought back -[when it's finished (Jeffery, T.)] - and somebody with lots of money needs to fund it. The sense of just not having the context for it is really strange here. It's too interesting and it's too new for what's actually going on artistically here."
(Smith, 13.03.97).

From the scientists point of view Adam believed that;

"...the scientists now have a research resource, in the form of the wetland, which from my point of view is the most important thing. We are now legally obliged to make sure that it continues to clean water and monitoring has been taking place on a weekly basis. This has resulted in a large and growing database. Further research is going on into what is actually happening in the wetland as the water is being cleaned. The results of the research are being disseminated in scientific research journals where the emphasis tends to be on the processes going on within the

wetland. There may be other articles where the emphasis is on encouraging communities to become involved in projects. In the USA communities and volunteers are now doing similar work without the assistance of the universities and they have become very knowledgeable in this area. The scientists from Newcastle University would be very keen to promote this way of working.” (Jarvis, 13.03.97)

The QHET were frustrated because in their opinion the wetland was incomplete and the rest of the project was moving ahead, leaving them behind to complete the work. The Artists' Agency were quite defensive about the results of the project to date. In Lucy's opinion they were doing their utmost to raise funds for stage 2 of the project. Lack of funding for the planting scheme was due to other areas of the project driven by the artistic and scientific processes being given priority funding. In addition, specific aspects of the project were tied to bids for particular parts of the project and as such were restricted by the demands of the respective funding bodies. It was important that wider aspects of the project, beyond the construction of wetland, were addressed and this was now beginning to happen.

There were a number of aspects of the project, tied to these bids, that Helen could not address. She opted to focus on working with the community through Radio Utopia and the village hall debates. To take on any more work, in addition to this and the development of the wetland, would have spread the artist too thinly. To compensate for this, and Jamie's limited role, Jozefa, with assistance from Terry, Ian, Paul and Adam, took over the responsibility for linked schools projects, community projects, educational packs to complement the wetland project and related exhibitions. Helen participated when and where possible.

Examples of the events that Jozefa organised included, the Launch of the Seen and Unseen Project, Camera Obscura workshops, schools projects, events at the Hancock Museum and the opening of the wetland site.

The launch of the Seen and Unseen project event coincided with Jamie taking up his

post in the village. Activities included a talk from the scientists to local primary school children about cleaning the water and the type of invertebrates that they could expect to find in the clean water which was followed by mask making based on 'the bugs in the water'. Later a procession of school children wearing their bug masks went from the local primary school to the village hail where Terry told them the story of the making of Gavinswelly Wetland (the pilot wetland). Then the scientists hosted a four legged race (based on the bacteria and the sulphates collecting and removing the iron) and this was followed by a party and cheque presentation. This event is illustrated in Figure 6.16 below.



Figure 6.16 The Launch of the Seen and Unseen Project

A two-day workshop hosted by Camera Obscura for the local Youth group and a subsequent exhibition in the village (at which Helen had an open studio with soundscape) was also organised by Jozefa. Within the workshop three different groups explored the theme of the Seen and the Unseen and created a series of images, which told the story of pollution in their village. A surprising outcome came

from the Girls Group who wanted to produce a series of images on domestic violence which they felt was a closer reflection of the Seen and Unseen in their lives. Alongside this event the groups also produced a video diary/documentary of the process and issues arising from it. This event is illustrated in Figure 6.17 below.



Figure 6.17 Camera Obscura Workshop

A number of different projects and site visits from school and college groups, including a link with a school in Norway, hosted by Jozefa, or the scientists, along with members of QHET. Two of these events are illustrated in Figure 6.18 below.

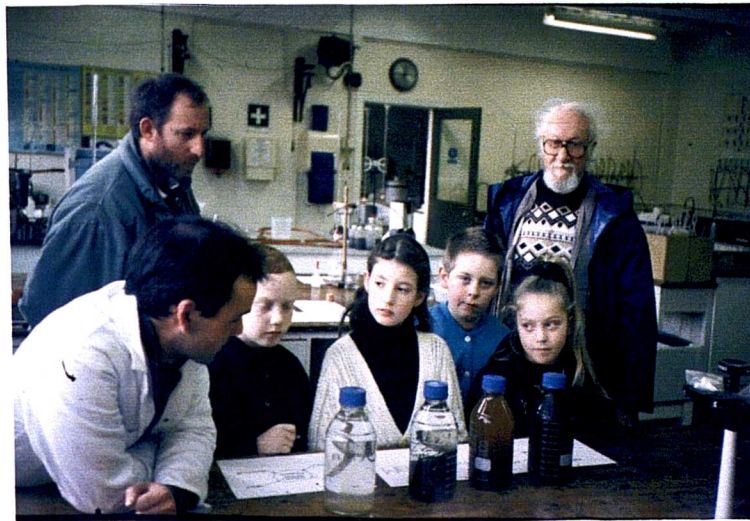


Figure 6.18 Schools Projects —

Top -Local Primary School Children at the Lab.

Bottom- Norwegian School Pupils at the Pilot Wetland

Jozefa, in collaboration with the education officer at the Hancock Museum set up an exhibition supported by a complementary education pack. Helen became involved in the exhibition when funds became available for her work. This event took place outside of the time frame of this research programme although I attended early planning meetings.

A publicity campaign resulted in local BBC radio and television coverage, Radio 4 coverage and several local newspaper and television items.

A significant issue involving all the core group and other organisations arose as a result of funding difficulties. The issue in this instance was not about generating enough money but with the ethics of accepting money that may not fit with an individuals moral code or political beliefs. This issue emerged from the Seen and Unseen as a result of most members in the Core Group feeling uneasy about accepting money from Shell who in 1996 were being accused of unethical behaviour especially in Nigeria. The debate grew and links were made nationally with other environmental groups. This led to the formation of a network of people who met regularly (usually in London) and formed various committees with the aim of generating further debate, research and action within the area of Ethics, Aesthetics and Environmental Responsibility. This project became known as Funding for a Change and seminars, workshops and a conference were held in addition to undertaking feasibility study for future research to be undertaken from a community, science and arts perspective into the ethics of funding.

The Seen and Unseen project was never concluded and continues to have more or less significance in the life of the individuals involved, in relation to their personal circumstance (both work and domestic) and in their aspirations.

This section has described the process of the Seen and the Unseen as Actuality and in doing so, reveals a shift from the anticipated process. The next section (6.7) is a discursive analysis of Participatory Action Research Project 2 that has emanated

from the issues raised in this and previous sections of the PARP 2.

6.7 Discursive Analysis Emanating From Participatory Action Research Project 2

6.7.1 Introduction to the Discursive Analysis Emanating From Participatory Action Research Project 2

By using the constant comparative method (which is described in section 3.6), a number of significant issues emerged from the Participatory Action Research Project 2, these are considered in relation to the original objectives for this participatory action research project. With these objectives in mind the emergent data has been analysed and discussed in the following categories

- the macro-organisational context
- the collaborative, interactive and participatory process
- the role of the artist-researcher

6.7.2 The Macro-Organisational Context

The overall or macro-organisational context represents the juxtapositioning of more than one hundred different organisations and individuals over the period of the Seen and Unseen project. This is illustrated in Figure 6.19 on the next page. The postmodern metaphor of the organisation as collage, described in section 2.4.2. provides the most suitable description of the situation. The constant flux, created by the juxtapositioning of organisations and individuals as people entered and left the project, was probably typical of any organisation working within the postmodern epoch. As such, this “*collage*” was characterised by instability, indeterminacy and chaos.ⁱ Within the macro-organisational collage the Core Group worked within itself as group of people or “*culture*” who aspired to a model of practice that was akin to that of the Symbolic Interpretivist Perspective as described in section 2.4.2.ⁱⁱ However, in addition each individual within the Core Group was also bringing to the project the perspectives held by the organisations that they represented as well as

their personal perspectives. Each of these organisations had an agreed role, which was adhered to throughout the project. This is described in Figure 6.20 below.

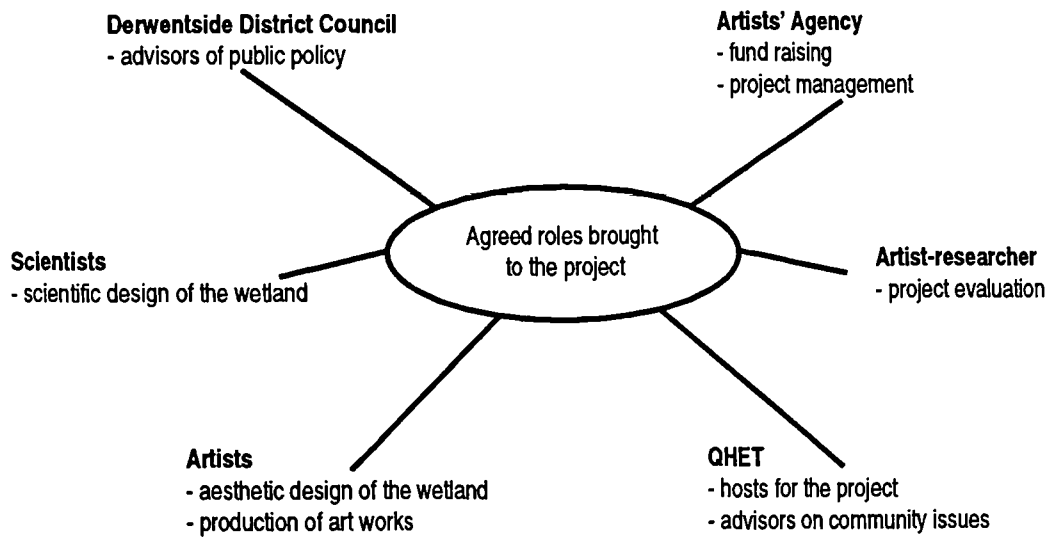


Figure 6.20 Agreed Roles Brought to the Project by Each Organisation

Analysis of the organisational collage revealed that a number of different organisational and therefore ontological perspectives and epistemologies of practice were being brought into this state of flux. These are described diagrammatically in Figures 6.21 below and 6.22 on the next page.

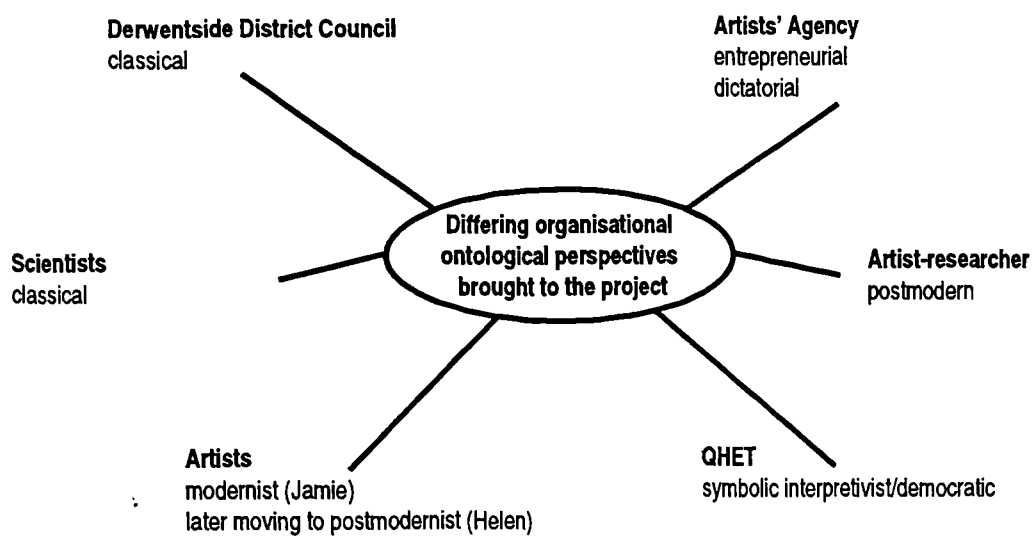


Figure 6.21 Differing Organisational Ontological Perspectives

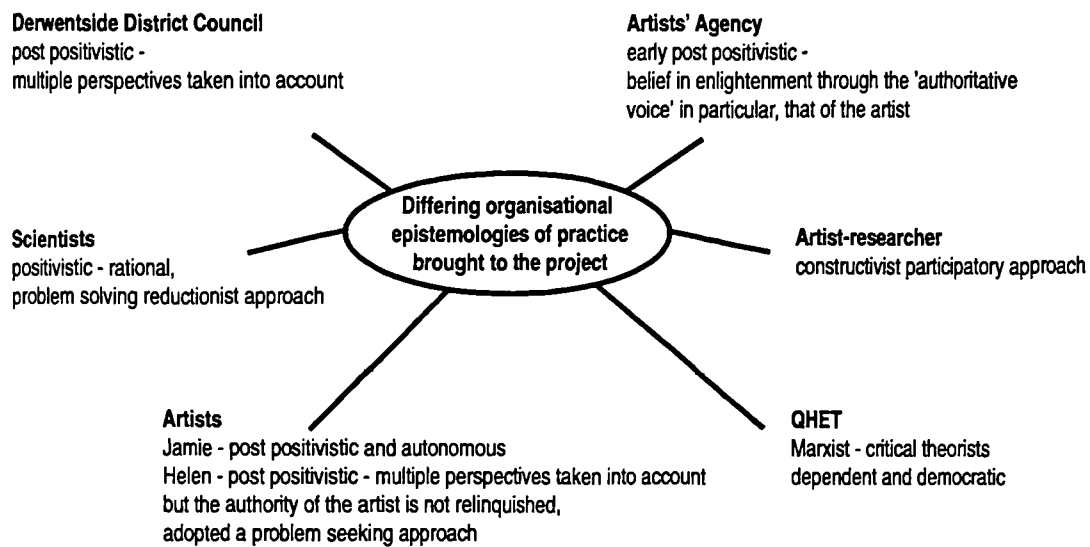


Figure 6.22 Differing Organisational Epistemologies of Practice

External and internal factors affecting each of these organisations, in addition to the values and beliefs held by the individuals representing these organisations, meant that these roles and perspectives could not be acted out in a completely predictable manner. It therefore follows, that it could never be guaranteed that individuals in the organisation would behave as anticipated by the others or that events would happen as planned. Any shared meaning created by the Core Group was, as the use of difference has revealed, not fixed or static but uncertain and interpreted differently by each individual thus creating what Schon (1985:25) refers to as “*indeterminate zones of practice*”. This gave rise to a situation whereby different disciplines and organisations often played language games sometimes unintentionally and sometimes intentionally. Although the Core Group aimed to work within the macro-organisational context in a reflexive, flexible and supportive manner, the inner needs and corresponding behaviour of individuals relative to the organisations and disciplines that they represented on occasion came to the fore. In doing so they challenged the removal of boundaries or any behaviour adopted by other members of the Core Group that threatened their position. This also meant that when any restructuring took place within the Core Group in the search for new synergies, issues of trust and responsibility came to the fore. There was often a fear that the opening up of boundaries to form strategic alliances with others from outside of the

Core Group, might weaken the project or alienate existing participants. This situation was not always negative. It may for example be argued that the Core Group; as an organisation in itself, aimed to self regulate so that when it reshaped and reimaged the macro structure it did so to suit both its internal needs and its requirements to survive within a changing environment. The organisational collage was constantly being repositioned to form new compositions.

Through analysis it emerged that generally the Core Group reacted to change by becoming a

- situation provider - by setting and instigating projects
- collaborative organisation - by aiming to work collaboratively with members of the Core Group and with other organisations and individuals across the macro context
- adaptive organisation - by acting in a reflexive manner in response to change brought about instabilities
- knowledge driven - basing many decisions on the wide range of knowledge and specialist backgrounds of participants who were reflecting in and on action and applying this to future action

As a reflexive organisation a pattern emerged that to some extent reflects Handy's Shamrock organisation (and this is described in Figure 6.23 on the next page).

The Core Group (yellow) represented the core or nerve centre within the macro-organisational context, that adapted and achieved its goals by buying in hired help or advisors (red) when required and by turning to other service providers and potential funders (blue) for cash or assistance in kind.

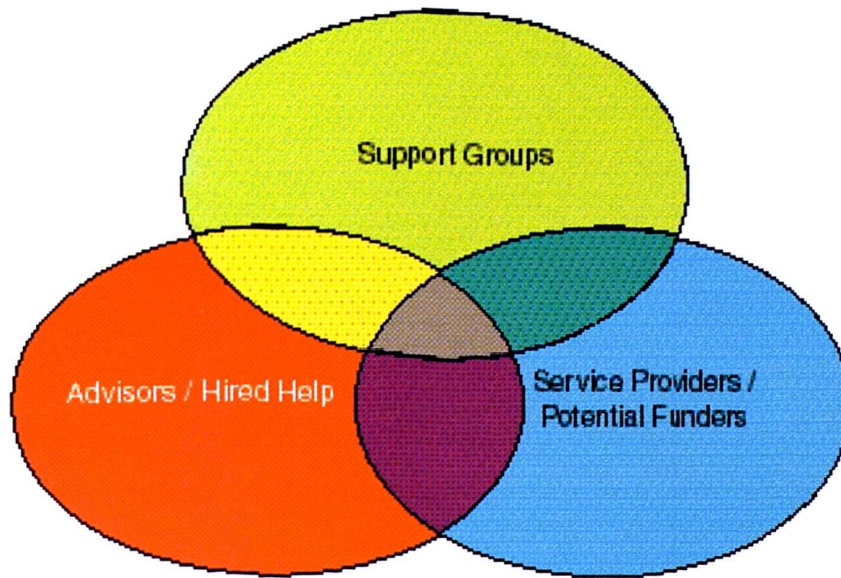


Figure 6.23

The next illustration (Figure 6.24) categorises the organisations and individuals within the macro-organisational context utilising the same colour coding for each element of the “agile” or “flexible” organisation.

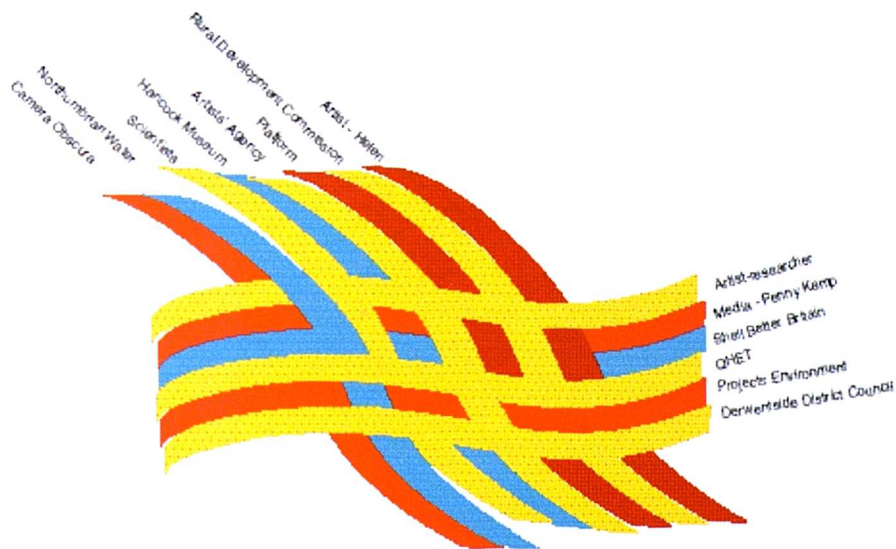


Figure 6.24

Over a period of time an organisation may have undertaken more than one role, mutated into another category and/or been represented within more than one category at a time. Thus, constantly creating a different organisational texture by altering the composition or texture of the organisation.

6.7.3 The Collaborative Process Within Participatory Action Research Project 2

The discursive analysis on collaboration focuses on relationships within the Core Group with reference to the macro context. At the start of the project, before the appointment of an artist, members of the Core Group who formed the basis of the collaboration came to the project metaphorically wearing idealist 't shirts' printed with their personal and/or professional agendas or even manifestos. As the project progressed some of these slogans became intertwined with one another for a period of time as they merged to form new synergies. This process of intertwining, to create what Lincoln (1990:82) refers to as '*clumps of knowledge*,' was constant and always in a state of flux. The different artists who joined the Core Group had to enter into this state of flux and try to make sense of synergies that had already taken place. Both Jamie and Helen tried to maintain a dominant role within this unstable state by ensuring that their main champions within the Core Group also promoted their interests or slogans. In addition they both actively sought support from others outside of the Core Team. Helen had to address issues arising from the synergies created by Jamie with other members of the Core Group.

Early analysis of the process, using the constant comparative method, revealed that within the Core Group collaboration had not been as successful as individuals had hoped. It was not always clear which synergies were included within an individual's assessment of the collaborative situation. Some people wanted to focus on the success of Artists A and B as collaborators within the project. Where as, others focused on the overall success of the Core Group and appointed artists working participatively firstly, to solve the problems of water pollution in the Stanley Burn by creating a wetland and secondly by, promoting this process within a wider cultural context. Others believed that it was about the collaboration between the artists and the scientists and others added the community to this by making reference to a triad collaboration. I was interested in the role of the Core Group and Artists within the macro context and in defining a role for the artist-researcher within this.

By using the constant comparative method throughout the project the pattern that emerged within the final analysis was one where most of the participants viewed the

collaboration as a two-stage process. In the first instance as a collaboration for their own personal ends rather than for the group as a whole. Then as a collaboration between a constantly shifting group of people or pairing of individuals in order to achieve those individualistic ends, rather than collaboration between the entire Core Group (including the resident artist) to find a solution to the problem.

At the end of the construction of the wetland, at a publicity oriented Core Group Meeting, Butler suggested that the following question had arisen out of the project,

"...is there a distinction between collaborative vision and collaborative solution?"

Butler, (13.03.98).

This question unknowingly reflected the structure that I had arrived at for documenting the Seen and Unseen narrative. By using the constant comparative method a distinction between the 'anticipated process' and the 'process as actuality' emerged. It may be argued that the answer to Butler's question is typical of the postmodern organisation, in that it depends on who has the collaborative vision, who proposes the solution and the organisational and cultural contexts in which the collaboration is taking place. Both the vision and the solution are susceptible to change as a route towards a solution is undertaken within a constant state of flux and indeterminacy. It is also dependent on an individual's personal desire and motivations for the need to collaborate. With so many different organisational perspectives and personal value systems in a state of flux within the Core Group, alone it is not surprising that a generic or holistic approach to collaboration was not forthcoming. With this in mind the discursive analysis for this Participatory Action Research Project focuses on the perspectives of members of the Core Group and the Artists, with regard to collaboration with the intention of presenting a multiperspectival view. This approach reflects Lincoln and Guba's belief that differences are as inherently interesting as similarities if not more so.

At the beginning of the project Lucy, on behalf of the Artists' Agency, envisaged that the artist would;

“...want an ongoing relationship and an intense collaboration with the scientists”
(Rogocki, 02.03.95)

and that they would aim to organise a project that would provide time for an artist to produce work of calibre. As an organisation whose primary function is the setting up artist's residencies their main focus was obviously on the needs of the artist and enabling their approach to collaboration. At the outset of the project the Artists' Agency had quite an extensive list of objectives (these are documented in section 6.6.5). All of these objectives were met by Helen but with an additional unforeseen procedure for creating work - the use of dialogue. The Artists' Agency also noted that that they would like the project to be a; *“collaboration between the artist, scientist, community and project evaluator”* and that they envisaged that the artist would work *“in a mixed collaborative way”*. (Rogocki, 26.10.94).

At first Lucy was not at all happy with the early conclusions emerging from the evaluation about collaboration because from the perspective of the artist and the Artist's Agency Helen had worked in a *“mixed collaborative way”* and collaborated with all parties. Helen had worked on Radio Utopia with the local community and taken the local youth group to witness the recycling of iron ore into a glass product. She had contributed to the design and construction of the wetland with the scientists and been interviewed by myself. In addition, she had instigated other collaborations within the macro context. Lucy was of the opinion that it was a holistic approach that would certainly be of interest to the arts world and probably to the scientific community. She also felt that people had not really appreciated the extent of the collaboration because Helen's approach had produced work that could not easily be attributed directly to the artist. Lucy noted that;

“Much of Helen's work is unseen, I think that's the thrill of the project - that it's difficult to say 'that's the artist's bit'. The whole point of collaboration is that the work is integrated into the whole, and cannot be separately identified.” (Milton, 13.10.97).

Lucy based the success of the collaboration not just on the Artist's ability to integrate her work into all aspects of the project (social, political and personal), but also on the range and scope of the work. This was something that in her opinion the scientists had not fully appreciated. As Lucy put it;

"In terms of the wetland she hasn't tried to impose, she hasn't tried to create a physical work of art per say. The fact that she is looking very sensitively at how through dialogue she can have very very, perhaps in some senses, minuscule changes, that are very important. The fact that she suggested that the water tank could be placed under the jetty, instead of another location, and a glass piece over it, revealing the processes from the polluted to the clear, showing the symbolic nature of the whole regenerative process. That is so simple and yet so structural and so much part of the whole...I do hope that at some point the scientists are going to realise that what they have got is not just a pioneering scientific process but a pioneering collaborative process. It's the first of it's kind in the country and could give everybody enormous kudos." (Milton 13.10.97)

Jozefa, like Lucy was of the opinion that the contribution of Helen and other arts projects instigated by Jozefa had enhanced the collaborative process and actively encouraged participation.

"The arts is the cement the bridge...in this project and others...the walkway, the jetty is in a sense a metaphor for their role within this project. The arts provided access for the community into this kind of work, it took the initiative into work with education...I think that's maybe why the arts more than science side talk about this new role because we find in our own specialism of the arts that this type of work is perceived as being as credible as an arts form because one chooses the form or the process that is appropriate to the place you are working in and to the people that you are working with. It's a responsive way of working. It involves creating bridges and it involves participation." (Rogocki, 13.03.98)

In March 1998, after completion of the wetland, similar conclusions to the ones that I

had noted emerging about the overall collaborative process were also put forward by Peter Woodward from the Shell Better Britain Campaign and from David Butler (writer and critic) from the Artist's Newsletter/Artic Publications.

At this point both Lucy and Jozefa acknowledged that perhaps an overall collaboration between all participants in the project had not been successful, where as certain areas of the project had generated successful collaborations for individuals. They believed that this had been brought about because the innovative approaches to collaborative working, that the project had originally aspired to, were too complex to be readily understood by others. There were no precedents to refer to and so potential funders, for example, were being asked to make a leap of the imagination when envisaging the type of project that they were being asked to make a contribution to. In order to overcome this problem, Lucy looked at the types of people that specific funders had given money to in the past, targeted those who had seemed appropriate, and tried to make the applications for funding as conventional as possible. Despite spending far longer on fundraising for the Seen and Unseen than any other project with which she had been involved, Lucy was left with the dilemma of doing things on piecemeal funding and with everyone struggling to achieve the goal or not to doing anything at all. The funding received was usually for a specific part of the project and freedom to move that money around from one use to another, however beneficial that may have been, was limited. Jozefa felt that if other partners in the project and potential funders had understood the Artists' Agency's breadth of vision and thus grasped the complexity of the project, then the collaborative effort might have been more successful. This resultant lack of money to support the wider more holistic collaboration had pushed funds in one direction perhaps to the detriment of other areas. As she puts it;

"I think that this is a symptom of the project where people are trying to achieve something that they know is more ambitious, is of a larger scale. We knew the difficulties but because of a lack of funding the recognition of those roles could not be highlighted." (Milton, L. 13.03.00).

Jozefa pointed out that the uniqueness of the work that the Artists' Agency produces demands a new kind of person. Someone who isn't concerned with necessarily making a product, but who is concerned with process and development work, and who has the creative and language skills to communicate in the many different languages of the members of the project team and others with an interest in the project.

With regard to the scientists, prior to the coming together of the Core Group Paul had already been working with the community in Quaking Houses and had established collaborative approaches to working. Evidence of the success of this collaboration had led to tales about the construction and naming of the pilot wetland, Gavinswelly Wetland being incorporated into local myth and storytelling. He approached the whole idea of collaboration in a rational manner looking for an artist who would 'fit' into what they anticipated would be a fairly stable situation. This approach was reflected in the decision making process at the interview for Jamie. At the outset Paul envisaged an artist who would be sensitive to the needs of the community, bring lateral thinking to the project, and possess good making and constructing skills. This was in contrast to Lucy who was looking for an artist who would be flexible and adaptable in their approach. At the time of the appointment of Helen Paul's views had not shifted a great deal. He was less concerned about the craft element but still wanted an artist who could "*do specific things*". (Younger. 30.10.97).

At first the scientists worked in tandem with Jamie, inviting him to contribute to the design process and as a result, jointly coming up with solutions for the design and construction of the wetland. But, as Jamie increasingly wanted to be left to work on his own to find a solution to the problem of how to put fish back into the water, he began to use the scientists more as consultants rather than collaborators. When the scientists could not provide immediate answers or solutions Jamie questioned their professional integrity and breadth of knowledge. The scientists were at first very tolerant of this process and tried to be as accommodating as possible, but in the end decided that Jamie wanted control over the scientific process and this was something that they were not prepared to do. By the time that Helen was appointed the scientists

were becoming more and more concerned about achieving their own end goals (construction of the wetland and monitoring) within a reasonable time-scale, without too much interruption to the process and most importantly, by retaining control over the scientific process. They no longer had time for an artist who would bring lateral thinking to the project and challenge their processes. Lateral thinking was fine so long as it was used to enhance the aesthetic of the wetland or to promote wider aspects of the project but didn't imply change to the construction design.

It is also worth considering the dynamics that the different organisational perspectives brought into play with regard to collaboration from the scientist's perspective. The scientists were working at the University within a classical or bureaucratic perspective (which is described in section 2.4.2 pages 59-64) whereby the relationship between Paul and Adam was hierarchical. Adam had a job to carry out, design and construction of the wetland (as advised by Paul), and he couldn't see how working with an artist was going to make that job any easier. Adam was employed as a Research Assistant and as such saw his role within the context of a particular field of research. Whereas Paul, as a manager as well as a scientist, was looking outwards at the macro perspective to see where his project sat within the real world (scientifically, culturally, socially and politically) and how it could be funded. Perhaps if Adam had been made to look beyond at the wider implications of his research then his attitude to collaboration might have been different. However, this would have been asking him to work outside of the paradigm of inquiry that scientifically he had adopted and also, to go beyond the focus of his research project. He had also indicated that he could see no point in working with Helen because it would not enhance his career prospects. He also stated that he had never had any reason to question the established methodology that he and other scientists used, because it had already been tried and tested over a significant period of time. The positivistic paradigm of inquiry that they were working to is based on a belief in the stable state as the ideal. Risk on site was minimised by testing theories in the lab (or pilot wetland) before they were applied to the actual wetland. There were some aspects of the project that were indeterminate in nature but attempts were made to remove as many variables as possible before beginning the work on site. If an artist

wanted to get involved in the design of the wetland then this implied change and increase in variables or at least an increase in work to remove any variables that may arise as a result of their interventions.

Paul had the experience, desire and motivation to see and want the organisation that he represented to form synergies within the macro-organisational context. He also had a role to play within the University that involved the creation and instigation of research projects and income generation. (It may even be argued that Nuwater Consultancy had to operate within a different organisational perspective to that of the University as a whole). This creative side to his work had come to the fore at the Brainstorming Day and provided the inspiration for the Seen and Unseen. Lucy commented that,

“...his talk at the Brainstorming session led the way to what I believe is a very significant and important project from a whole variety of perspectives.” (Milton, 13.10.97).

Adam’s situation was quite different. He was working within a hierarchical system within which he had a specific job to do. In keeping with the positivist paradigm he adopted a focused, problem solving approach that created generic, transferable solutions. Both Paul and Adam had developed and planned for the construction of the wetland long before they had even considered the possibility of including an artist within the process. Therefore their main goal was to undertake a *“rigorous scientific project that would clear the burn”* working with an artist was secondary to this. (Jarvis, 31.04.97).

The scientists were disappointed with the way in which collaboration took place. Paul had a vision of the artist uncovering many of the more complex areas of his work in a visual manner making the unseen seen, using processes that echoed the work of Platform. He summarised this;

“I suppose I entertained the idea, the hope that in working with an artist, that some

of that input would be brought to bear on the problem of needing to convey complex and hidden things overtly...I'd hoped that my room would be full with sketches, slides and stuff and that I'd be one up on the other scientists in a way. I'd be able to put up a really striking image...that I'd sat discussing a concept with an artist and they'd gone away and came up with a really cool way of bringing that into reality,... but I have to say, at this juncture, much to my frustration, it hasn't been the case at all... also, it helps to foster this feeling that the interchange with the artist has been rather one way. We've given access to a site, to a community, to a technology and that's all been taken to some extent and we don't feel that we've got anything back.” (Younger, 30.10.97).

He highlighted his views by noting that in his opinion it had turned out to be a plagiaristic rather than collaborative process;

“We're expected to give but not to receive. That's the fundamental reason that we see it not as a collaboration but as an appropriation at this stage...I wouldn't mind if I felt that equal effort had been put in on all sides of the collaboration. I wouldn't mind it all being blurred but the feeling of Adam and I is that 90% of the effort has been put in by us but more than 50% of the credit is going to be taken by the others and that just annoys us.” (Younger 30.10.97).

Towards the end of the project the scientists admitted that they had tried to disengage themselves from the process and in doing so had tolerated interaction and participation with other people and organisations in order to achieve their initial objectives rather than engaging in a collaborative process. On 26th October 1997 Paul, in response to a fax from Lucy, wrote that;

“The main problem that I see with the “collaboration” is that the engineers are asked to “respect” and “give space for” the largely self referential outpourings of the artist with regard to how they “feel” about the “process” and “their place in the midst of it”. Meanwhile, we get on with the work, not pausing (until now) to examine our feelings, and receiving little respect from the artistic side. I am sorry to say that

this has been a bitter experience for myself and Adam, which has long since given us cause to conclude that we do not wish to enter into any similar “collaborative” project with artists in the future.” (Younger, 26.10.97).

At the outset of the project the QHET wanted an end to pollution in the burn, a wetland area that would attract visitors and offer a learning experience. They were of the opinion that the residents in the village would like to see the appointment of an artist with the ability to build a wetland and to create an interesting place to be at the wetland site.

Both Diane and Terry had worked on the construction of the pilot wetland with Paul and so trusted and valued his opinion because they knew that he had an ability to ‘get the job done.’ They had also had prior contact and dealings with Derwentside District Council through previous projects. They had never worked with the Artist’s Agency before and were introduced to them by Paul, who suggested that they might be able to help fund construction of the wetland through the development of a collaborative project involving an artist.

Although there were pockets of strong community spirit within the village from which successful projects had emanated there was not a united “*village community*”. That is to say, not every resident took part in communal activities, village walks or visited the Stanley Burn. Many residents preferred to remain at home detached from community activities whilst others were not aware of what was going on or needed encouragement to participate. It emerged that there were three main groups that were active within the village and who ‘*managed*’ or organised activities for others. These were the Village Hall Committee, the Youth Group and the QHET of whom Terry was a founding member. Both Terry and Diane had brought rich and diverse social and cultural perspectives to the project. Diane had lived in the village all her life. Her father and other members of her family were once miners. After having her children Diane had returned to study and was now undertaking a qualification in Community Education. Terry was also an ex miner from the area and had been an active member of the Marxist party. He had also lived and worked in London as a teacher before

returning to Quaking Houses to live. He was now retired. His son Iain, who had recently completed a degree at masters level at Newcastle University was unemployed and living with him in the village. Iain was very active as a voluntary worker with the youth group. Diane had been a member of all these groups and so her relocation from the village was a great loss to the project. Following the departure of Diane Richardson from the village Terry Jeffery became the main spokesperson for the village. Iain attended some meetings and took part in the interviews for Helen.

Terry's perspective that he brought to the collaboration was based on his socialist principles and therefore on equality and active participation by all. He was a relentless campaigner and champion for the cleaning up of the Stanley Burn, as were the other members QHET but they did not like to attend meetings and where possible would send Terry as their envoy. Terry's and therefore the communities perspective at the beginning of the project reflected Nicolin's Marxist metaphor of dependence, in that the community believed that the state or public agencies were responsible for the polluted water and that they would eventually, as a result of campaigning, clean it up. Also, the community entered into the project on the premise that Paul had stated what was possible in terms of cleaning the water. They trusted and respected the voice of Paul's scientific authority and they knew that his end goal (clean water in the burn) was the same as theirs.

Jozefa was of the opinion that the community were wary and suspicious of other agencies and that this came to light over budgeting and accounting for funds spent. She also believed that the Artists' Agency was seen as an authority not a charity by the QH community which was she states;

"a view compounded by Artists' Agency having financial control of the project"
(Rogocki, 02.06.97)

Adding that;

“How the community viewed Artists’ Agency is a key to some relationships with regard to attitudes to authority and control.” (Rogocki 02.06.97).

It is also worth noting that although the Artist’s Agency also wanted to see clean water in the burn, their agenda was also to establish and promote a collaborative arts project to wider audiences. On occasion the community felt that that this promotion was at their expense, rather than their behest, and therefore not a collaboration for everyone’s equal benefit. (A view noted earlier in this section that was also shared by the scientists and compounded in their views on plagiarism rather than collaboration).

The community for example, were delighted with the construction of the wetland but they were deeply disappointed that other aspects of the project, such as the planting, had not been completed. There was a general feeling that their wishes as a community were being ignored as the project moved forward in their opinion too quickly, into the national and international arena. As Terry puts it;

“You have succeeded to the extent where you have made the water clear. You’ve done that but you haven’t completed the wetland and so to build on that is quite weak.” (Jeffery,T, 13.03.98)

Like many of the artists referred to in the section 2.3.4 of the contextual review, who are looking at new approaches to participatory and collaborative art practice, central to Helen’s approach was the use of dialogue. She entered into the project at a difficult juncture and inherited a situation where many of the parties involved were questioning the extent to which they now needed to collaborate to achieve their end goals. The scientists had already designed the wetland from an engineering and therefore functional perspective, before her appointment thus cutting down the potential areas for collaboration. Helen took this on board and actively searched for areas within the project that she could envisage collaboration taking place. Two main areas emerged as a result of this search, one was to expose the function of the wetland in terms of a place to be, and the other was to expose the function of the

wetland as a system for cleaning water. Her methods of searching immediately brought her into contact with some of the residents in the village, through the making of the sound-scape, and with the scientists by engaging in dialogue about the scientific process. Her decision to adopt the use of form follows function as a means of exposing the working processes of the wetland was seen as successful by members of the Core group. It not only helped to create a sense of place but it also exposed the working wetland and its role as a water cleaning system (and when the monitoring systems are installed, as a live scientific and arts project). Helen's attitude to collaboration was similar to that of other members of the Core Group, in that they were based on her own personal aspirations for the project. Synergies were formed on the basis of her desires and from these clumps of knowledge emerged, some of which took the form of artworks. For example with reference to Radio Utopia Helen noted that;

"...its stirring up all sorts of discussion and I feel as though I am creating a space in which there is a dialogue between people that I can enter into and in which they can listen to their stories and tell me their stories which then informs me and what I am doing on the site." (Smith, 13.03.98)

Helen concluded that the success of collaboration very much depended on the individual and their own professional interests and desires;

"One of the key things, that I think in all of this, is that individuals regardless of their profession actually need to choose to do it and be interested in that kind of progressive way of working...there needs to be that sort of personal energy." (Smith, 13.03.98)

Helen came up against problems collaborating with Adam, who as I noted earlier didn't really want to form synergies that may lead to change. The Artist Agency regarded Adam as Helen's "*equal collaborator*" but their epistemologies of practice couldn't have been more different. From the outset it was anticipated that Helen would work in an experimental manner and in doing so she adopted a problem

seeking approach that may be likened to working within an emergent paradigm. Whereas Adam adopted an epistemology that was based on a problem solving, reductionist approach to practice. As a result Helen attempted to bridge the gap by moving into Adam's area of work but this did not happen with an equality of movement from the sciences to the arts. Helen had in her opinion;

"made great effort to try and understand the scientific process and construction details" (Smith, 30.04.97).

thus enabling her to approach her part of the collaboration;

"in a fully integrated way as part of a holistic solution". (Smith, 13.03.98)

She overcame the problem of Adam not wanting to collaborate by having her decisions ratified through Paul in the same way as Adam did. In other words, she learnt how to work within their system, by adapting to suit their hierarchical organisational context and attempted to cross disciplinary boundaries by engaging in conversations with Adam, attending meetings and undertaking background reading. Meanwhile, Paul had been sorting out duties, defining roles about who does what, laying down guidelines, putting demarcations and boundaries within the organisational context so that the scientists could be sure that they would achieve their end goal. This had in part been achieved by Paul by resolving the wetland construction design in the interim between Jamie leaving and Helen being appointed. Paul then allowed Helen the freedom to set her targets within this framework and to achieve them. Helen defined a role for herself within these parameters by outlining her four potential areas for work and maintained that the final wetland designs were different as a result of her questioning. It may be argued that Helen developed responsive/reflexive modes of working as a result of a lack of will to collaborate on equal terms.

There was some criticism from Paul, Adam and Iain early in the project that they didn't really know what Helen was producing in terms of artwork. This was due to

Helen's approach to practice that focused on dialogue, and therefore process, rather than product. This meant that a great deal of the artwork was invisible in the sense that it wasn't all object based. Her process, based on dialogue, was cumulative, building and developing links, developing a sense of place and a role within the community and with the scientists. As Lucy put it;

"There are the problems that Helen has had as an artist in that the work is invisible. There is not a piece of sculpture or a feature that people can identify with. So it is very hard for people to understand the whole process... It was a case of building up an understanding bit by bit, of the potential that there could be clean water. It was building an understanding that there could be collaboration. It was building bridges with yourselves (the Core Group) understanding how each other work so that there is enough sympathy. It was building an appreciation for what Helen has done with Radio Utopia. It's gradually, slowly, incrementally building bit by bit and adding them to the structure so that people gradually get the wider picture and they can't necessarily envisage what should be there because it has never been done before. I think that is one of the difficulties." (Milton, 13.03.98).

Even where the work was object based, the processes that Helen used to produce these involved dialogue and synergistic relationships with others to produce clumps of knowledge that were then passed on to others for construction or fabrication. It may be argued that this is the essence of collaboration, indeed, it was Terry's/the community's view that;

"Its impossible to credit one individual or one mind set for the total project. The total product is as a result of the collaboration." (Jeffery, 13.03.97).

But this was not necessarily the view of other members of the Core Group who had differing agendas to that of communal sharing. For example the Artists' Agency's modernist organisational perspective meant that they were anxious to place the work created within the arts world as part of the newly emerging genre for participatory and collaborative art practice. As the contextual review revealed most of this type of

work does not tend to get published and therefore remains within the context within which it was created. When it moves context, and is promoted as an arts project, then emphasis is placed on the word “artist” and as the use of “difference” (see section 2.3) has revealed others start to consider the process of erasure. This gives rise to questions about who or what is being marginalised in favour of the artist and about who is being promoted as central to the project. After working within a boundaryless context starting to build up boundaries again, by moving the project or product back into the domain of specialisms or disciplines, is problematic in terms of authorship and ownership. This wasn’t just an issue for the scientists who were concerned about plagiarism. The Artists Agency for example, were disappointed that they or any of the artists were never mentioned in any of the Scientists papers or publications, especially the ones that had been written for non academic audiences. I was disappointed that Helen refused to acknowledge my role as an artist-researcher within the project and that any reference that she made to my work was as a PhD student observing the project. This in turn raised questions about trust and responsibility.

6.7.4 The Author’s View of the Collaborative Process

This section describes my own perspective on the project and sets out some of the issues that led to my own dissatisfaction with the collaborative aspect of the project. Although this is perhaps not relevant within a truly participative project, which, represents multiple voices rather than the authority of the author, it is included to provide evidence of the difficulties of researching and working as an artist-researcher within a complex project. It is intended to be seen as one voice amongst the many represented.

After the first meeting held in Quaking Houses (as a direct result of the brainstorming day), I was invited to evaluate the project and was subsequently sent a contract. There was no time scale attached to this evaluation because there was no guarantee at this point in time that the project would attract funding and therefore be in a position to proceed. There was however, a general assumption within the Core Group that if funding was secured then the project would be complete by the end of

Visual Arts Year 1996. I had originally intended that my role as artist-researcher within the project would last for a period of approximately eighteen months to two years. In the end I was involved with the project until the end of March 1998 and in the writing of the project evaluation until November 1998. This evaluation was used to inform a major part of an edited publication.

The contract that I was sent in October 1994 included an evaluation brief which I felt was deterministic in approach. It suggested or predicted the results of the project before we were even certain that it would go ahead (this is included in Appendix 4). I respected that this was a necessary part of attracting potential funders and interest from external parties and so I did not raise this as an issue with the Artists' Agency. An openness to experimentation and a spirit of innovation existed within the Core Group and was evident in other residencies that the Artist's Agency had initiated. On this basis I assumed that the flexibility and adaptability that they expected to find in the anticipated artist would also apply to the project evaluator, thus allowing a degree of freedom within the contract. At first I envisaged that, as the artist-researcher, I would have an opportunity to both evaluate the project and to undertake practice related to interpretation of the wetland project and wider issues connected to water pollution. In terms of my PhD research, I entered into the project hoping that I could further investigate '*models of practice*' that had been discovered during the exploratory case study (see Section 4) by:

- producing artwork alongside the artists involved in the wider project therefore gaining insight as a participant observer
- assisting or collaborating with the resident artist, as a participant observer and observer thus providing a direct means of gathering data on the resident artist's processes and their interaction with other project participants (The community of Quaking Houses, the scientists, Artists Agency, schools and colleges etc.)
- documenting the overall process relative to theory, practice and context

As the project progressed these personal hopes shifted to take into account the way in which the collaborative process had evolved and were as follows:

- producing artwork as part of the evaluative process alongside the artists involved in the wider project, therefore gaining insight as a participant observer
- collaborating with the resident artist, scientists and community as a participant observer, thus providing a direct means of gathering data on the collaborative, interactive and participatory process
- documenting the overall process relative to theory, practice and context

The Artists' Agency tried to facilitate my ambitions in four ways;

1. inviting me to make presentations at *Core Group Meetings*
2. during Jamie's residency the Artists' Agency invited me to take part in a schools project but this was offered at too short notice and was outside of the focus of the PhD research
3. in the interim between Jamie departing and Helen being appointed Jozefa negotiated a joint project with Camera Obscura. The original intention was that I would facilitate the creation of digitally manipulated photographic images created by the Youth Group with Camera Obscura but because of a problem with resources I facilitated the development of video skills and a documentary style analysis of the project. In doing so, through dialogue, I promoted a wider understanding of the issues that the Youth Group raised about the wetland and the Seen and Unseen theme
4. actively sought funding for a visual analysis of the work but unfortunately these bids were unsuccessful.

In my opinion my failure to participate as an artist as well as a researcher/evaluator, and therefore reflect on and in action, was not the fault of any one individual (including myself) or any particular organisation within the Core Group. By using the constant comparative method it emerged that my role was never consistent, and that this was as much to do with changing paradigms in art and design research as it was to do with difference and the indeterminate nature of the project. At times, I was consulted as an active collaborator, adviser, researcher and artist and at other times regarded purely as a distant objective evaluator. Unlike the scientists, at the beginning of the project I had no clearly established paradigm of research that I could confidently base my approach on. As a result, I accepted all of the roles that were given to me rather than stating at the outset that I believed in practice based research and that that was what I was going to do.

It is also worth taking into account that, as the ongoing contextual and methodological reviews were taking place, my grasp of the complexity of undertaking art and design research and understanding of possible procedures that may be adapted grew. In addition, the arguments for practice based art and design research became stronger and more accepted within the wider academic community, including my host institutions.

In addition, there was evidence of a degree of institutional thinking within the Core Group who found it convenient to place me in the role of project evaluator and the resident-artists as a '*researcher*' and artist because they had to gather information as part of their practice. It was also '*helpful*' when applying for funding to be able to categorise my role as the project evaluator as distinct from that of the resident artist who was engaged in a '*scientific research based*' collaboration. The Core Group were happy to take on board my ideas in variety of areas, including ideas for practice, but at the end of the day, found it difficult to cast me in any role other than that of evaluator. Thus, the role of the artist-researcher was never very clearly defined, and kept changing to suit the needs of the project, especially the needs of the Artist's Agency as the project progressed.

I also found it frustrating that my ideas were not contributing to the overall process through direct participation or equal movement from one area to another (as they had done in the European Participatory Action Research Project 1). At first my ideas were accepted and planned for, but were later rejected due to a lack of funding. The collaborative process that Paul referred to as appropriation also struck accord with myself, as I became accustomed to seeing my ideas and suggestions entering the general debate only to re-emerge as yet another dimension to the second artists work. It became apparent that there were a variety of reasons for appropriation emerging as possible paradigm and these are not based on Helen merely snatching other people's work and ideas. Lack of funding, responses to the complexity of the project, reluctance on the part of the resident artist to accept other artists as part of the collaborative process, the complexity, newness, changing nature and dualistic nature of my role and geographic distance (I was based in Glasgow and therefore could not be available on a day to day basis to maintain and develop synergies) and most importantly the use of "differance" all contributed to this.

On reflection, I began to accept that appropriation was perhaps an inevitable aspect of this collaborative process and certainly one that fits within the postmodern metaphor of organisation as collage. Central to this use of appropriation is the concept of death of the author and the ability, through re-presentation of the data gathered, to give voice to other people and by juxtapositioning of the re-presented data generate response and perhaps action in others. The ideal is not to claim all knowledge as ones own or to regard ones status as more important than others and therefore behave in a hedonistic manner (which both Jamie and Helen had been accused of). It is to use all sources of available information from which to construct a visual argument or metaphor that encompasses the perspectives of others. In this respect Helen through the use of a dialogic process, took a similar approach to her practice as I was taking to mine although the purpose and intention was different. In terms of the PhD, I was aiming to place my work within both a wider academic and cultural context relative to art and design education. In terms of the Participatory Action Research Project, I had hoped to reveal the processes taking place within the project and the multiple perspectives represented (established through the use of

SAM) to a variety of different audiences. This would be achieved by creating a hyper-reality of the context and artworks on the computer. This was in contrast to Helen who, through the Artists' Agency, was aiming to place her practice within the art world and alternative venues. This would promote both the Seen and Unseen project to wider audiences outside of the artworld and her career as an artist. In doing so her work revealed aspects of the scientific process and community perspectives.

I would argue that as artist-researcher the role that emerged was akin to that of a Featherstone's cultural intermediary (1991) who not only writes about postmodern theory but also investigates and reveals current practice taking place within real world contexts to others. Where as the artist was a professional new genre public artist working within inherited modernist promotional systems based on the authoritative voice of the artist.

In hindsight, a major problem was created by the extended time-scale of the project and the problems that this threw up in terms of meeting the evaluation criteria set by the Artists' Agency and of having available funds to complete the research. By utilising an emergent process I could not fully analyse the full situation, including my own approach, until The Wetland project was complete. The amount of data that I had gathered over the three and a half years that I had been involved in the project was vast in contrast with what had originally been anticipated. As such, a focusing down into emergent categories had to take place, perhaps at the expense of other issues such as funding and subsidiary projects. If I aimed to produce a visual analysis of the whole process, utilising SAM, it could not take place until the analysis of data was complete and this was outside of the both the PhD and evaluation time-scale. It became apparent that this would have to become future research and that external funding would be necessary.

6.7.5 Summary of the Collaborative, Participative and Interactive Process

In summing up the overall process it was noted that the Artist's Agency was reluctant to accept that the general consensus within the Core Group pointed to a collaboration that had not worked in the way that they had at first anticipated. This

may in part have been due to the Agency's desire to base future work on the success of the collaborative process and because they thought that this implied that Helen, and therefore the Agency, had failed in some way. This of course was not the case, collaboration in a holistic sense had not worked, but Helen had successfully developed synergies with other partners in the pursuit of her own practice and professional development. She had also developed responsive and reflexive modes of working in order to 'fit' into the project on her terms. It may also be argued that the scientists, the Artists' Agency and myself had also worked in this way.

The QHET, the Youth Group and the residents of the village had to some extent inadvertently contributed to this lack of collaboration due to their reluctance to get involved in meetings. By deferring this responsibility to Terry and occasionally Iain, the community wavered the opportunity to take an active part in the production of the organisation of collaboration. It may even be argued, that through their reluctance to be directly involved in the decision making processes, they were always going to be placing their needs in the hands of another authority (scientists, artists, Artists' Agency, local council, myself - re documentation of their project).

Peter Woodward who represented one of the funders; Shell Better Britain noted that;

"...this is a significant project, it's a project that has involved an extraordinary range of people being involved. It's one of those complex collaborations that involve not only a number different agencies but a moving a target. ...I go to many communities where that community has been energised and has found itself a project. Not consciously saying that they want to collaborate but because the communities want to do something and who they've pulled in, whether it's engineers, GPs or what ever - it doesn't matter, but something enormously strengthening has come out of these projects without there being this overt; we must collaborate. I'm intrigued that in this project with such a focus on 'there must be this collaboration' we are now at a very difficult stage of having to rebuild quite a lot of community support, collaboration and all the rest of it." (Woodward, 13.03.98)

In his opinion a tighter collaboration between the Core Group had not happened because despite the best efforts of the Artists' Agency, there has not been anyone involved, who had the skill or specialist competence to co-ordinate such a complex project. A master plan and a project was now required for the next five years of the project to address some of the problems raised and to move the project forward at a sensible rate. He summarised his thoughts on the issue of project management;

“What has happened in reality is that that simple vision (to clean the polluted burn) has become extraordinarily complicated but rather than taking stock and stopping and saying that; this has become a 2 million pound, five year project and getting a full-time co-ordinator with these skills to help it, people have valiantly and wonderfully put more in the boiler to keep it going...it's been a fumbling through approach rather than saying that this is a more significant set of problems than we anticipated. ...The stepping back from and refraining of the project hasn't happened.” (Woodward, 13.03.98)

He envisaged a project manager who possessed skills similar to that of a project manager working on a large-scale urban regeneration project, but with the added ability to tap into the creative energies of the arts.

Woodward recognised that there was an impatience to push the lessons out whilst there was still a complex range of issues that still had not been resolved. The challenge, as he saw it, was in completing the wetland to a stage where one could actually walk to the site and see the whole scheme, including planting as a functioning whole. In his opinion the community needed to feel good about the results. He appreciated that due to funding that had already been secured there was;

“...an impatience to push the lessons out. When in fact there is still twice if not three times as long to go because of the complexity. I keep having to reinforce that the complexity does not imply criticism, it implies that you have landed on something that is bigger than all of us and one that has to be completed. ...The triumph is that clean water has been achieved and we mustn't lose sight of that but also, the hope

was that the community feel somehow engaged, strengthened, proud but until it looks great ... the community hasn't yet got that." (Woodward, 13.03.98)

By March 1998 I had withdrawn from the project. However, at this point in time the local residents did not accept that the wetland was finished because the planting had not been completed and as such were feeling rather negative about the whole process. This meant that the Artists' Agency did not receive as positive a view of the collaborative process as they might have liked. Interviews undertaken with the Core Group today might reveal a very different view of the entire process based in hindsight. Sadly, Terry died in August 1998 and the project will by now have taken on a different focus in his absence. It is therefore worth noting that this discursive analysis represents a snapshot in time.

The collaborative process may not have been as successful as the original vision of collaboration that many of the participants held when they first came to the project. For the most part individual goals were achieved but over a much longer period of time than anticipated and by engaging in a very complex and sometimes piecemeal approach due to funding constraints. However, it did grow incrementally to form a juxtapositioning or collage that eventually led to the cleaning of the Stanley Burn and a positive debate about many of the issues raised within a wider arena.

There were problems related to the types of artists brought into the project. Jamie represented an autonomous model of artist when what was required was a collaborator. This raises questions firstly, about the fairness of selecting this type of artist in the first place. Then, secondly, about the Core Group's selection process and subsequent failure to rethink and readdress our collaborative vision successfully to take into account how this would affect the dynamics of the project team. Helen part-filled the original collaborative vision by creating synergies within the complex situation that she inherited. However, there was evidence of a desire to promote the artists as the key players, with special skills that had to be nurtured and this perhaps hindered, rather than encouraged, the collaborative and participative processes that Helen was developing.

It emerged that what was required was a new model of collaborative organisational practice that was based on trust and responsibility rather than on hedonistic self motivation and fulfilment of personal goals, at the expense of the collaborative vision. It may be argued that this could only be achieved if all the key participants were involved from the outset and willing to collaborate and share information with equal commitment and thus go beyond mere consultation. There was also a need for mutual respect of other people's viewpoints and professional epistemologies of practice and in particular for the recognition of the distinction between programmed and adaptive implementation strategies. The need for a postmodern manager who understood these epistemologies and recognised the complex interplay of differing organisational perspectives was highlighted. This person may even have been able to facilitate or encourage other participant's abilities to adapt to circumstances at the behest, rather than the detriment, of others on the project team. An ability to manage in this way may also have prevented the hierarchical thinking that was taking place and which was counterproductive to the collaborative vision.

This Participatory Action Research Project has also revealed how the artist-researcher must recognise the time consuming process of undertaking an evaluation within a boundaryless context of constantly shifting groupings of synergies¹² that are not prospectively rational. The artist-researcher requires time to evaluate what the collectively held collaborative vision was, and to consider how this vision was implemented, before it can be evaluated for impact and conclusions presented as text or artwork. This would have been much easier to achieve if I had been working collaboratively as a practitioner within the organisational context and thus undertaking an active and more clearly defined role as a collaborator within the object of the study. This would have enabled a much closer reflection on the processes of participatory creative activity and its role within environmental change. I would also have had a more direct influence on adjustments made to the project, brought about by the regrouping or reforming of synergies between participants, that occur when an adaptive approach to organisational learning is taking place.

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- reclamation of an area of barren land at the only vehicular entrance to the village. This site was highly significant to the villagers because it was the original location of the Billy Pit. This was transformed into a rich lawn with “*flower-filled coal tubs bearing the village name, and a pit wheel monument (salvaged from Murton Pit)* “. (Northern Review 1995 d130 Sc).
 - created a community garden, including a play area that was designed by children in the village with professional assistance (this won a ‘Shell Better Britain Award)
 - formed The Quaking Houses Footpaths Group (which is a part of QHET) and established a series of village walks
 - established the opening up of local rights of way
 - produced a leaflet and map on local walks
 - built a stile, kissing gate, erected signs and cleared vegetation
 - made a successful bid to the National Lottery in 1995 and secured funds for the building of a new multipurpose community centre to replace the old village hall (this was completed in November 1997)
 - engaged in a woodland project with the woodland Trust
 - established a community allotment

² In November 1992 Central Government announced that it intended to implement a massive programme of pit closures proposing that at least half of the remaining collieries were to close by May 1995. In many cases this also meant that de-watering systems within the mines would be turned off (Younger 1997). De-watering systems; in the form of pumping mechanisms kept mine-water at safe levels for the miners and prevented pollution from mine-waters seeping into surrounding streams and rivers. Inland; mine-water is caused by a build up of rainwater that has infiltrated the mines. In coastal coalfields, it is due both to the ingress of sea water and rainwater. When pumping of this water ceases the water levels build up and seep out or over flow, uncontrolled in to adjacent rivers and streams. This mine-water becomes polluted due to chemicals in the mine (mainly oxidised iron pyrites - iron disulphide) dissolving in the rain and/or sea-water followed by the reaction of these chemicals as the water emerges from the mine-workings and oxygenates on the surface. There is evidence of this in both Scotland and Wales, and in the southern and westernmost areas of the Durham coal field and in western sections of the Yorkshire coal field. Where pumps that were used to de-water the mines were switched off (in some cases over 18 - 28 years ago) these polluted rivers in the surrounding areas were evident within a time span of approximately ten years (Chen et al. 1997, Jarvis 1996. Younger 1995, Younger et al 1995).

³ In 1992, Younger, on behalf of the Water Resource Systems Research Unit at the University of Newcastle, had undertaken preliminary prediction of the environmental impacts of no longer pumping water from the coalfields in County Durham. This and subsequent studies by Younger, backed by correlating independent research by the NRA and lobbying by Easington District Council, Durham County Council, the National Union of Mineworkers and other organisations combined to create enough pressure to ensure that the DTI would continue to maintain pumping at the nine regional de-watering stations in County Durham for the foreseeable future and that this responsibility would be passed to the Coal Authority when the Coal Board was privatised.

⁴ In 1994 Paul had just become involved in the passive treatment of mine water pollution at Wheel Jane in Cornwall. “Passive treatment systems utilise the bioremediation properties of natural resources, with emphasis being placed on the use of wetlands.” (Jarvis, 1996). By using a combination of physical, chemical and biological mechanisms, similar to those found in many natural wetlands, the removal of metals and the neutralisation of acidity can be achieved. (Environment Agency, 1996).

⁵ The pilot wetland was an anaerobic compost wetland rather than the simple creation of an aerobic reed bed. “*The pilot wetland comp rises four cells in series, the first two occupied by saturated horse manure and soil, the third with open water and lime stone berm to provide pH adjustment, and the fourth an aerobic overland flow system established in situ soil. ...sulphate-reducing bacteria present in the composts responded positively to the presence of the sulphate-rich mine water, producing*

sulphite radicals which combined with the iron to form insoluble black precipitates. In the process, pH was raised and the aluminium became insoluble, settling out in the substrate." Younger et al (1997).

⁶ Descriptive details of individuals work have been avoided to ensure anonymity, only very general descriptions within broad categories are given.

⁷ The author was unable to get a counter version to this story from Jamie

⁸ A major survey had not been possible prior to the artists' appointment because the Lankelly Trust, who were providing part of the funding, would not allow any work to be undertaken on the site until all the funding was in place and the artist had been appointed. Small scale survey work had been undertaken but this major survey required some idea of how the site was going to be used before they could decide how much willow to remove and also because specialised digging equipment would have to be hired and costs met from the major budget for the wetland construction.

⁹ The waste transfer plant at the edge of the village and adjacent to the burn was taken over by new owners. The QHET wrote to them asking if they would be interested in funding part of the planting. They were delighted to be involved and funded almost the entire planting scheme.

¹⁰ This is not a description of the Artists' Agency approach to management of the project but rather a description of the macro-organisational context or "collage".

¹¹ Individuals within the Core Group were not necessarily aware of this model but their behaviour was characteristic of this paradigm. On occasion, institutionalised thinking came to the fore as the individuals within the group perceived others in stereotypical roles but instability had a tendency to reveal the diversity of individuals as they adapted to the unfolding situation ensuring the continuation of the project.

¹² Palumbo (1985) refers to these as "loosely coupled systems".

CHAPTER SEVEN

7 CONCLUSIONS

7.1 Introduction to Conclusions

The following conclusions are based on an analysis of the Contextual Review, the Methodology, Exploratory Case study and the two Participatory Action Research Projects. The next section, 7.2, draws together the general conclusions emanating from the research. Section 7.3 is a critical reflection of the study that points out the strengths and limitations of the programme of research. The penultimate section provides supporting evidence for this thesis and the final section lists the contribution made to new knowledge.

7.2 General Conclusions

The study encompasses participatory, interactive and collaborative models of art practice and research within organisational contexts that actively promote environmental change. In doing so it reveals the complexity of working within a postmodern epoch where shifts in worldviews have led to new epistemologies of practice. These new epistemologies are characterised by a desire to move away from the making of discrete objects in a context-less void, to a process of creativity that considers participatory relationships between practice, process, context and client/audience. This has highlighted the need for postmodern managers who understand the diverse and varied epistemologies of practice and organisational perspectives that come together when professional, cultural and social boundaries are removed. These managers are arguably best placed to facilitate these projects through creative approaches to management based on the metaphor of the organisation of collage. The study has highlighted the complexities of both artists and artist-researchers working within this postmodern organisational paradigm. The issues with which they have to deal and the multiple voices that they chose to bring together within their practice could be better facilitated through an understanding of and in some cases utilisation of postmodern management skills.

The study demonstrated that the development of theoretical perspectives on

organisational learning to some extent mirrors recent developments in art and design research. As such, the role of the artist or artist-researcher as postmodern manager may in some instances already be in place, although formal frameworks have yet to be developed. It was argued in the text that this occurrence may have been due to the growing number of practice based art and design researchers adapting Schon's model of the reflective practitioner as model for their own research. But it is also worth noting that, within a postmodern context, organisational learning combines theory, method and practice in a similar manner to participatory action art research in that they both demand a reflection in and on practice and the implementation of action (based on that reflection) to facilitate change within an environment. Contemporary organisations learn through trial and error in decision making, from the experience of other organisations and from the organisation's cultural processes (symbols, story telling, tacit knowledge, behavioural norms, values and expectations) in the same way that artists working within participatory, interactive and participatory models do. Evidence of an organisations ability to learn can usually be found in its ability to adapt and survive but often that knowledge can be difficult to articulate, just as the artist's processes often remain hidden from other participants. The artist-researcher has a role to play in making both the artistic processes and those of other participants explicit and transparent and in doing so making aspects of the approach transferable to other situations. As the research programme has revealed this is most successful when the artist adopts the dualistic role of participant-observer and engages in collaborative practice within and with appropriate organisational contexts.

The paradigm of inquiry that the author adopted, and the use of Participatory Action Research as a strategy for art research, is in itself a unique adaptation of methods that may be of use to other artist-researchers working in this way. Especially those who are undertaking the MPhil in Art and Design in Organisational Contexts at Glasgow School of Art, for whom there was no previous existing methodology within the field of art and design that was specific to their needs. It will also be useful for those who are involved in the promotion or generation of projects that facilitate artists in joint action across the macro organisational context. It has revealed postmodern approaches to boundaryless practice that encompass horizontal relationships, that

form loosely coupled systems or synergies and that generate clumps of knowledge in the search for solutions to problems. These were best described by Deleuze and Guattari's rhizome metaphor. Within this metaphor vertical relationships also operate but it is acknowledged that there may be as much if not more influence going on from the bottom up as there is from the top down. This information may be of use to managers and organisational theorists in general.

The research programme justifies and exemplifies the use of subjective approaches to research by acknowledging that all knowledge is understood through language and, as the use of difference has revealed, there is no guaranteed fixed meaning. It also attempts to bring in the opinions of others and to juxtapose these with those held by the researcher to create a montage of discourses. In doing so this decenters the author of the research as the authoritative voice by giving voice to others, who may otherwise have been marginalised, and in doing so highlights the subjectivity of the author's personal opinion. This was achieved by the application of postmodern theoretical perspectives that locates all communities, specialisms, disciplines and professions as participants firmly embedded within culture, as opposed to modernist theories that operate from an objective distance outside of culture. The research provides evidence that it is not just artists who are catalysts for change but that this is evident within a wide range of disciplines and communities.

The author's development of the spiralling feedback and feed-forward loop method for practice as an analytical tool (referred to as SAM; Signifier, Allegory and Metaphor) may be of use for future practice based art research. It was developed as a procedure for the visual analysis of clumps of knowledge or subjective interpretations generated through synergistic situations arising out of the participative processes. These interpretations were appropriated or re-presented to create visual "heuristic fictions" that gave meaning to complex situations about the processes of environmental change. In doing so people were encouraged to interpret and learn about the processes of environmental change and enter into further dialogue that may lead to action and problem solving. This process revealed a possible role for the artist-researcher as a cultural intermediary, visionary or postmodern

collage/montage maker of shifting discourses.

The author briefly explored the possibility of transferring these 'heuristic fictions' to a digital format so that they could reach a global audience via the inter-net or as projected as images within specific contexts and localities. The aim was to create art works that are best described as simulations or hyper-realities, that would stimulate further dialogue and might lead to action, or cause a shift in discourse within another context.

7.3 Critical Reflection

7.3.1 Reflection on the Strengths and Limitations of the Planning and Organisation of the Research Programme

This research programme has focused on real life projects that deal with contemporary issues within their specific contexts as they evolve. In doing so, it addresses concerns raised by critical theorists, such as Featherstone, that there is much theorising about the postmodern epoch, but little in the way of documentation of real life issues that are of contemporary relevance. By placing the research within current and evolving real life contexts and within ongoing theoretical debates it was not easy to plan the research programme in a systematic way, with definite deadlines and fixed methodologies in place from the outset. The research programme to some extent became a victim of its own methodology. The ongoing reflection on, in and of the practices that it espoused caused delays to the project. This was in part, due to the author's determination to place the research within ongoing theoretical debates and in part due the indeterminate nature of participative project work. This is evident in the change from working within a post-positivistic paradigm of inquiry at the outset of the project, only to find that as the project evolved a constructivist paradigm was a more appropriate mode of inquire to adopt. The nature of real life projects meant that the research programme had to respond to time delays and constraints caused by a number of external factors such as funding, the unclear role of the artist researcher and other participant's motivations and desires. However, delays aside, the use of participant observation as a method not only focused on the processes used to create an artwork or participatory project but also on the evolution of the research itself and,

as such, it is current and of value to professionals working within similar organisational contexts. It may be argued that the breadth of the project was too great and that narrowing the focus may have helped, but in order to assure involvement in at least one current project the author had to link to several projects at the beginning of the research. This was as direct result of the unstable nature of the projects that were reliant on a number of key factors being in place before they could commence. This included the generation of external funding and/or the commitment of other participants.

7.3.2 Strengths and Limitations of the Contextual Review

At the outset of the research programme there was very little in the way of documented evidence about art in organisational contexts or artists involved in environmental change. There were no conventional academic journals or art history journals covering this subject area. Journals in existence tended to contribute to the field from a different perspective and to cover different aspects of practice. In some instances significant events had taken place within the remit of the research but they had not been formally documented. Exhibition or art event catalogues were self referential and non-critical. Unless one happened to be at the actual event it was difficult to grasp the complete picture. Over the period of the research programme a small number of relevant texts were produced and conferences and seminars took place.

A positive approach to dealing with the lack of documented evidence was to bring together discourse from different areas. This not only brought together a 'multiple discourse' to form an interdisciplinary approach to the review but also revealed a shift in world views that was later referred to and implemented within the methodology section of the research programme. Looking outside of art and design at different subject specialisms, such as organisational theory and inquiry, led to a connectivity across disciplines that underpinned the whole programme of research.

7.3.3 Strengths and Limitations of the Methodology

A review of research methods revealed that the late development of art and design

practice based research (as opposed to art and design criticism, theory or history), as an academic subject in its own right, meant that there was little in the way of documented methods that the author could adopt. Making sense out of the legitimacy of various methods that could be used resulted in an in-depth survey across the field. Unusually for a thesis, the development of an appropriate paradigm of inquiry and research methods became an investigation in its own right. As such, the methodology section evolved with the development of the thesis (the contextual review and the case study and projects) and contributes to an ongoing debate within art and design research.

The balance of time, that the development of an appropriate paradigm of inquiry required, was inordinate in comparison with the standard PhD and this meant that the author could not put into place strategies for research involving practice that would have strengthened the thesis, in relation to other practice based art and design PhDs. The author's engagement with her own personal practice (which remained outside the main focus of the research programme) informed and added to her own knowledge (through reflection on studio work) and influenced others through participatory practice. This resulted in a sustained development of ideas and concepts and reflection on her own practice throughout the PhD investigation.

7.3.4 Strengths and Limitations of the Exploratory Case Study

The Exploratory Case Study took the city of Glasgow as the Case and as such it provided a rich source of evidence for analysis. From the study model types of artists were defined and these were referred to in later projects. It also revealed the necessary dynamism created by artists networking across the city and applying for funds to run speculative projects. The Exploratory Study helped to clarify perceived weaknesses with the paradigm of inquiry and provided clear justification for a participatory approach that placed the author at the centre of the inquiry, rather than on the outside as an observer. Remaining detached and external meant that it was difficult to document the relationships between the participants and collaborators in specific projects, to clearly ascertain the roles that were being played and the voices that were being heard.

7.3.5 Strengths and Limitations of the Two Participatory Action Research Projects

The first Participatory Action Research Project placed the author in the role of participant within an ongoing project in a real life context. From the findings, key issues about the relinquishing of authorship emerged. A sense of authorship was embedded within the modernist training of both the architects and the artist involved in the project and was observed in the individualistic approach to object-making taken by all the participants at the start of the project. Individualistic object making was gradually abandoned as the architects began to enter into dialogue and pool ideas. This process was heightened when other voices also entered into this dialogue (in particular the residents). Rather than the anticipated final solution based on the coming together of design objects on the site (architecture and sculpture), an ongoing process that decentred the city and addressed wider cultural issues emerged. The development of the site as a whole was central to this process. This insight into the shift in thinking within the organisational context (competition team), could not have been achieved without adopting a more appropriate paradigm of inquiry and methods of investigation. Participatory Action Research Project 1 confirmed that the change in methodological approach had been the right thing to do and gave impetus to the development of Participatory Action Research as an appropriate method for artist researchers working in postmodern organisational contexts. This was put in place within Participatory Action Research Project 2— The Seen and Unseen.

The Seen and Unseen provided an ideal opportunity to investigate the roles of all the key participants as they developed over a number of years. This gave insight into their working processes, paradigms of inquiry adopted, the ontological stances that they took and the relationships that they developed with other participants. There were frustrations caused by the longevity of the project. Key subjects within the research left the project and could not always be contacted, which meant that their opinions could not always be followed up. One of the artists and one of the community representatives passed away in 1998, the author and the project organiser went on maternity leave in 1998 and 1999 respectively and others moved to new employment. During the course of the project the author established a role for artist-

researcher which could not be fully implemented due to funding and time constraints. Other ideas for Participatory Action Research Projects could not be followed up whilst time was being taken up with the Seen and Unseen Project. There were also problems with the geographic location of the author. She was the only key participant who did not live within the region that the project was located in and this meant that she could not attend meetings at short notice or be involved on site on a daily basis. It did however mean that methods for interviews using the Internet were explored.

Issues raised about the geographic location of all the participants were considered as part of the project. The relationship of the micro organisational context to the macro organisational context was investigated and postmodern organisational networks (rather than modernist structures) were observed including links to global networks. It also allowed for comparisons between the city, peripheral and rural contexts to be made, raising issues about the marginalisation of contexts that were not city based. In doing so, the study revealed that postmodern modes of working, that decentre the city and reject hierarchical modes of working in favour of local, national and global networking, remove barriers to progress that once existed due to geographical location.

The rapid speed with which these synergistic networks grew, and the complexities that were embedded within them, highlighted the need for a person with post modern management skills. Problems related to power and authority taking place between the key participants were observed. Within the project it was noted that these might have been resolved by what the author (with reference to Hatch 1997) called the 'postmodern manager'. She/he could juxtapose or "*collage*" together the wide range of opinions held to give voice to all the participants and not just those who were deemed to have authority over the other because of their professional position. It is argued that the Seen and Unseen Project revealed the need for two new roles within Participatory Action Research Projects. A manager to ensure that a truly collaborative process took place and an artist-researcher, documenting and revealing the processes and 'multiple voices' involved through a combination of aural, visual

and textual practice based methods. In smaller projects this could be a dual role.

Within the Seen and Unseen project the author's role, as artist-researcher was not as clearly defined as the role highlighted above. There was some scope for more practice-based research approach, but many of the other participants tended to cast the author in the more traditional role of researcher as observer. In hindsight, clarity and distinction about the extent of the author's role should have been established from the beginning of the project. It may be argued that the author's role was being constantly redefined as different personnel (in particular the resident artists) left and entered the organisational context. Clarity as to the nature of the artist researcher's role within organisational contexts and the methods employed; especially practice based methods, were defined as a direct result of the emergent processes used to research and analyse this project.

It may have been beneficial to have established a third Action Research Project to test the role for the artist researcher as a postmodern manager. This would have been based on a project entitled 'Thinking Glasgow' that the author was developing, in case other projects did not come to fruition. However, this would have been outside of the main focus of the research programme. These issues have been considered and will form the basis of proposals for future research.

7.3.6 Strengths and Limitations of the Analysis

The use of the constant comparative method was very time consuming but the most appropriate process for analysis of the vast amount of data collected. A full and comprehensive analysis could not take place until all the data had been gathered for each project so that patterns of significant data could emerge as clusters of knowledge from which conclusions could be drawn. The time constraints that this imposed meant that the discursive analysis had to be text based in a modernist sense (written), as opposed to text based in a postmodern sense (a combination of aural, written and visual elements). It is arguable that given the postmodern sensibilities that this thesis espouses, greater emphasis should have been placed on the use of Signifier, Allegory, Metaphor (SAM) as a method and in particular, Metaphor as a

means of presenting the analysis. This would have been achieved by presenting an exposition of visual, text and aural work in addition to the written thesis. This was not realistic within the framework of this PhD programme of research due to focus of the research, funding issues and time constraints.

7.4 Supporting Evidence

This research programme has successfully met the aims and objects set out at the beginning of this project (see section 1.2).

The range of organisational contexts that artists work within were identified and are listed below under the following headings: organisational type, client groups, business of organisation.

Organisational Type

- Local authorities and government agencies

- Limited companies

- Companies with charitable status

- Voluntary organisations

- Artists collectives

- Trusts and Charities

Client Groups Defined by Need

- Social

- Geographic

- Physical or mental impairment

- Unemployed
- Education
- Empowerment

- Community benefit

Business of Organisation

- Environmental
- Ecological
- Healthcare (Hospitals, Hospices, Medical and dental Surgeries, Health Promotion Agencies)
- Leisure and recreation (Parks, Swimming Pools, Clubs, Social Institutions, sports centres etc.)
- Travel
- Agency for the Homeless
- Built Environment (Architectural Practices, City rejuvenation schemes, commercial projects etc.)
- Housing (Housing Associations, Private Companies, Local Authorities etc.)
- Travel (airports, railway stations, local transport systems etc.)
- Youth work (After Schools Schemes, Youth Clubs etc.)

- Education (nurseries, schools, colleges, universities, community education, museums, galleries etc.)
- Commercial (shopping centres, shops, banks, restaurants, cafes etc.)
- Political
- Theatre
- Scientific
- Engineering
- Digital/new media industries
- Studios and workshops

The role that artists play within the organisational contexts listed above were established and noted as falling into two distinct types of models of employment.

These were either -

- a management type role
- an artworker role (usually on a fixed term basis)

In both model types artists were taking on roles that were collaborative, socially oriented, environmentally aware, symbolic and enabling. The artist engaged in the management model of practice initiated and undertook preliminary research for projects, fundraised, networked across other organisations and communicated to others about the nature and role of their organisation, ensured that projects ran effectively, managed budgets and employed or selected other artists to undertake project work. The artworkers researched specifics of the project, delivered the artistic

content and collaborated with other participants such as clients and co-workers. In both model types the artists engaged in an interchange of ideas, concepts and possible solutions to problems through the use of art with a variety of different individuals and bodies. This was achieved through a combination of approaches including enabling people, communities and individuals to redefine themselves and the environment by engaging in a shared vision and a desire to collaborate. Artists were keen to break down boundaries, devise new roles for themselves, co-workers and clients, challenge conventions, create new audiences and new definitions of art practice. In doing so they were generating new areas of employment and training, contributing to a synergy across the macro-context (city, region etc) which was understood through language (visual, aural or textual). These artists were predominantly problem seekers as opposed to just problem solvers who as result, became producers proactively looking for gaps in the market in which to work. Once identified they networked with other organisations thus developing alternative roles for artists, generating networks and linking to large-scale events within the macro context.

Influences and constraints that affect both the artist and the host organisation were identified as follows:

Constraints -

- Budget – this had implications for what could realistically be achieved within all aspects of a project. Constraints applied by funders and budget holders also limited the flow of projects.
- The ability of all participants to work within limited timescales and meet deadlines placed constraints on the creative output of artists and the ambitions of the organisations.
- The uncertainty, complexity and indeterminate nature of projects occurring within a boundaryless context as a result of an emergent process meant that projects could

take a long time to set up and put in place thus giving the artist and the organisation a lack of security and ability to plan long term.

- Modernist ontology and epistemology of practice provided a framework that was at times constraining.
- Institutional thinking that inhibited new ways of working.

Influences -

- A willingness to collaborate, participate and interact on an equal standing was important.
- A need to develop an understanding of differing epistemologies of practice and ontological perspectives of both individuals and organisations and to allow this understanding to influence the creative process was witnessed.
- The extent of the engagement with client, audience, community or host influenced the artist's ideas and the host's opinions of the artist.
- Different theoretical and disciplinary approaches and beliefs all added to the discourse on environmental change within each project.
- Synergies or clumps of knowledge leading to appropriation and the production of texts (in the postmodern sense).

Working methods and approaches for the artist-researcher within organisational contexts were investigated and established. This was achieved by the author undertaking a methodological trailblaze so that she could devise an appropriate paradigm of inquiry and strategy for the research. This resulted in the author implementing action research as a strategy and undertaking two participatory action research projects. In these projects the author placed herself at the centre of the inquiry as an element within a conjuncture.

The working methods and approaches established for the artist-researcher as a result of undertaking the trailblaze and subsequent projects were as follows;

- Relinquishing authorship in favour of a multiperspectival approach that aimed to give an overview or consensus of the project through the use of dialogic process.
- Adopting an approach whereby the artist-researcher reflected in and on practice and the implementation of action, based on reflection, within specific organisational contexts. This was followed by a subsequent analysis of how the action undertaken was perceived and articulated through the use of language (visual, aural and written) by all the core participants.
- An approach within which the artist-researcher embraced all the model types of artists discovered in objective one of this research programme. These were social/community, collaborative/multi-disciplinary, political/activist and new professional/multimedia.
- Developing an understanding of the dynamics of networks and reflexivity within a boundaryless context and their implications on the selection of appropriate methods.
- Utilising an emergent process for the analysis of data and generation of findings.
- Utilising appropriation to bring together clumps of knowledge generated throughout the projects.
- The use of an iterative spiral approach that combines art practice and research by noting what is significant to the artist researcher and other participants within the area of research, exploring juxtapositions of differing areas of significance through the use of allegory and creating postmodern texts (artefacts) that are a metaphor for the issues raised through the exploration of allegory.

7.5 Contribution to New Knowledge

This research programme has resulted in the following contribution to new knowledge:

- A comprehensive review and evaluation of research methodologies applied to art practice based research.
- The application of a new method for art practice based research using an iterative spiral approach that combines art practice and research through the use of signifier, allegory and metaphor (SAM).
- The formation of an ontological and epistemological position based on constructivism and participation that provides a theoretical basis for post-modern art practice within contemporary organisational contexts.
- An exemplification of the need for an artist or artist-researcher as a cultural intermediary and/or postmodern manager within contemporary organisational contexts.

CHAPTER EIGHT

8 FUTURE RESEARCH

This research programme has highlighted the need for future research in several areas. There are five areas that could not be addressed fully during this research programme due to lack of funding, time constraints and the need to limit the scope of the actual programme of research.

1. The role of the artist researcher as a cultural intermediary, who embraces the skills of the postmodern manager, requires further investigation and definition. There is scope for this to be investigated through a project that was considered as a third Participatory Action Research Project but rejected due to time constraints. A proposal for a project located at Pacific Quay on the River Clyde in Glasgow that address's the impact of new media industries on communities that have their roots in shipbuilding and engineering was devised by the author. This is a practice based research project, which places the artist-researcher as a participant within a specific live project in specific context. As a participant the artist researcher would assume the role of a cultural intermediary within a project that focuses on the development of mini narratives, within a micro organisational context that networks across the macro organisational context.
2. A follow up study to the Seen and Unseen project, to ascertain indicators of significant change (cultural and environmental) in Quaking Houses brought about as a result of the project, would be of value. This was not possible within the time scale of this research programme.
3. The Seen and Unseen project raised issues about the ethics of funding and in particular the role of multinational companies in funding environmental community based projects. This need was highlighted when several of the key participants questioned the ethics and behaviour of one the main funders of the project. From this a project entitled Funding for a Change was established by

Platform in London and jointly managed by Platform, Projects Environment, the Artists' Agency and AN publications. Many different organisations and individuals have contributed to the proposal for this project through seminars and conferences hosted in various parts of the UK. The aim is to investigate the implications of funding by multinational (or transnational) companies on community, arts and science based projects.

4. The use of Signifier, Allegory and Metaphor (SAM) requires further development through a practice-based project similar to the one described in the first area for future research listed earlier.
5. This thesis has touched upon the use of Participatory Action Research as a strategy for practice based research within the fine art practice. There is a need for a study focusing on this area and other relevant postmodern approaches to art and design research.

CHAPTER NINE

9 SUMMARY OF THE THESIS

This research programme documents the range of organisational contexts that artists are currently working within and highlights new model types of artists that have emerged partly as a result of working within these contexts. It has, through a variety of different research methods, established the role that artists play within such contexts and in particular, noted the role of the artist as cultural intermediary and postmodern manager. Artists are now engaged in practice in a wide range of organisational contexts including areas such as; health and community care, education, leisure and recreation, the built environment, travel interchanges, scientific and engineering firms, new media industries and commercial outlets. Within these contexts artists are undertaking one of two distinct roles as either, manager or artworker. In these roles they have adopted model types, often undertaking more than one of the following models: social/community, collaborative/multidisciplinary, political/activist and/or new professional/multimedia to suit the context in which they are working. This fulfils objectives one and two of this research programme as described in Section 1.2 on page 2 of this document.

The influences and constraints that affect both the artist and the organisational context in which they are located were identified. Examples of constraints were budget (including the demands of funders), time constraints, differing epistemologies of practice and ontologies held by artists and fellow collaborators, uncertainty, complexity and indeterminate nature of projects, the modernist ontology and epistemology of practice and institutional thinking. A major influence on the artists and host organisations was the ability to embrace postmodern non-hierarchical modes of working, that encompass multiple voices, to create a dialogic arts based practice. This meant that artists and host organisations were also influenced by; the different perspectives held by other members of the organisation, collaboration on an equal standing, engagement with the client, community and/or audience, taking on board different theoretical and disciplinary approaches and beliefs, and by appropriating (in a postmodern sense) work produced through collaboration to

produce texts/artworks. This fulfils objective three of this research programme as described in Section 1.2 on page 2 of this document.

The use of Signifier, Allegory and Metaphor (SAM) as an approach for practice based art research was established as an appropriate working method. This method entails the use of an iterative spiral approach that combines art practice and research by noting what is significant to the artist-researcher and other participants within the area of research, exploring juxtapositions of differing areas of significance through the use of allegory and by creating art artworks/texts that are a metaphor for the issues raised through the exploration of allegory. This method was utilised within postmodern organisational contexts that embraced the theories of the postmodern manager and allowed for flexible and adaptive modes of working. It was proposed that the artist or artist-researcher acting as cultural intermediary within small scale projects may adopt the role of the postmodern manager as a means of juxtaposing or *collaging ideas* and issues. This fulfils objective four of this research programme as described in Section 1.2 on page 2 of this document.

Recommendations for future research were made and these were as follows. A practice-based participatory action research project that further investigates the role of the artist-researcher as a cultural intermediary who utilises the skills of the postmodern manager. A follow up study of the Seen and Unseen project that looks for significant indicators of change brought about by the participants of the project. An investigation into the ethics and implications of funding of community, science arts based projects by multinational companies. Further development of the use of Signifier, Allegory and Metaphor (SAM) as a method for the artist-researcher. An in-depth study on the use of Participatory Action Research and other postmodern approaches for practice based art and design research.

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Baxter, N. (06.09.95) Principal - Neil Baxter Associates

Breen, R. (28.09.95) Director - Art in Partnership

Carson, B. (15.02.95) Arts Officer - Arts Initiative Strathclyde Regional Council

Chambers, T. (02.02.95) Director - Bellamine Arts

Clarke, M. (27.10.95) Artist - Breeze

Downing, P. (31.08.95) Landscape Architect – Parks and Recreation Department

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Farquar, A. (16.10.95) NVA

Felton, S. (12.10.95) Artist - Queen street Studios

Fenby, J. (01.11.95) Curator - GOMA Fire Gallery

Forrester, I. (11.06.96) Planning Development Officer - Glasgow Development Agency

Fraser, G. (11.10.95) Education Officer - Glasgow Museums and Galleries

Gardener, E. (08.02.95) Director - Fablevision

Gibson, E. (31.01.95) Projects Director- Project Ability

Grams, G. (16.02.95) Architect - McGurn, Logan, Duncan and Oplfer Architects

Guest, A. (17.02.00) Director - Scottish Sculpture Trust

Gulliver, B. (15.02.00) Project Manger/ director Art in Hospitals

Hayne, M. (23.08.95) Director of Planning - Glasgow City Council

Hunter, K. (24.10.95) Artist – Glasgow based

Joiner, R. (04.9.95 & 01.09.95) Director - Riedvale Housing association

Kane, K. (26.09.95) Knowledge and Cultural Industries Glasgow Development Agency

Kilin, M. (07.02.95) Arts Coordinator -Art Bridge Project

Knowles, W. (26.03.96) Finance Department - Glasgow City Council

Leishman, M. (18.06.96) BBC Scotland

MacDermot, F. (01.09.95) Planning Officer - Glasgow City Council

Mckay, I. Artist and Project Organiser DRAW (Drumchapel Arts Workshop)

McVeigh, S. (08.02.95) Manger - Gorbals Art Project

Nicol, H. (17.11.95) Arts Development Officer Castlemilk Art Project and Fringe Gallery

Page, D. (08.08.95) Partner – Page and Park Architects

Radcliffe, J. (14.10.95) Director – Visual Arts Projects

Sanderson, C. (20.02.95) Director - ASCENT

Skyrinka, S. (18.10.95) Artist - Glasgow Sculpture Studios

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DEFINITION OF TERMS

artist – the term artist was used to describe a person who has received an art school education to degree level or above within the area fine art or design. This acknowledges that the areas of employment that art and design practitioners choose to work within are not always a direct reflection of the specialist areas that they initially studied at degree level.

barrier free housing – ordinary housing that is designed to meet the general requirements of the disabled and does not present barriers to them or able-bodied people with special needs.

chaos – stemming from chaos theory and used to describe situations that at first appeared to be random in nature but which, on closer inspection tended to have some degree of underlying order (Gleik, 1998).

difference – is a term invented by Derrida (1993) that includes both the words differ and defer and therefore has more than one meaning. It is used within this thesis to describe the exclusion of one feature in favour of another, usually because they differ from the accepted norm.

epistemology – questions how we know the world and what the relationship is between the inquirer and the known.

Freirism – a belief in liberationist educational theory based on the writings of Paulo Freire.

indeterminacy – a belief that nothing is fixed or certain.

instability – a recognition and acceptance that events and situations in daily life are not static, fixed and controllable but that they are in a constant state of flux.

methodology – is the means by which we gain knowledge about the world.

ontology – raises basic questions about the nature of reality and the knowable.

organisation – is a collective or group of people who have come together to achieve specific outcomes. The outcomes may be in the form of theories, products, processes, services or a combination of any of these (Morgan, 1990; Litterer 1973).

paradigm – is a basic set of beliefs that guide action in everyday life or in action connected with disciplined inquiry (Guba 1990).

reflexivity - is the ability to adapt quickly to the uncertainty and flux that is created by instability through social interdependence (Lowe 1995).

stable state – is a situation of constancy within central aspects of our lives, or belief that we can attain such a constancy (Schon 1971).

ontology – raises basic questions about the nature ab

organisation – is a collective or group of people who have come achiev
specific outcomes. The outcomes may be in the form of theories, pr , processes,
services or a combination of any of these (Morgan, 1990; Litterer 973).

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by instability through social interdependence (Lowe 1995).

stable state – is a situation of constancy within central aspects of o v lie
that we can attain such a constancy (Schon 1971).

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APPENDIX IA

**Interview Schedule for a Pilot Study into the Nature of Artistic Practice as Influenced
by Organisational Contexts**

SCHEDULE FOR ORGANISATIONS

Researcher Julie J Ross, Advanced Studies Unit, Glasgow School of Art

ORGANISATION:

RESPONDENT:

INTERVIEWER:

LOCATION OF THE INTERVIEW:

DATE:

TIME:

ANY ADDITIONAL DOCUMENTATION:

ANY REMARKS:

THE ORGANISATION

I would like to find about this organisation, your role within it and why and how you employ artists.

Can you tell me a little bit about yourself....

What is your role within the organisation?

What does your job entail?

Do you work directly with artists?

Do you have any arts based training? If so then what?

I'd like to find out more about this organization...

What type of organisation is it?

What is it's main function?

Would you describe the organisation as;

micro < 12 people

small < 50 people

medium < 250 people

large > 250 people

How are the duties/job roles defined and divided up?

Is it a totally democratic organisation?

Is there are hierarchical division of labour i.e. is there a boss/leader?

When did it begin to work with artists?

How did this come about?

Is the organisation based in one or several locations?

If several –

Where are the other branches/venues?

Are there any artists working at these other branches/venues? yes no

Do you know when they are working?

Where can I find more information about the organisation's managerial structure?

Do you know anything about the history / background to this organisation?

Do you know when the organisation was founded?

Is it a relatively new organisation, say, formed within this last 5 years?

Was the organisation founded to enable artists?

Is there a mission statement / philosophy, if so, then what is it?

I'd like to move on, could you explain to me how this organisation works with artists?

Perhaps you could begin with the background to employing artists...

What is the policy of the organisation with respect to employing artists?

Why did you decide to appoint artists?

How long have you been working with artists for?

Whose initiative was it to appoint an artist?

In what capacity are they employed? e.g. a commission, a multi disciplinary team, a residency

Are there any particular past or future events involving artists and your organisation which you could briefly tell me about?

Do you have any artists working within your organisation at the moment?

If so then how many?

Can you tell me a little bit about the work that they are doing?

Can you describe any particular past or future events involving artists that you know about?

I'd like to know about how you have funded / fund artists

Who funds the artists?

Do the funders have any influence on the project?

What does the budget cover?

I have some general questions about the employment of artists

Are these posts for artists advertised, and if so then where?

How long are the artists employed for?

Who or what determines the length of the artists placement / employment?

I'd also like to know a little bit about the way in which the artist is working

Can you describe the way in which the artists work?

What form does the output take?

What is the extent of the artists involvement?

What do you believe to be the main benefits of working with artists?

Have there been any problems?

Any other comments?

APPENDIX IB

Interview schedule for a pilot study into the Nature of Artistic Practice as Influenced by Organisational Contexts.

SCHEDULE FOR ARTISTS

RESEARCHER : Julie I Ross, Advanced Studies Unit, Glasgow School of Art

THE ARTIST:

ORGANISATION(S):

LOCATION OF THE INTERVIEW:

DATE:

TIME:

ANY ADDITIONAL DOCUMENTATION:

THE ARTIST

I'd like to begin by asking you to tell me a little bit about this organisation and your role within it

Prompt / focus questions

Tell me about your role as an artist within this organisation?

Do you have a job title?

What does your job entail?

How long have you been working with this organisation?

Are you employed here indefinitely or for a limited period of time?

If for a limited period of time then how long?

I'd like to find out more about this organisation

What type of organisation is it?

What is its main function?

Do you work directly with people in the organisation or with groups who use the organisation? (if other then ask them to elaborate)

Are there any other artists working in this organisation?

Is this the only work that you do or do you combine this with some other form of artistic practice?

Would you describe the organisation as:

micro <12 people

small < 50 people

medium < 250 people

large > 250 people

How are the duties/job roles defined and divided up?

Is it a totally democratic organisation?

Is there a hierarchical division of labour i.e. is there a boss/leader?

Do you know when artists began to work with this organisation?

How did this come about?

Is the organisation only based here?

If not, where are the other branches?

Are there any artists working at these other branches? yes no

Where can I find more information about the organisation's managerial structure?

Do you know when the organisation was founded?

Is it a relatively new organisation, say, formed within this last 5 years?

Was the organisation founded to enable artists?

Are there any past or future events involving yourself and this organisation that you can tell me about?

Do you know anything about the funding of your post?

For example who funds it?

Do the funding bodies have any influence on the project?

What does the budget cover?

How did you come to be working here?

Was this post advertised?

If so then where?

Why did you decide to work here?

I'd like to find more about your background as an artist and the type of work that you produce

Could you briefly tell me about your background and training? How do you define yourself

as an artist?

Do you make a distinction between the work that you produce here for this organisation and work which you produce elsewhere, lets say, in your studio for example?

How do you go about producing work for this organisation?

Can you briefly describe the type of work that you do and the concepts / ideas surrounding it?

Have these ideas been influenced by the organisation?

Have you had to change or modify the way in which you work since coming to work here?

YES NO

If so then how?

What do you believe to be the main benefits of working within an organisation like this? Firstly for yourself and secondly for the organisation.

1

2

What sort of comments have people from within the organisation made about your work?

Has the presence of an artist (or the production of art work) had an effect on the organisation (or people using it etc.)?

APPENDIX 2

List of Participants at the Brain Storming 'Water Day'

Artists' Agency - Lucy Milton, Jozefa Rogocki

Newcastle Healthy City Project - Bob Stewart

Rising Sun Country Centre, Benton, Tyne and Wear - Ruth Taylor

Department of Civil Engineering, University of Newcastle - Dr Paul Younger

Wildfowl and Wetlands Trust - Niki Warner

Glasgow School of Art - Julie Ross

Platform - Jane Trowell, John Jordan

Teeside One World Centre - Averil Newson

Groundwork South Tyneside - Lionel Hehir

School of Landscape Design, Department of Town and Country Planning University of Newcastle - Ian Thompson

Environmental Services Department, Derwentside District Council - Geoff Underwood

North East Water - Graeme Byers

Division of Environmental Sciences, University of Hertfordshire - Dr Anne Smith

Town and County Planning Department, University of Newcastle - Simon Slater

Individuals - Jane Gower, Amina Koos, Peter Davies, Alan Vickers, Sue Wilkinson, Tracy Warr

APPENDIX 3

The Initial Proposal For The Evaluation Content As Suggested By The Artists' Agency

The Artists' Agency stated that the evaluation should take into account the following:

- *document the processes involved in interdisciplinary, collaborative working*
- *consider the way in which the two residencies contribute to the wider long term aims of the project*
- *suggest the processes and arrangements needed for a successful interdisciplinary collaboration, which could be of assistance for the collaborations in the future*

The evaluation should in particular assess the success or failure of the two projects in the following areas:

- *the impact of the residencies on the participants*
- *the impact of the residencies in raising awareness of the issues to the general public*
- *the effect of the residencies on the artists*
- *the effectiveness of the residencies for the organisers*

