

**ARTICULATIONS OF EQUITY: PRACTICE, COMPLEXITY AND POWER IN  
FACILITATED ART PROJECTS**

by

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in partial fulfilment for the degree of

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## Abstract

### Articulations of Equity: practice, complexity and power in facilitated arts projects

This is a practice-based research project which analysis how democracy and facilitation are articulated within two different social contexts. The purpose of this research is to make apparent, through two facilitated art projects – the *Elder Flowers* project and the *Exwick Image Project* – the contingency of meanings and methods of making democratic choice with participants. The argument is that my methods of facilitation, which embrace social and cognitive difference by ‘attending to’ (that is, using methods of empathic listening and responsive action), their outcomes and meanings are contingent to each specific interaction. These acts of creative facilitation ask new questions of how democratic choice can be made between people who are located within multiple (historical, emotional, familial, economic) power dynamics.

The thesis uses theories of complexity and difference to articulate: the need to ‘frame’ meanings in order for facilitator and participants to understand each other’s choices and the fluidity of signification and subjectivity that deconstructs the ability to fix meaning and therefore properly understand each other. A conflict is revealed within the objective of *facilitating* a project in a *democratic* manner. This is a conflict between acknowledging that choice will emerge through interaction *between* facilitator and participant, and the facilitator needing to index – make sense of – what is happening in order to develop the facilitation. Additionally, the democracy of representing the complexity of the facilitations, in the ‘framed’ form of project record within the PhD submission, is questioned. A series of practical experiments, explore how theoretical concepts of presentation can work with project material and how an intuitive approach to the project material can reveal the complexity of choice-making during the facilitations.

## Ethics of researching with human subjects

### **Nature of inclusion of human subjects**

The basis of this research is in facilitating arts projects with members of the public. The subject for research is not individual members of the public, rather the methods by which arts projects are facilitated. However as the research is investigating how different methods are successful or are problematic in relation to social objectives, such as empowerment, the analysis discusses different methods which are implemented *vis a vis* different participants and the specific outcomes of such implementations. The research compares different groups and individuals in relation to how facilitation can occur and what it means.

Facilitated art projects with members of the public who are previously unknown to the artist require a gentle development of trust and friendship in order not to alienate before a participant has the chance to find out through experience what the project can offer. In this regard it is vital at the outset of a project not to use academic or alienating language, which might set up an obstacle to a rapport being formed. The projects themselves are addressing the exclusion and alienation of people from cultural practices and decision making about their lives. An important part of the methodology of the facilitation is therefore to be approachable and accessible. In my opinion, to have discussed the use of the project for research purposes, in advance of participants' established involvement, would have both undermined the objectives of the project and would not have led to informed consent by participants. In the case of the Exwick Image Project the participants would have been giving an answer to a question delivered by a complete stranger in a climate in which, as found out later through the case-study work, they are already feeling used and being asked to take part in 'empty promise' consultations.

### **Informed consent**

In the light of the above participants were asked at the end of the project, both face to face and through a questionnaire, whether they would agree to their project being part of my research. Permission was given by managers of Mitchell House on behalf of residents who were considered unable to give informed consent. Consent was requested from parents or guardians of those under 18, and consent was given by youth club leaders after consultation with their members. Only those participants of both projects who gave informed consent have been referred to in this thesis.

I have, where possible, altered the names of participants in the *Elder Flowers* project as requested by Mitchell House managers. However, where notes taken at the time of project are used in original sketchbook format, as in the case with one installation in my Viva exhibition, this has not been possible without being detrimental to the quality of the piece. First names only are used in the sketchbooks and names do not appear alongside any photo of a participant.

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## **AUTHOR'S DECLARATION**

At no time during the registration for the degree of Doctor of Philosophy has the author been registered for any other University award without prior agreement of the Graduate Committee.

This study was financed with the aid of a studentship from Falmouth School of Art.

A programme of advanced study was undertaken, which included two arts facilitation projects when the author was employed by the Borough of Poole and Exeter Community Initiatives consecutively.

Regular seminars and symposia were attended at some of which work was presented; a number of papers have been published or accepted for conference presentation; and experts in the field were consulted.

### **Publications**

(June 2003) *Elder Flowers* public opening, Mitchell House, Poole, Dorset

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(2003) 'A sensory garden created by, with and for residents', *Journal of Dementia Care*,  
September/October

(2003) 'Arts and Older People', *MAiLOUT*, October/November

(2004) 'Process of End Product', *Signpost*, (vol 8), February

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June 26<sup>th</sup> 2002                      Presentation to student research seminar, Falmouth School of Art

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July 2004 Installation presentation, University of Plymouth

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### **Conferences Attended**

Feb 7<sup>th</sup> 2002 *Writing and Practice* – University of Plymouth

April 11<sup>th</sup> 2002 *Generator, symposium and workshop* – University of Plymouth

June 21<sup>st</sup> 2002 *Translating Class*, conference- University of Leeds

June 2003 *Elder Flowers*, garden opening

September 2003 *Exwick Image Project*, public presentation

May 20<sup>th</sup> & 22<sup>nd</sup> 2004 *Trading Places*, conference, B+B, London

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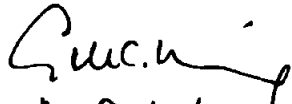
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## Introduction

The purpose of this research is to make apparent, through two facilitated art projects – the *Elder Flowers* project and the *Exwick Image Project* – the contingency of meanings and methods of making democratic choice with participants. The research uses theories of complexity and difference to show an articulation of: the need to ‘frame’ meanings in order for facilitator and participants to understand each other’s choices, and the fluidity of signification and subjectivity which deconstructs the ability to fix meaning and therefore properly understand each other. In so doing, these acts of creative facilitation ask new questions of how choice can be made between people who are located within multiple (historical, emotional, familial, economic) power dynamics.

The argument of my thesis is that facilitation, which embraces difference by using methods of empathic listening and responsive action, is a contingent process: methods, outcomes and their meanings are produced specifically through each interaction. This means that assessment of quality, in terms of how democratic an interaction may be and what its aesthetic value is, also has to be contingent. This assessment is undertaken by the facilitator in developing the project, and by those who might have the power to endorse or criticize the methods and outcomes of the project (for example, funding bodies, art critics, cultural commentators and academics).

The concept of ‘difference’ in relation to this thesis is created from theories of a complex and shifting social, physical and psychological environment and uses several intersecting epistemologies, including postmodern philosophy, politics of feminist identity, linguistics and scientific system analysis. The complexity of the constructed context means that subjectivity is always shifting and in each moment created as contingent. This is revealed

in two different ways by *Elder Flowers* and the *Exwick Image Project* (though not mutually exclusive):

- Through the different psychological and physiological behaviours and thought processes of people who have dementia taking part in the *Elder Flowers* project.
- Through the different and complex social constructions impacting on the people taking part in the *Exwick Image Project*.

However, whilst much of the theory is indebted to post-structuralism, the investigation re-introduces the role of communication as intrinsic to this area of work, and so acknowledges that meaning, at some point and to some degree, needs to be shared. As a result it tackles the notion of a 'universal', through discussing how cultural convention is both subjectively embodied and negotiated 'in-between' the constituents of an event, and therefore lived out differently in each event.

#### Articulating the relations of power in the facilitative act

I have discovered that I have been unsettled about choosing a term to describe the social objectives of my facilitation. I realise that this struggle results from the variety of interactive moments within each project where dynamics of power are played out, resulting in different intentions and aspirations for different aspects of the facilitative process. These aspects can be defined as: the methods I initiate as a facilitator and the effect of, and responses to these methods, which affect the balance of power between myself and participants; the mediation of the projects to others outside of the project; the change in power between participants and authorities making decisions over their living conditions.

My intention with facilitation methods is to act fairly and impartially, which involves negotiation and struggle as well as developing respect and mutual consideration. My role

through being a sensitive facilitator is to stimulate, to encourage and to guide other people by using my own experience, at the same time as being empathic, stepping into another's shoes and working with someone else's experience. Within the relationships I am the catalyst for activity, often the giver of opportunity and sometimes the presence against which people can react. While being the giver, I am uncovered, challenged: to give something, it appears I must give something up. By being perceived as a figure of authority to some, I am challenged in that authority, thus positioned as and adopting the role of authority. The relationships are often unfair; I am often in my mind not treated fairly by participants who may consider their actions fair within the broader context. I have to take quick decisions, which to the best of my ability I make fairly, but which other people may consider biased or insensitive.

What is it that I am trying to achieve by facilitating in a fair manner with the participants? The notion of striving for equality, for instance, could be ideologically problematic if it were based on the idea of being identical, the same, of same quantity and/or quality. As no two subjects can ever be the same, I would not aspire to make everyone believe the same thing, have the same values, *consume* the same quantity and quality of things and *contribute* the same in both quantity (financially for instance) or quality. It would be a generalisation to aspire to create a social context where people are equal, without firstly defining what that equality is based upon. What I would propose, however, is that there can be equality whilst maintaining difference. In the work of facilitation this would mean creating an environment where there is equal opportunity for people to contribute in the way they wish or are able. This means that to facilitate in a fair manner would require me to create opportunities in response to participants' specific needs and, as such, create an equality, which is contingently generated. The objective is to enable participants to exercise their personal power productively, in a way that can benefit themselves and their public interactions. It is about them being creative: creating new ideas and thoughts. It is



about people individually and collectively creating new philosophies for and about their lives, which can be productive for them.

Whether a more equal or democratic means of social interaction is brought about for the participants by the actions of facilitation, both during a project and in a participants broader life, is difficult to quantify. It requires degrees of speculation about what another is experiencing, even where this is based on knowledge of that person and of the context and convention to which their behaviour pertains. Asking a participant directly goes some way to establishing these achievements. However, this depends on a participant's ability and wish to both understand and communicate how their life has changed and whether there has been an opportunity for a dialogue to take place between facilitator and participant which could tease this out. (refer to Appendix 4 sections 3.2.3 and 3.2.4).

#### Power at the threshold of speaking

Stuttering is not something restricted to individual characters in a novel; stuttering is the performative at work in the language system... (Olkowski, 1999: 230)

Within the *Exwick Image Project* the first point of contact with potential participants was often on their doorstep: either literally or in the sense of being in their street or meeting place. The doorstep is embedded with power; it is the threshold between public and private space and, as an interface between strangers, it is a site of the 'Uncanny'. The Uncanny is a theory developed by Freud concerning the return of unconscious repressed psychic material experienced at moments when we recognise in something else our own lack of internal coherence. In seeing a stranger, for instance, we don't just experience him as strange; we experience fear through a recognition that we too are strange both to him and to ourselves. This strangeness can also be read as difference; we are aware that we are different and do not have control (in terms of knowledge as well as physically) over what is different. However, because we recognise a fellow human being we also sense a

familiarity; the insecurity is perhaps that, whilst we know that we don't know him, we sense that we should know him, and rather than experience indifference we search for some answers to the riddle in the form of communication (Freud, 1963).

I term my method of facilitation through art practice 'attending to'. This describes a process whereby I both give attention and act upon the responses I get from that attention. It is a term which draws on 'empathic listening' as put forward by Suzi Gablik and examined later in this Introduction. In 'attending to', the ability to empathise with the other – another person; otherness of the embodied subject and embodied event – fosters an awareness of our own otherness. At the first point of contact with a stranger (someone of whom I have had no previous awareness), I am being asked to confront my own limitations: my own adequacies and inadequacies, my own strangeness. This first point of contact is important as it both marks a gulf (a difference between people) and unease created through that gulf (as Uncanny) and marks an interface where the gulf is bridged through the beginnings of asking and answering. As an artist arriving in an environment where not everyone has the same degree of understanding of why I am there, who I am and what I will do, one of the roles in which I am cast is that of outsider (not one of us) and in some instances, an intruder.

Whilst the relevance, appropriateness and demand for the projects were established through drawing on the expertise and local knowledge of residents and local agencies in both the *Exwick Image Project* and *Elder Flowers* (Appendix 1;c,d and f),<sup>1</sup> the first point of contact reveals the partiality of developing projects inclusively.<sup>2</sup> This occurred though the difficulty I experienced in explaining the reasons for the projects with people I had not met until that moment, shown in the practical experiment 'I Stutter' (figure 1). Having established through (partial) consultation that the projects were needed to help to improve residents' quality of life through encouraging them to use their creativity, the need and

## **Figure 1**

### **Instructions for use**

Please insert CD in your PC and, if it does not open right away, go to 'My Computer' and double click the CD icon, followed by the 'track 1' icon. This will open in your computer's media player. It is both PC and Mac compatible. If you should experience any problems with playing on your computer it will play on a normal CD player.

**Figure 1 CD can be  
found inside the back  
cover**

'I Stutter' (2003)

3 minutes, 46 seconds

responsibility of explaining my role to people for whom the process was potentially to benefit, reinforced our social difference and created events of contention between us. Within these events, however, power was not experienced as a binary, whereby I was in a position of strength: the moment of introduction and explanation placed participants both in a position of subordination and, where hostility and suspicion was witnessed, in a position of power through resistance. My experience of the youth club during the *Exwick Image Project* demonstrates this impasse further (figure 2) where phrases such as ‘you can explore your identity’ and ‘show your identity’ were met with scorn. In stating objectives, the power of language and its incoherence is experienced: objectives become both rhetorical statements (positioning tools) and ineffective, and may become a hindrance to achieving what they set out to achieve. In proposing that a project should be equitable and transparent it is assumed that the objectives should be shared with participants. However, the stating of objectives positions a participant (*does to* a participant), whereas to hide objectives could be considered deception.

My project practice reveals the impossibility of saying exactly what you mean and potential deficiency of meaning what you say. This is demonstrated in the extent to which I seek the right questions to ask and statements to make in my sketchbooks throughout both projects (figure 3). Having planned my objectives I rehearse what I will say. The first utterance on the doorstep gives away the embodied forces of the event; my inscription with discourses of power; my awkwardness in standing on the doorstep; the inappropriateness of theory and the ideal of my objectives; the inadequacy and separation of language in communication; the realisation that words are empty (arbitrary) and yet full (effective). I stutter.

I find when I try and explain the project I sound bored with myself and that the words sound fine when I say them to myself and meaningless when I say them to others. (Melling, 2003c: 27)

## **Figure 2**

### **Description of first youth club visit for the *Exwick Image Project* (2003)**

The room was dark when I entered and full of people milling around. Little talking was going on and where there was it was around what the snack bar had to offer or in response to the video game over in one corner. Most of the people I hadn't seen before but to my relief there were a few I had and had already done some photography with. I felt intimidated. Denise the Youth Worker was behind the counter making chips and replying to demands for drinks and sweets. The atmosphere was busy but, as one might expect from people of that age, quite cliquy and a bit hostile for an adult outsider. Even when Denise shouted something out to all of them it appeared most were not bothered to respond. It seemed everyone was occupied doing their own thing and that the 'order' had already been established between Denise, Mark the other worker and the attendees. It was not an environment where animated discussion between me and the young people about a subject I wanted to introduce was going to easily take place. In fact when I tried to talk to a few people I didn't know I was met with a negative response or ignored. At this point I was not wondering how best to listen or to be equitable, I was thinking about where to place myself within the room, what to do whilst they went about their own activity and how to survive without total humiliation.

After being ignored I suggested that they could dress up in the jumble sale clothes (which had been suggested to me by the Youth Worker during our preparatory discussion) and have their photo taken. When this didn't get a response I specifically asked some of the people I had already worked with if they would come and do some photos in the hope that this would then encourage the others. When this was met with a lack of enthusiasm I stopped trying to persuade and went out into the yard to take photos of the people playing football. I eventually managed to persuade a few individuals to both have their photo taken and take photos themselves. And in due course whether through peer pressure or new found confidence almost all of those in attendance had either dressed up in drag or come out to join the photos.

**Figure 3**

decisions are made.  
 On going conflict resolution required - is this my job?  
 How can we at project rise above conflict?  
 What would you like me to be?  
 To guide you?  
 To direct you?  
 To advise you?  
 To teach you?  
 To stay away?  
 To help you?

How would you like this to happen?

Community play - if you could be anyone else who would you be?  
 What would they change if they lived here?  
 Will you take me on a guided tour of farm hill?  
 What can you tell me about farm hill?

overlaps  
 Emileen giving a guided tour of Farm Hill - recorded on tape.

Look at the meaning of Gardens book to contextualise project.

performing different roles

Extracts from notebook 1

Prep for Finca BBQ



How could residents photos be used  
 How should we use these photos for the ~~local~~ local community?  
 ceramic home ~~plaque~~ <sup>plaque</sup> →  
 bus stop sign →  
 gallery in a van →  
 Lantem ~~procession~~ put on lanterns for a lantern procession like this →  
 Carnival petition?  
 postcards?

We are doing a 'mail-art' project where each person makes a postcard or art post to send to another - names are drawn from a hat so that you get to a surprise. Want to take part?  
 Make a postcard today + <sup>write your message</sup> take it with your name + address.

Extract from sketchbook 3

Exwick Image Project (2003)

My practical experiment, 'I Stutter', illustrates the awkwardness of this first encounter. Two experiences of explaining the project to potential participants are overlaid: one shows how words never sound right or feel inadequate when confronted with the addressee; the other verbalises the fear of sounding patronising. In hearing them in conjunction, the listener begins to experience the eruption of the patronising voice between stutters; dialogic otherness – the embodiment of discourses of power – experienced as anxiety and appearing as performative disruption of the voice.

To move beyond this I have found that I must accept my own vulnerability, the strangeness and confrontation within the initial contact, and begin again with oblique dialogue through what is familiar to the person with whom I am in dialogue. Figure 4 demonstrates this in that I cannot avoid the awkwardness of the first encounter, but can find methods of overcoming it. Explanation often becomes convoluted and incoherent, stuttering, in the struggle to move beyond the homogenising and alienating effect of objectives to a point where dialogue can become productive.

#### Emergence of the democratic principles in participatory arts

In 'Art with People', Sally Morgan quotes a 1985 report by Valley and Vale to emphasise the purpose of cultural democracy and its intrinsic link with that of political democracy.

This [cultural democracy] means working towards culture which is accessible, participatory, decentralised and which reflects the needs of differing communities. Groups have the right to express themselves in their own voice and through their own forms. (quoted in Morgan, 1995: 19)

A principal example of this in the UK is the 1984 charter 'Campaign for Cultural Democracy' launched by the Shelton Trust under the chairmanship of Owen Kelly. This advocates: 'Let us tell our story'; 'This story is ours'; 'Now listen to our story' (Morgan, 1995: 24). The charter echoes the belief that stories are specific to the people that are

Figure 4

② Older ladies from Ineagh Court -  
rejected idea of photography initially  
as translated the word as them taking  
photos + not having skill.  
~~talked~~ Struck up conversation about  
their social events + began reminiscing.  
Asked if there were photos of these  
socials + then they became interested.  
Suggested having exhibition of photos.

They also talked about how we can  
get together on the patio + I  
now have the idea of taking pictures  
of this to celebrate their celebrating.  
I could then invite them to take  
photos of each other.

They suggested people at Ineagh  
Court + in Exwick who may have  
old photos of area. I am wondering  
if one of them took part in Windas  
Sills.



telling them and it makes room for a democracy that respects difference. It also echoes the beliefs of a diversity of multifaceted social movements formed around identity politics, as Marjorie Mayo states 'to reclaim and value identities which have been commonly suppressed or devalued by mainstream culture' (Mayo, 2000: 47). According to Mayo, social movement theorists identified certain themes common to the diversity of movements:

*...informal interaction networks, which were based upon shared beliefs and solidarity, engaging in collective action focusing on conflicts, including the use of protest.* (Mayo, 2000: 49; authors italics)

The phrase 'the personal is political', used by both Mayo (2000: 50) and Susanne Lacy, (when writing about the development of feminist art movement practice in the US [1996: 27]), links an awareness of personal identity and its expression to the public sphere of decision-making. '[P]ersonal revelation, through art,' writes Lacy, 'could be a political tool' (Lacy, 1996: 27). That 'the personal is political', Mayo writes, points to the 'democratisation of everyday life' (Mayo, 2000: 50). Democracy in cultural production becomes a question of how personal and public awareness and decision-making are connected.

My belief in using 'just methods' as a facilitator has evolved out of these historical constructions of cultural democracy. Some creative activism is initiated and driven by those who identify themselves as oppressed and who want to get their politics heard (for instance, women performance artists campaigning for women's rights, gay artists campaigning for gay rights or black artists campaigning against racial prejudice). However, of pertinence to this research, it is often the case that an artist is commissioned to work with a group who might wish to integrate the skills of the artist into an already established campaign (for instance, in the case of the Docklands Poster Project [Dunn & Leeson, online [figure 5]; Lacy, 1996]), or to work with a disenfranchised group to help to empower them to tackle issues which concern them and improve aspects of their lives.

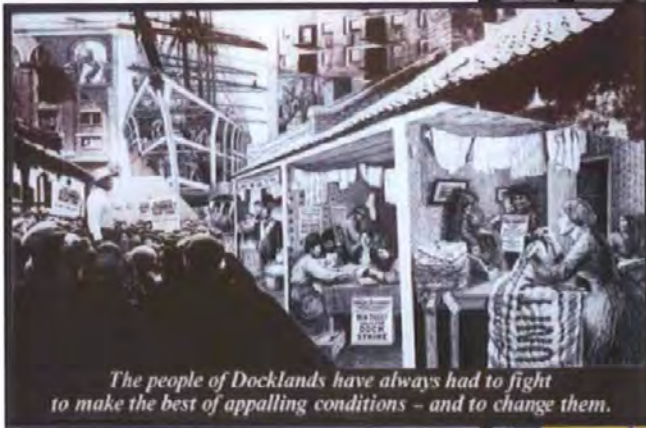
**Figure 5**



Image from the 'People's Plan'



Image from 'First Sequence'



*The people of Docklands have always had to fight to make the best of appalling conditions - and to change them.*

Images from 'Housing Sequence'



*The people of Docklands have always had to fight to make the best of appalling conditions - and to change them.*

Image from 'Housing Sequence'

Images from the *Docklands Community Poster Project* (1981-1991)

Facilitated by Loraine Leeson and Peter Dunn

Images copied from [www.cspace.org.uk/cspace/archive/docklands/photo.htm](http://www.cspace.org.uk/cspace/archive/docklands/photo.htm)

Whilst both draw on the facilitation skills of an artist, it is the latter where the artist-facilitator must initiate, motivate and enable creative activity around specific concerns, which describes the work in both of my case-studies.

The use of creative facilitation to empower local communities intersects with work undertaken by environmental and sustainable development professionals. Naresh Singh and Vangile Titi state that,

Chapter 3 of Agenda 21 addresses itself to combating poverty through enabling the poor to achieve sustainable livelihoods and cites empowerment as one of the enabling mechanisms. (Singh & Titi, 1995: 7)<sup>3</sup>

The relationship, highlighted by their work and that of others in the development field (such as Shirley A. White and Marjorie Mayo), between the alleviation of poverty and the empowerment of those who live in poverty in order to bring about social transformation from the grassroots level, is one now recognised and embraced by the UK Government. This has led to an increased number of participatory strategies in community development initiatives. The *Farm Hill and Kinnerton Way Community Project (FHKWCP)* commissioning the *Exwick Image Project* is a case in point (Appendix 2). Empowerment is a complex and problematic process, which points to the enabling and capacity building of local people (Singh & Titi, 1995). For instance, enabling another's self-generation is a tautology as enabling will involve a degree of positioning by the enabler. The issues it raises are multiple: how is power to be generated? Who is in a position to do the empowering? Who decides empowerment is needed? Whether the term empowerment is adopted by theorists and practitioners or not it does make overt the issue of power within the facilitative relationship, and this needs to be addressed if a just process is to be sought.

Power, according to Foucault, is played out through strategies. Strategies bring power into effect. Whilst power is produced through a network of global and local discursive and non-discursive forces, power and resistance are brought into effect as strategic interfaces; as

events. Foucault invokes the complexity of power and its embodiment with his use of terms 'meshes' and 'network' and by describing the interweaving of 'the relations of power [...] with other kinds of relations (production, kinship, family, sexuality) for which they play at once conditioning and a conditioned role'.<sup>4</sup> Power is not transcendental to and imposed upon the specificity of the social, it 'is coextensive with the social body' (Foucault, 1980: 142).

Foucault's notion of event invokes a specific spatial and temporal activity. Events do not occur in isolation from either one another or a broader network of power relations, but are each in their own right unique in that they are contingent to the articulation of forces by which they are produced.

It's not a matter of locating everything on one level, that of the event, but of realising that there are actually a whole order of levels of different types of events differing in amplitude, chronological breadth, and capacity to produce effects. (Foucault, 1980: 114)

Each interaction I have is an event, meaning that how power is expressed, how it is understood, the reasons for expression by either myself or my collaborators and the impact it might have on others, is contingent to the moment of interaction. As Foucault states with emphasis on resistance,

... there are no relations of power without resistances; the latter are all the more real and effective because they are formed right at the point where relations of power are exercised. (Foucault, 1980: 142)

Empowerment as an immanent state, dependent on the specific event for its specific articulation, requires a contingent approach to judging whether it has been achieved, based upon the specific event in question.

Empowerment defines an action, bringing about power of an individual or a social group however large or small. Singh and Titi, in their essay 'Empowerment for Sustainable

Development: an Overview' (1995), outline key elements of empowerment relating to sustainable development. These elements, both generic and specific, are largely dynamic and collective. They are actions *which are needed to create the conditions for* empowerment, for example 'access to knowledge'; they invoke empowerment *as active* ('transformative') or *an action* ('good governance'); they are *actions which take place between people* ('collective decision making') or actions *that people do* ('participation') (Singh & Titi, 1995: 13). These actions are responses to social conditions which are oppressive, and aim at creating 'new lines of flight' (Deleuze & Guatarri, 2004) *from* those circumstances. Thought of in this way, empowerment (as is implied with the prefix em-) is a process of change rather than a state that is achieved.

Whilst Shirley A. White exemplifies the 'end goal' interpretation of empowerment as an outcome of a set of actions, she also leaves room for immanence and for *becoming* achieved through dynamic, generative activity, with her words:

Out of this sense of interdependence can come a sense of excitement, adventure, and hope which motivates and renews faith in self, other, and community producing cohesion of *purpose*. When *a sense of possibility* based on a collective vision for the community's future *emerges*, true empowerment becomes reality. (White, 1999: 49; my italics)

The discourses of power giving rise to empowerment embed the empowered individual in a specific historical moment. The actions of this historical subject are inscribed with a history but that history is reconfigured in the present moment at the surface of the event. History becomes effective as it is lived out in the contemporary moment. Depth and surface are embroiled in complex articulations, which are not exclusive of one another.

My framing as subject, and specifically as facilitator, means for me that I have a responsibility towards the people with whom I work. Suzi Gablik frames responsibility by stating that once we attend to another's needs by making their emotions our own – empathising – we can no longer remain neutral (1991: 112). However, I am proposing in

this thesis that responsibility does not only mean acting on the immediate emotions of another. It is about being responsive to the socio/historical forces that produce them.

Subjectivity, understood as 'a process of intersecting forces (affects), spatiotemporal variables that are characterised by their mobility, changeability, and transitory nature' (Braidotti, 1994: 163), means that one person is not autonomously responsible for his or her actions. In being part of convention, which we as human subjects construct, we are both responsible, by having the ability to make change, and connected and responsive to our environment and social context.

As responsive subjects we embody this extended and connected responsibility. This embodied responsibility echoes Braidotti's calls for the redefinition of an embodied feminist subjectivity;

Privileging notions of process, complexity, and the multilayered technology of the self. In other words, feminism is about accountability; it is about grounding a new epistemology and a situated ethics. (Braidotti, 1994: 163)

Cilliers puts responsibility in a different way when he states that,

This means that when we deal with complex things, like human subjects, we cannot get by with calculation only. We have to make use of frameworks and assumptions. Since there are no meta-rules which supply these frameworks, we have to make choices based on values, rather than on rational knowledge or the outcome of calculations... Since we cannot shift the responsibility for our decisions onto some procedure, we have to assume that responsibility. (Cilliers & De Villiers, 2000: 242)

Cultural democracy, specifically in the area of participatory art and related to the responsibility of the facilitator, is based on a number of assumptions about the sharing of power through the act of creative facilitation. 'Dialogue stands for a certain kind of democracy in that it constitutes individuals equally as language users and shapes their collective (dialogic) understanding from the diversity of communicative action' (Hartley, 2000: 71). The illusion that can be created is that being a responsible artist-facilitator

means acting in a selfless manner: by not imposing one's own subjectivity at the expense of others. As introduced earlier, I aim to question this misconception by examining the concept of a 'fair method', and how this method (and the derived meanings) is contingent on how the method is framed and given shape in different facilitated events.

### Framing part 1: the framing of democratic principles through the process of communication

One of the key ways that the processes and meanings of democracy are affected is through the *framing* qualities of communication. Although I will argue that meanings and methods in 'attending to' are contingent, to be productive through creative dialogue involves simultaneous homogenisation, where meaning becomes fixed through the repetitive mechanisms of convention, from which 'new lines of flight' can take off. Margaret Whitford, in her analysis of Irigaray's work, theorizes this double-edged process as simultaneous 'male' and 'female' reading. She suggests that Irigaray, in 'speaking as a woman', is both asking for a 'male' reading whereby the reader can think that they have understood what was meant (based on a 'universal' fixity of meaning) and for a 'female' reading, whereby the reader knows that what they read is contingent and the site of possibility of something new (a fluid event). As such she theorises a dynamic of making productive texts which is seemingly contradictory (Whitford, 1991: 23).

Framing encompasses a contradictory position, as it teeters on the edge between imposition and inevitability: in between providing a *spring-board for* and acting *on behalf of* a participant; in between *desiring* control and *needing* to structure; in between reading artwork and documentation of a project as *stand-in for* a project itself and reading *mediated* meanings through representation.

Framing can be theorised in a way that shows how signification and complexity are articulated in different moments of recording, acting and presenting a project's practice. In order to do this, theories of framing and representation – predominantly by Deleuze, Cilliers, and Derrida – will be drawn upon and used with findings from my practice.

Framing is a process which is needed to create meaning but which can, if not handled carefully, reproduce cultural myths in its reduction of complexity.<sup>5</sup> One of the key objectives of carrying out participatory arts projects is to ask who is making representations, what kind of representations are they making, and what are their motivations, as well as to tackle the sense of mis-representation by others in power.<sup>6</sup> The myth of a group of individual residents as a homogenized community, for instance, can be repeated, leading to an ineffectual social strategy being projected onto them.

The present concern for self-determination addresses the tradition of local authorities and cultural institutions in taking decisions and speaking for local residents and, in so doing, representing (both in terms of depicting in imagery and being a representative for) residents' opinions and needs. Self-determination or self-representation presents, however, a second-fold problem. My utterance, as interlocutor, invites people to respond to my words, gestures etc., and positions the respondent by framing his or her response within the context in which we are interacting. For example, having introduced a variety of attentive methods of facilitating self-determination in both of these case studies (for example, giving people cameras to take their own picture; constructing 2D and 3D trees to which people may attach their wishes [figure 6]), I observed how these methods were themselves forms of 'stage-setting' (that is, setting limitations and rules implicitly through the language and activities that are used), pointing to an inherent problem with signification beyond that of specific methods of representation. These enabling tools for participants to use, such as the wishing tree and a book for comments, were themselves frames. Whilst the tree was not a



**Figure 6**



**'Wishing Tree' sited in communal area at Mitchell House**

*(photo taken in low level light)*

*Elder Flowers project (2002)*

literal frame it still had boundaries (i.e. the extent of its branches, and the task involved), which limited how participants could use it. I recorded in my sketchbook:

- 1) Placing a sheet of paper on the wall creates a boundary within which ideas are placed
- 2) Having a tree expands the frame into 3 dimensions thus moving beyond the literal frame, however still defining the extent of collection through the length of the branches. (Melling, 2003a: 25)

Likewise, in the *Exwick Image Project*, suggesting that participants should use photography and providing disposable cameras, was 'setting a stage'.

These examples bring into sharp focus the struggle between aspiring to be empowering in a non-impositional way, through a self-determined, open-ended, generative construction of texts, and the inhibition of the generative, through the tools used to generate dialogue that can create bounded, arrested moments of signification. The notion of self-representation is not only dependent on an uncritical idea of the self as fixed, but on a denial of the excesses of signification which further interfere with a pure passage between that fixed self and its means of communicating exactly what it is. This notion indexes any suggestion of 'stage-setting' by the facilitator as a corruption of such a passage, which becomes a significant dilemma confronting the artist-facilitator in finding methods to facilitate, and in enabling self-determination.

My intention as an artist, facilitator and social subject has been to critically challenge traditional representational models which adhere to an ideology of the frame: popular cultural perceptions which restrict the meaning of art to framed paintings and static objects; homogenised identity formation and processes of othering created through framed communities. My thinking is born out of a training in Cultural Studies,<sup>7</sup> which posits ideologies of framing as counter to politics of difference on which contemporary western concepts of social and political equality are founded. Whilst Deleuze contends that 'Creating isn't communicating but resisting' (Deleuze, 1995:143), where a number of

participants are working together there has to be a likeness in understanding in order for people to act in a co-ordinated manner. They are not acting as an homogenous entity but in likeness – similar but differentiated. Whilst Deleuze and Guattari advocate being creative rather than reflective, their indication that there ‘must be a minimum level of cohesion’ in their admission to keeping ‘small quantities of significance and subjectification’ (Grosz, 1994: 171) in their concept of the ‘Body without Organs’ is an essential reminder/remainder for my making sense of communication in interactions.

Creating likeness requires intervention and ordering. The articulation of the unavailability and limitation of this intervention is highlighted by Cilliers when he states that,

Despite the fact that we cannot represent the essence of a complex system in determinate terms, we cannot resist, or perhaps avoid, the construction of some kind of interpretation of the nature of the system at a given moment. These interpretations, however, are in principle limited. We are always constrained to taking snapshots of the system. These shots are always taken from a certain angle and reveal some aspect of the system at some moment. (Cilliers, 2000: 80)

This structuring turn is investigated more fully by Derrida in *Force and Signification*. It is in the nature of its undefinability that Derrida cannot clearly state what he means by force other than saying it is other than form – that which is other to form – the energy which makes form ‘overflow’. He puts forward the idea that,

Criticism henceforth knows itself separated from force, occasionally avenging itself on force by gravely and profoundly proving that separation is the condition of the work, and not only of the discourse on the work. (Derrida, 2003: 5)

In addition he posits the double articulation as a condition, not a product, of history and of signification:

The divergence, the difference [...] between ardour and structure, cannot be erased in history, for it is not in history. It too, in an unexpected sense, is an original structure: the opening of history, historicity itself. (Derrida, 2003: 34)

Dialogue with staff and co-workers about what had been collected via the ‘trees’ mentioned above inherently moved the meaning of what had been collected from within

pre-given 'tree' boundaries. At the same time this discussion was a process of reflecting on, and agreeing the meaning of, what had been accomplished or constructed (historicising and constructing a work). The agreement required a momentary separation from force and an imposition of structure. The moment of structure (signification) can only occur in conjunction with convention (the symbolic). This 'minimum level of cohesion' (Grosz, 1994: 171) is a dependency on convention without which there would be chaos. 'Stage-setting' in facilitation occurs through communication as a turn to the rules of convention in order to construct a productive meaning. It will then be shifted through interaction revealing convention as contingent.

When meaning is unknowable between people, as demonstrated in the case of interacting with Pam and Maureen during the *Elder Flowers* project (discussed in the chapters to follow), agreement cannot be established through recourse to a conventional use of syntax. However, by looking for significant body language (figure 7) it can be ascertained, for instance, *that* interacting with a sensory object *was meaningful*, and more important than *what it meant*. In a different yet comparable way, the idea of 'anti-dialogue' reconfigures the reading of making a gesture as subjective affirmation, rather than reading the gesture against an *a priori* vocabulary: being ignored would not be read as a negative response meaning failure, but as an action of assertion of power – that is, the gesture is embodied by the subject and brought into effect at the interface of the inter-subjective moment. To understand a sensory interaction as productive, bodily gestures have to be read within a set of conventions which tell both facilitator and participant that, for instance, a smile can mean pleasure, politeness, sycophancy, irony or many other thoughts and emotions. In other words, it is indexical. However, if the smile is to indicate a productive, creative interaction, this means reading the specificity of the event in which it is created. In relation to Irigaray's double reading, this means that framing is a two-fold process which not only

**Figure 7**



Installation session with Pam

*(Photo taken in low level light)*

*Elder Flowers project (2002)*

relies on convention, but convention brought into specific articulation in the moment of experience and reading.

Whilst structuring may be unavoidable, irresistible or necessary, once it is understood in articulation with complex force (that which always creates otherness), this imposition can only ever be contingent. The fluidity of the complex and dynamic convergence and reconvergence of discursive and non-discursive forces that create each event of making meaning, asserts the excess of the frame and makes framing a dynamic process where the boundary of meaning is constantly re-formed. Where an idea is rejected (for instance, in the way the 2D, generative tree diagram was, in the end, not facilitated by staff with residents at Mitchell House), the meaning of the 'set-stage' shifts from being one of providing productive potential to becoming an inappropriate and obsolete model. Through discussion about the further use of tags which were made for the tree (figure 8), the 'stage' was re-shaped and extended, thus gaining new productive scope: 're-keyed' (Goffman, 1974). 'Re-keying' of the frame is perpetual and inescapable as it is a dynamic process without fixed boundaries; it is the manifestation of force.

### Research methodologies

#### 1. Facilitation as art practice

I term my method of facilitation through art practice 'attending to'. I arrived at this term through considering the conceptual framing by other artists of their facilitative work and by looking at what it is that I offer as an *artist*. My practice has revealed a struggle to decide whether it is indeed an *art* practice: this struggle is played out between aesthetics and social, political context, in the knowledge of my practice as contingent and complex. This debate about the role of my practice is at the root of my investigation through this research project.

**Figure 8**



Tags which were hung on 'Wishing Tree'

*Elder Flowers project (2002)*

The contingency of 'attending to' is created through an inter-subjective process of listening and responding, similar to the method of 'empathic listening' as put forward by Gablik. 'Attending to' moves beyond listening as an aural activity, by 'listening' creatively; it is different from listening as a therapist or simply as a good friend.

Gablik's call for an 'art in the empathic mode' distinguishes subjective and contextual specificity in its use of empathy:

Listening to others – getting beyond merely expressing ourselves – is the distinguishing feature of art in the empathic mode. When we attend to other people's plight, enter into their emotions, make their conditions our own, identification occurs. Then we cannot remain neutral or detached observers: responsibility is felt and we are summoned to action. Rather than seeking to impress our own images upon the world, a radical art, as Tim Rollins conceives it, is one that helps organize people who can speak for themselves, but lack the vehicles to do so. (Gablik, 1991: 112)

She contrasts this with the detached observer characterized by Ortega y Gasset.

Ortega presents the example of a dying man whose bedside is attended by his wife, his doctor and a painter. He describes the painter's attitude as one of indifference: the painter pays attention only to lights and shadow and chromatic values: "To actually worry about the dying man", Ortega comments, "is not the concern of aesthetics". (Gablik, 1991: 99)

The 'empathic mode' not only gives attention – for attention can be given in a detached manner – but it actively 'attends to'. To worry about, or have empathy for, does not in its own right make 'attending to' engage with the qualities of art or aesthetics. Art in the empathic mode relies on: responsibility summoning the artist to action; an ability to summon others; the willingness for others to be summoned; the participant's own wish to express themselves; the vehicle for expression having a poetic element. However, cognitive and social differences *embody* theories such as 'empathic listening'. 'Empathic listening' can be re-articulated by making its meanings work in connection with particular subjectivities. For example, the interaction of Andy (the musician collaborating in parts of the project) and myself with Edna during a music session for *Elder Flowers* (figure 9),



## Figure 9

Edna is not too interested but when encouraged played the wind-chime.  
When this was fixed to her frame she didn't play it on her  
own.

The writing above says:

*Edna - not too interested but when encouraged played the wind-chime.  
When this was fixed to her frame she didn't play it on her own*

Extract about Edna from sketchbook 2



Still from video made during a music session with residents

*Elder Flowers project (2002)*

where she did not answer us or reciprocate our attempts to play musical instruments with her (she did not want to be 'summoned' and I struggled to find a vehicle for her expression), indicates how cognitive differences intervene in a continuum of reciprocity in this 'empathic mode' and, therefore, changes the definition of such an art form. In Edna's case, my empathy with her was tested by our encouragement being rejected. To be empathic I needed to understand that she did not want to engage with us, with my listening being directed towards her actions, what was not said or offered by her.

My case studies have shown that the use of artistic methods in inter-subjective exchanges does not by default either make the exchange an art form or create a continuum between the exchanges and art forms that might be made as a result. Bourriaud proposes that contemporary art forms not only take inter-subjectivity as their subject matter but that inter-subjectivity is now the medium (2002). The inter-subjectivity of 'attending to' cannot however be considered in this way as art medium.

My language of 'attending to' utilizes inter-subjectivity in at least two ways. Not only is it about the interaction of subjects (dialogic subject formation), it is premised on the ways in which subjectivities erupt in my interactions to challenge the indices of practice which appear in policy and critical texts, revealing them as 'Ideal'. Examples of these are Charles Landry's *The Creative City: a toolkit for Urban Innovators* (Landry, 2000) and the Arts Council of England document *I liked everything - celebrating new audiences*, which posits the following ideal planning objectives:

Find out when is the best time for the targeted community to attend events. Develop a common understanding at an early stage and clear ways of working with partners. Set project objectives in partnership with young people. Evaluate work with young people as you go along. Interviewing during sessions/events works well. (Hassan, 2004: online: 22&28)

The difference between the inter-subjectivity of an artist choreographing visitors to a gallery space as their art form (Bourriaud, 2002), or even the performance artist Mierle

Laderman Ukeles shaking hands with every refuse collector in New York (Ukeles, 1978) (figure 10), and my series of inter-subjective exchanges coming together to create a project, is that in the former examples, a symbolic act is established that can be viewed transcendently. There is a clearly structured concept to each act: how people negotiate their positioning as audience and participant within the gallery tradition; remaking the 'untouchable' status of refuse collectors into that of servers to the city who should be embraced. The relationships within the practice become the art object, by deliberately referring to itself and reconfiguring the stereotypical relationship on which it is based. There is a degree of containment to this symbolic act, which is not to deny that there is an excess to what is included, and that the symbolism is partial; as a work based upon inter-subjectivity it will always point beyond itself, as it will in its subjective relationship with its audiences. According to Bourriaud, Guattari theorises the excess of the contained object as a 'partial object' that 'crystallises around it the different ingredients of subjectivity, and redistributes them towards new vanishing points' (Guattari in Bourriaud, 2002:100). Whilst I find this metaphor problematic, in that I don't see that it is possible to both crystallize and redistribute, it describes a poetic reification of subjectivity: a slight alteration in subjective 'ingredients' so that subjectivity is recognizable but shifted so that the subject becomes aware of its own mechanisms. This points to the significance of all art works: there must be both a poetic turn and an element of recognisability. Metaphor only works as such by reconfiguring recognizable relations which have universal signification.<sup>8</sup>

Whilst 'attending to' is inter-subjective, the signification of speech, creative making and reciprocity, for example, within each inter-subjective exchange, is conceptualized differently in each project, according to subjective and contextual differences: inter-subjectivity means differently. Martha Meskimmon theorises this as producing 'micro-histories': re-articulating theories and histories through the materialization of and between specific works (Meskimmon, 2000: 311). When I judge my inter-subjective exchanges and

**Figure 10**



'Touch Sanitation' (1978)

Mierle Laderman-Ukeles

Courtesy Ronald Feldman Fine Arts, New York

creative objects produced through both *Elder Flowers* and the *Exwick Image Project*, I make connections between them and a range of aesthetic models – popular media; formalism; site-specific art; contemporary text-based work – to create what Deleuze and Guattari term ‘new lines of flight’ in aesthetic and creative meaning. Unlike the above examples of Ukeles and Bourriard, the people in my inter-subjective exchanges are not used to act out a symbolic statement. They do not enter the art economy as form in this way. Rather they both use art forms and creative thinking as tools for production, and are frequently proactive in generating artistic forms or solutions: they are not themselves asked to fulfill the role of a form. The aesthetic value of a project cannot, therefore, be based upon the judgment of the intellectual significance of the symbolic inter-subjective gesture recorded either as a photo or directly witnessed. The aesthetic value of ‘attending to’ needs to acknowledge inter-subjectivity as the framework, without making it the art form.

## 2. Explanation of practice methods

My previous experience coordinating and facilitating arts projects, and the relationship of this experience to the case studies represented in this thesis, generated my research questions and formed the parameters of my investigation. These are addressed in this thesis through the combination of facilitation, theoretical application and comparative analysis. In order to investigate the dynamic relationship between them, I have acted in the capacity of artist-facilitator in the project case-studies. The spontaneity of response required in the act of facilitation has been crucial in revealing new understanding of how project planning is disrupted by subjectivity in performance. For instance, creating a mural with young people at the youth club for the *Exwick Image Project* required my immediate response to lively behaviour and comments of the participants in order to manage the activity. This response could not be planned and went beyond my projected role as facilitator bringing into play complexly embedded subjective knowledge. In addition it revealed how the plan is brought to life at the surface of the event itself through the

constituents of the interaction (subjective, discursive, environmental). When interacting with individuals during the *Elder Flowers* project, the difficulties they experienced in verbal communication required my on-the-spot response, sometimes when I did not know how to do so, resulting in my embarrassment and guilt at having let them down. As a method of research, this spontaneous action and response needs to be recorded through writing up soon after the event, in order to record what occurred and the processes involved.

These research methods serve three interconnected purposes:

- To theorize the relationship between contingent processes of facilitation, participants' differences and meanings of acting democratically
- To investigate the difference between project performance and project theory/policy
- To situate my practice in order to find out where my research is contributing new knowledge.

The methodology of each project combined a number of different perspectives:

- a. carrying out aims and objectives of projects (refer to Appendix 2 and 7);
- b. recording project processes and material for analysis;
- c. analysing project processes and material.

These in turn utilized a combination of methods:

- a. Dialogue, creative workshops, community events, studio experimentation;
- b. Notebooks, photography, video and personal memory

- c. Discourse analysis (philosophical texts, policy documents, critical writing on socially-engaged practices, comparative project documentation), interviews with other practitioners, attending seminars and conferences.

### 3. Gathering and recording dialogue and action for analysis

The use of, sketchbooks, photography and video are intended to record words and behaviour within interactions, in order to document and examine participants' emotional and intellectual responses to activities. This enables an understanding of what would be useful and meaningful activities and methods of dialogue to develop. However, the sketchbooks also record the difficulty of using these methods in conjunction with actively facilitating. For example, I record in the sketchbooks how interrupting an interaction to take a photograph or to simultaneously write people's thoughts down and attentively listen, can be insensitive, intrusive and impractical. Likewise, to set up a video can be intrusive and will alter people's behaviour as they respond to the video (as an explicit framing device we all recognise through popular media) in conjunction with the activity. To video or photograph an activity often requires removal of oneself from the interaction in order to concentrate on framing a shot. This means that greater attention may be given to the act of recording than to the act of interaction.

The result is a series of discontinuous recordings: not every event is photographically recorded; not every important word is written down. The inconsistency of documentation reveals that there is no universal method of documenting the research process, but that methodology becomes embodied by the event being carried out.

As I have stated in my declaration of ethical practice, permission was granted from all of the participants with whom I worked in the research for this thesis. This permission was provided by different participants in each project's management and facilitative activity, at

different stages of the projects. Firstly, permission was given to undertake the *Elder Flowers* project as a case study for PhD research by the project steering group at interview stage. The steering group was acting in the interests of participants who were thought unable to fully understand the implications of the research and the permission requested. Whilst the management team and co-workers of the *Exwick Image Project* granted permission to use the project as part of this PhD project, the resident participants were not asked until after the project had taken place. As a participatory project it may seem more equal to be 'up-front' about the research aims. However, I contend that where no relationship already exists between facilitator and residents and where time is needed to build trust, to introduce the project as PhD research would have created unnecessary alienation and have been counter-productive to building the mutuality with which the project could develop. This shows once more how being democratic is more than asking permission. It needs to take into account different histories and the negotiation of them in the process of developing mutuality.

#### 4. Theoretical paradigm for the structure of the research process

The methods and objectives of the research are not fixed and feed each other backward and forward, as the findings that are generated shift the perspective of my questions with a responding adaptation of the methods. Instead of a hypothesis to be proved or disproved, this non-linear approach focuses on being productive. Such approaches to productivity can be seen, for example, in the use of chaos theory within management situations. This advocates how planning does not only need to remain flexible; it enters into a feedback loop whereby business objectives shift in response to outcomes rather than forcing outcomes into a win/lose equation in relation to fixed objectives (Parker & Stacey, 1994).

In order to articulate the non-linearity of my research, this thesis uses existing discourse pragmatically. It borrows and combines different theories, policies and experiences to



explore and define different research questions. For example, for the purposes of explaining such a construction, this thesis uses the philosophy of the *rhizome* as developed by Deleuze and Guattari. Rhizomatic construction uses the principle that any particular theory is not fixed to a purely autonomous teleology.

The coordinates [of the rhizome] are determined not by theoretical analysis implying universals but by pragmatics composing multiplicities or aggregates of intensities. (Deleuze and Guattari, 2004: 16)

Conversely, theoretical conflict may be creatively productive and revealing. This philosophy breaks up the model of the *a priori* origin (the root), which creates both opposing differences (either/or) and hierarchical structure. Rather, it suggests a construction which can connect differences, which is responsive to its environment and makes contingent productions out of these connecting differences. This construction is non-linear and incorporates the principle of feedback, meaning that whatever is newly produced then creates change in the components out of which it was produced. In other words, nothing remains unaffected. This is not a principle of 'anything goes', as that would imply thoughtlessness and random activity. On the contrary, rhizomatics is paradoxically deeply rooted. It emerges out of its environment and demands sensitivity and alertness in order to create appropriate activity.

The Deleuze and Guattari notion of the 'plane of consistency' provides a rhizomatic topology for this research created through the articulation, but not unification, of its disparate parts. This topology is a combinatory process of constructing meaning from the 'in-between' or 'middle' of the material at hand as an alternative to squeezing a multiple and struggling system into a pre-existent approximate model.

The 'plane of consistency' produces 'new lines of flight' and the middle for Deleuze and Guattari is the place to begin thinking and constructing:

The middle is by no means an average; on the contrary, it is where things pick up speed. Between things does not designate a localizable relation going from one thing to the other and back again, but a perpendicular direction, a transversal movement that sweeps one and the other way, a stream without beginning or end that undermines its banks and picks up speed in the middle. (Deleuze & Guattari, 2004: 28)

This is not to say however that this thesis is Deleuzian (or Guattarian). Arguments are developed in this research by comparing echoing ideas: ideas emerging out of my practice which echo theory; experiences of other artists, which echo my own practice; philosophies which echo each other. Such theories and practices are explained in detail in the following chapter.

#### The structure of the thesis

Following this Introduction, Chapter One presents a glossary of the main terms used in the thesis. Chapter Two goes on to describe the two project case-studies, *Elder Flowers* and the *Exwick Image Project* undertaken for the research.

Chapter Three contextualizes the research through the consideration of other contemporary participatory arts practices, the historical positioning of these practices within the UK and US, comparative uses of art for therapeutic and social development purposes, and paradigms of complex thinking. In relation to the latter, it introduces the emergence of complexity theory in the analysis of social and cultural behaviours. This chapter identifies the gaps in current research practice which this thesis addresses: namely making apparent the specifics of what happens when implementing, and what it means to implement, democratic intentions as a practitioner in participatory art projects.

Chapter Four explains and theorises a number of specific events – contextually specific – in the way that participants’ particular language, physical and social differences alter how we can understand the democracy of a facilitative act. The writing is partly descriptive and partly abstract in the way it articulates the events: the finding through the research being that the theorisation can only successfully ‘speak through’ the project material through the complex presentation of the project material itself, as will be made evident in Chapter Five.

Chapter Five marks a shift in emphasis in the thesis from methods of facilitation to methods of presenting that facilitation. It begins with a second theorisation of the process of framing in relation to issues of presenting project material and moves on to outline a series of practical inquiries based on theoretical models of into creative presentation.

Following on from this chapter, a shift is taken from a theoretical to an intuitive practical inquiry and presented both in the form of a bookwork, Chapter 6, and as an exhibition at the University of Plymouth, Earl Richards Road campus. The bookwork shows the process of working through the practice of presenting the material up to the time of submission.

The Conclusion discusses the implications of the research on the objective of democracy specifically in relation to my acts of facilitation, and questions whether the idea of democracy in facilitation is in fact impossible.

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### **Endnotes**

<sup>1</sup> My local knowledge was also developed through working on the *Window Sills* (Bennett & Butler, 2000) project which included participation from residents of the Farm Hill area and working in conjunction with local agencies.

<sup>2</sup> Social inclusion has widely been recognised as necessary for equitable social development. It is however a notion not only based on a binary of inclusion and exclusion, therefore constructing an artificial boundary between two homogenised social groupings, it also gives rise to notions of working inclusively whereby it is imagined that projects can be

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developed through consultation with all those who might participate: making projects through conversations with rather than about or for.

<sup>3</sup> Agenda 21 was an agreement signed by 178 nations formed at Rio United Nations summit on environment and development, to manage the impact of human on the environment.

<sup>4</sup> I would add to this 'environmental'. It makes me think of the influences of climate on people's decisions; that in situations it is not simply a question of resistance or cooperation but that priorities and the way people view their relationship to others differs depending on other conditions.

<sup>5</sup> Barthes in his text 'Myth Today' (2000a) emphasizes the intentionality involved in constructing myths, through the choice of images and words used to construct a specific second level associative meaning – a meaning evoked over and above the literal meaning of what is seen but never-the-less one that appears natural to what is seen. I would argue that through the naturalisation of cultural myths repeated in cultural forms, as a producer of texts, whilst not intentionally wanting to manipulate a reading, it is possible that we become complicit in this reproducing this naturalisation. Therefore, in choosing what we frame we unconsciously refer to repeated cultural myths and are in danger of repeating them ourselves.

<sup>6</sup> This sentiment is reflected in the article 'Independence' documenting the project *Youth Web* run by Soft Touch Community Arts. 'Each group made their own set of pages which reflected the experiences and views of marginalised and misrepresented young people, with a view to informing adults about their lives.' (Soft Touch, in *Mailout*, 2004: 15).

<sup>7</sup> MA Cultural Studies, University of Leeds.

<sup>8</sup> Although I have used the term universal here, I am aware that art works also work as such based on smaller territories of shared signification. Cultural differences may make some art works work in a culturally specific way. I will stick my neck out and say that the universal in myth can work differently to the universal in an art work. Myth works through the homogenisation of differences as in the myth of community, whereas an art work can emphasise difference whilst still having significance to a large number of people through shared signification.

### The relationship between ethnography and my methodology

The methods of 'attending to' different communities and individuals in their everyday environment, echoes many of the characteristics of ethnography. Whilst this is the case, there are some important distinctions delineated by my focus on facilitation methods. This concerns, firstly, what is defined as the object of research and, secondly, what is the objective of the practice of the 'embedded field-work' undertaken.

These distinctions are important in situating this research within debates around the potential for undemocratic (while possibly naïve) practice by the ethnographer, in generating data from a social or ethnic 'other'. This action can have the effect of proliferating, rather than bringing about change in, oppressive languages and systems which are deemed to have positioned the other as oppressed in the first place. In other words, it is valuable to see how ethnographic research relationships compare to the complex relationships developed between artist/facilitator and project participants, and how it can shed light on the ethical implications of methods of facilitation. There has, after all, been a long tradition of artists 'othering' different ethnic or social groups through their portrayal of them as the romanticised site of revolution or a lost goodness, or in their identification as oppressed and in need of social change.

Ethnography's key feature is the situating of the researcher within the social environment of the group under study. Hammersley and Atkinson (1992) outline how, whilst being influenced by a positivist hard science tradition of gathering data and drawing universal conclusions for use within the area of social studies, the ethnographer, even more so, draws on the tradition of 'naturalism'. This tradition attempts to allow the social group to tell its own story; the researcher therefore observes and learns the social codes of the group in its everyday setting.

In a similar vein to my process of 'attending to' specific individuals or groups (to develop an empathic relationship with them which means trying to understand behaviours and languages as contingent to that group in order to see what actions may be appropriate), the ethnographer using naturalistic methods develops an understanding of behaviours generated out of specific everyday contexts. A further interesting point highlighted by the authors is that 'naturalism' rejects analysis of behaviours as this would imply that what is being seen is in some way false behaviour – that is, that there can be something classed as true behaviour and that there is a need to assess how such false behaviour has been caused. This is not dissimilar to a Deleuzian approach to looking for what is created out of social and/or object relationships as productive and having efficacy for those involved, without the need to ask what it means; this is a theory I consider closely in examining the need to make imposed interpretations of others' actions.

In addition to a naturalistic process, which reiterates a historical anthropological attitude of the researcher being a detached observer, the authors highlight how contemporary ethnography recognises how it is essential for the researcher to be reflexive, acknowledging her own affect on the context which she is researching. In contrast to both positivism and naturalism, where the researcher romanticises or engages in a naïve primitivism of an ethnic other (as Hal Foster highlights in his analysis of the 'Artist as Ethnographer' [1996]), nowadays an awareness and indeed an acknowledgment of the implication of the researcher within the research is intrinsic to social studies. Within my research project the position of the artist vis-à-vis the process of framing facilitated activity is a main focus. Like reflexivity within ethnography, the research considers the feedback between artist, physical context and participants in both acts of framing and being framed, arguing that there is no binary division that delineates one party acting on, and distinct from, the other. Rather, as Hammersley and Atkinson argue, the researcher and researched group take part in multiple and ongoing acts of positioning, labelling, stereotyping

and negotiation which ensures that the research process and acquired data are subject to limitations, partiality and subjective coding.

Whilst the practice of facilitation in this research compares to ethnographic methods, as outlined, it is distinct from ethnographic research in that the *object* of research is not residents of Farm Hill or of Mitchell House and the *objective* is not to present an analysis of these social groups. The ethnographer, even when embedded in the community carrying out field work, has as her *objective* exposition and analysis of the ethnographic group as *object* of research and the subsequent contribution of this knowledge to areas of social science. For the facilitator, knowledge gained of individuals or a group of people is used to appropriately facilitate action with those people. The facilitated action is the objective. The object of this research is the *dynamics of facilitation relationships* between myself as artist-facilitator and participants in context. In this case, I use similar methods of embedding myself as practitioner in order to have what Paul Willis calls a 'sensuous immersion', which he goes on to suggest is a

recording in their 'practical state' (as they come to you) of relations and binaries which may yet have no name or attendant theoretical explanation, but which twitch somewhere as relevant on the theoretical radar and offer fertile clues for advancing understanding and for deepening your appreciation of the relation "between elements". (Willis, 2000: 114)

However, as artist-facilitator I am not ethnographer (to utilise the description put forward by Foster), and equally as researcher I am not undertaking an ethnographic study.

Ethnography does however very usefully articulate a number of key problematic features of establishing contact and developing working relationships with people on their 'own turf'. For example, Hammersley and Atkinson use the term 'gatekeepers' to describe those people within a local community by whom it is important to be endorsed so that others will come

forward (1992: 63). There may indeed be many gatekeepers, such as the sisters and cousins who could recommend one another as participants within *Exwick Image Project*. Likewise the authors articulate through using examples of ethnographic accounts, the stresses and anxieties that I felt of working in everyday contexts with people who are both strangers and friends (1992:100). The marginality of the ethnographer, who they describe as being 'not one of them' but equally not completely an outsider, results in a social responsibility and role to play within the community. The liminal position means that taking notes or asking questions can be alienating to members of a group who have adopted the researcher and expect her to act like one of the crowd. Equally in not being one of the crowd she may be viewed with suspicion if she tries to act as if they were.

A further area of research where the academic field of ethnography appears to have made significant ground, certainly in comparison to socially-engaged arts practices, is in the complexities of reporting live events within the academic or policy document. Atkinson in *The Ethnographic Imagination* (not to be confused with Willis' book of the same title) shows how a dialogue is established between different forms of textual and documentary material within an ethnographic report and with the reader of the report, which 'reflects a shifting temporal order, from the "events" that occurred and were reported 'then', to the reflection and reportage that occurs "now"' (Atkinson, 1994: 83). He highlights how examples from actual dialogue and notes made by the ethnographer at the time of the embedded research, when presented in the report are not intended to present the truth of a social group as it was then. It is the splicing of different voices both 'grounded' in the event of research and subsequently, in the form of notes made by the researcher about the event at the time and contemporaneous with the report, which gives access to the complexities and liminalities of the 'social group in the event of research'. As Atkinson suggests, 'The juxtaposition of the voices here creates the possibility of a complex interpretative scheme' (1994: 94). This reasoning presents a methodology of



reportage which is taken up in this thesis and exhibition, where I assess the potential for gaining an understanding of the complex framing of 'voices' within the projects through the project documents themselves. As such Ethnography as a field of knowledge in addition to ethnography as a practice 'in the field' is a valuable area of reference to bring to the problems of arts facilitation focused on here.

## Chapter One

### Glossary

- Aesthetic** describes the formal (in terms of conventions of use of medium, such as colour, geometric balance, manipulation of material) and 'poetic' quality (the degree and type of perceptual and conceptual shifts, both consciously and unconsciously produced) of an object. Both are judged against the quality of sensory/emotive affect they produce. An aesthetic process can be one that works towards the production of such a form. A process, such as conversation in relation to facilitation, can also be aesthetic if it is read as an object and considered in the above terms in its own right.
- Affect** means the sensory and perceptive stimulation to a body. However, when it is used by Deleuze and Guattari, after Spinoza, its meaning is quite particular: the joy or sadness stimulated in a body, which creates either a boost in energy or a diminution in energy, and thus either an increased or decreased energy in the body's capacity 'to do'.
- Becoming** in this thesis is the process of constructing an identity through doing. Used by Deleuze and Guattari in a quite specific sense to mean the process of taking on a quality of something or someone else (woman, molecule, animal) through the act of doing. This often utilizes a third object: for example if someone is to become-dog then they might eat a dogs food, but, importantly they must do it by endowing themselves with the 'relations of movement and rest' of a dog. (2004: 284). Also used by many feminist writers to emphasis

the fluid potential of identity and the way it is produced. In this latter sense it is used in the in a similar way to the performative.

- Community Art** is referred to in this thesis as an umbrella label introduced during the 1970s to define disparate art practices which commonly created opportunities for non-artists to define and develop their own creativity outside of the institutional environment. Whilst it is still widely used in our present culture (2005) in the same way, in this thesis it is used in a way that recognizes its problematic historical construction and as such is differentiated from the term 'participatory art'.
- Complexity** is the descriptor for a non-linear system of stimuli and effects, which feedback on one another with the result that no effect can be traced back to a single cause. Any effect produced in a complex system is over-determined as a result of the multiplicity of connections between different stimuli and the affect these have on one another.
- Contingent** is the state of a concept, object or event being produced differently from one moment to the next, due to the alteration in and specificity of the convergence of forces acting in that moment.
- Dialogue** is the act of utterance and response to meanings between subjects, both linguistically and through a process of action and response to one another's behaviours or gestures.
- Discourse** is culturally established arguments and statements (usually written) which are embedded with power relations working through the institutions or subjects which create those arguments.
- Effect** is that which is brought about by the action of one entity on another
- Embodied** is the specific way that discourse or environmental stimuli are given shape at any one moment by a physical entity. This normally applies

to the human body but in the course of this thesis is extended to apply to a number of subjects in interaction which together give shape to a particular event.

- Empowerment** is the change in subjects so that they are able to exercise their power
- Event** is a Foucauldian term meaning the interface where strategies are brought into effect. In this thesis, an interface where a web of discursive and non-discursive influences, invested with power relations, produce a specific effect. The interface is the specific point of encounter in a given time and place. It can apply to both a subject or a group activity.
- Facilitation** is assisting another person to produce something – an opinion, a personal change, an object
- Feminized** is a state of disempowerment of a subject or social group through their being denied a discursive position. Whilst the term has its origins in the treatment of feminine characteristics it can be applied to other sections of society, regardless of sex, and invokes an affinity with such treatment.
- Force** is the 'Real'; fluidity of life that cannot be given form; change
- Forces** are stimuli or changes in energy produced either by language (the production of meaning and discourse) or by matter (environmental or physiological) which create complex affects on a particular situation or subject.
- Frame** is the constructed boundary defining and giving limitations to a representation or event.
- Generative** is a process which produces an outcome in a way which is distributed through a network of forces

Language	is the system of signification based on a hegemonically constructed symbolic order
Participatory Art	in this thesis, is used to refer to projects taking place with a constituency of people, where those people take an active part in the creation of art forms or creative activities to bring about positive change for themselves or their local community. The term is thought in relation to what it is not: that is, the creation of a publicly sited art object made to benefit a given community but <i>without the participation</i> and therefore opinion of the people receiving it.
Performative	is normally related to linguistics, where a statement 'is doing by saying' (Olkowski: 1999) or applied to identity formation in feminist studies, for instance where gender is created through a process of action rather than a set of inherent qualities. In this thesis it is extended to mean creating the identity of an activity – its quality and dynamics – through 'putting it into action'
Perspective	is the particular 'viewpoint' taken of an event which gives it a particular and contingent significance
Productive	in the context of this thesis means the increase in a person's ability to 'act' or achieve emotional benefit the two of which can go hand-in-hand.
Rhizome	is the plant structure formed from connected tubers which pragmatically grow and spread; contrasted to the central root system. Used metaphorically to describe a productive structure made from a combination of differing and seemingly incompatible elements, which connect with one another, rather than stem from a central origin.

**Subjectivity** is the specific construction of forces which produce a person, his or her identity, affects and effectiveness at any one moment.

**Signification** is the construction of meaning in and about the world we perceive through the use of 'symbols' (words, images, gestures). These symbols can be thought of in a Saussurian sense (1983), as signs, through the structure of the sign, whereby meaning is created through a connection between a signifier and a signified, and through differences between signifiers; a thing has an identity because it is *not* something else. Meaning can be understood as deconstructed where the symbols we give to the perceived world are not only arbitrary but where the meaning of those symbols is permanently deferred. These 'symbols' can also be thought of as Pierce does as operating in three different ways: as symbol; as index; and/or as icon (Price, 1996). In this thesis both a Saussurian and a deconstructionist understanding are used to articulate the connections between needing to mean and never achieving full meaning.

## Chapter Two

### Project descriptions

This chapter outlines the two creative projects that I facilitated with two different communities of people as practice research for this PhD.

#### Elder Flowers

From January 2002 – September 2002 I was employed as artist facilitator for the *Elder Flowers Project* at Mitchell House, residential care home for the elderly, which has a specialist emphasis on caring for elderly people with dementia. The post, for which I applied, was advertised in AN Magazine, and I was not involved in the initiation or development of the project proposal. The brief for the project was to create a sensory garden with the collaboration of residents, particularly those with dementia. The title *Elder Flowers* was chosen by the organisers before my arrival as facilitator and this meant that its significance to me, whilst clearly being an appropriate title, did not have a large impact on how I chose to facilitate. Some of the music elements of this facilitation were carried out in collaboration with musician Andy Baker from the Bournemouth Symphony Orchestra. However, within the framework of this thesis, I focus on my interactive relationship with residents.

What follows is an extract from the artist's brief (refer to Appendix 5):

#### Lead Artist

##### Mitchell House Garden Project (Elder Flowers)

A freelance Lead Artist is required to develop this exciting project, which forms part of the Borough of Poole's Adult Social Services (Provider) Unit Arts Programme. Proposals are invited from visual artists and makers who are interested in working with older people, including those with dementia. Experience of working with other artists and volunteers would also be an advantage.

The project will involve developing a sensory garden within the grounds of Mitchell House, which is a residential home, respite and day centre for older people. The garden is intended to serve, in particular, service users with dementia. The residency will involve the artist working closely with service users, staff and volunteers, in collaboration with a musician and a landscape architect, and with support of the Project steering group. The project will take place between December 2001 and April 2002, with an opening of the garden to take place around May 2002.

## BACKGROUND

The Borough of Poole's Adult Social Services (Provider Unit) Arts Programme is a partnership between the Borough's Cultural Services and Adult Social Services (Provider Unit). The programme includes a number of projects and initiatives, managed by the Arts Programme Manager, of which The Mitchell House Garden Project represents a part. Specialist services for people with dementia at Mitchell House, including residential, respite and day services, are currently being developed, and the garden will serve to complement this.

## THE BRIEF

### Key tasks:

- To work with service users, a musician and a landscape architect to design the garden and features.
- To create artwork(s) in accordance with the overall design
- To oversee construction of garden and installation of finished artwork in accordance with original design
- To attend and contribute to meetings as part of the Project Steering Group
- To monitor and evaluate the project in conjunction with the Project Steering Group

### General Responsibilities

- To seek opportunities for the direct involvement of service users and staff in the creation of the artwork wherever possible
- To develop the work in accordance with the needs and aspirations of service users
- To ensure a consistently high standard of artistic quality throughout the project

(Borough of Poole, 2001)

The project was joint funded by Borough of Poole Cultural Services, 'Awards for All' (Lottery grant) and the Rotary Club of Poole along with in-kind contributions from Top Pave (paving materials), Bournemouth Symphony Orchestra, Borough of Poole Landscape Architect, volunteers from the local church and other adult social services units, staff, friends and family.



## Exwick Image Project

Between June 2003 and September 2003 I facilitated the *Exwick Image Project* with residents of a neighbourhood in Exeter. The project was conceived by me and developed over a period of a year with the Farm Hill and Kinnerton Way Community Development Project Steering Group. I was involved in every part of this process (refer to appendix 1 for full development process). The brief for this project was to use creative methods (with an emphasis on photography) to contribute to the empowerment and well-being of local people as part of the Farm Hill and Kinnerton Way Community Development Project. The choice of title *Image Project* (later becoming *Exwick Image Project*) was decided by a committee of which I was a member and was important to the methods of facilitation chosen: it informed how the facilitation needed to address how the image of the community was perceived by themselves and by outsiders; it informed the choice of photography as the main creative tool and how images were to be created which had meaning to residents. The later choice of adding *Exwick* to the title was made by a group of residents to further clarify ownership of the project.

What follows is an extract from the Final Report written by me at the time of finishing the project and approved by the *Exwick Image Project* Steering Committee (refer to Appendix 4):

### Outline of project

The 'Exwick Image Project' June - September 2003 was managed by Exeter Community Initiatives (ECI) as part of the Farm Hill and Kinnerton Way Community Project (FHKWCP) that started in June 2002. ECI develop and manage a range of community projects; promote, enable and undertake community development; and challenge and address the causes of social exclusion.

Farm Hill & Kinnerton Way is part of the Exwick ward and is an under-resourced neighbourhood in Exeter with no community facilities, and which has often been ignored by decision-makers in the past.

The project was set up to provide a cultural and creative dimension to the FHKWCP and a key to inspiring local people to get involved, with the artist linking with the work of the community and youth workers. The artists brief was to work with the

residents association and local agencies to broaden access to the project and with all participants to develop new opportunities for them to meet and share ideas. A total of 150 residents were expected to benefit through direct involvement and viewing project art works.

#### *Original Project Aims*

Increase understanding and support between people in the area by developing shared activity between generations and across income groups.

Address exclusion and raise self esteem by actively enabling local people to contribute positively and creatively to changes within the area which directly affect them.

Improve self-image and image of the area within the rest of the city through celebrating local culture, past and present.

#### *Additional statement presented to participants*

'The Image project is part of the Farm Hill and Kinnerton Way Community Project and is about local residents presenting an image of themselves in their own way, rather than the image the rest of the city has of the area. It is about how people want themselves and their neighbourhood to be seen and what is good and bad about living in the area. It is about local people having their own say.' (Display material at the Iveagh Court exhibition)

#### *Statement of objectives*

The objective of the 'Exwick Image Project' was to produce photographic imagery which could be used within the collective/public domain in a manner which was purposeful to participants. Photography would be used as a tool for self and collective expression based on the premise that photography is an understandable and accessible creative medium through popular media exposure and distribution of disposable cameras. A series of events would be organised as milestones during the project for local people to take part in.

#### *Staffing and Management*

The Project was managed by an Arts sub-group of the FHKWCP Steering Group whose membership comprised:

Sarah Bennett (Principal Lecturer – University of Plymouth)

Wendy Cranston (Families First Project - Exeter College)

Alistair Macintosh (Director - ECI)

Sheila Saffin (Local Resident)

Rachel Wilson (Community Worker - FHKWCP)

The group met four times during the project, and was also responsible for overseeing the recruitment of Gill Melling as (Arts Practitioner/Project Co-ordinator) and Barbara Steele as Administrator.

Project Staff on the Steering Group:

Gill Melling (Arts Practitioner/Project Co-ordinator)

Barbara Steele (Administrator)

Line management of the Arts Practitioner was provided by Wendy Allison (the LINKS Project Co-ordinator) with professional supervision provided by Sarah Bennett from Plymouth University. Personnel and financial management was provided through ECI by Alistair Macintosh.

#### *Funding/In-kind support*

The Project was funded through two cash grants of £4,984 from Awards for All and £500 from Exeter Arts Council with in-kind support provided by: Focal Point - disposable cameras, film processing and loan of equipment; Exposed - disposable cameras and film processing; Stagecoach and Adshel - use of display spaces on buses and bus shelters.

### Description of working methods

#### *Hexworthy Avenue and neighbouring streets*

Through the May Day event and contacts Rachel (FHKWCP Community Worker) and Deborah (student placement with FHKWCP) had made, Gill began working with young people living on Hexworthy Avenue and neighbouring streets. This continued with a photogram workshop and then giving out disposable cameras which they used to photograph the neighbourhood, their families and friends. Contact was through outreach based on visiting their houses to look at the results of their photos, discussing what the photos should be used for, inviting them to events and repeated interaction in the street to discuss progress. Gill's continued presence in the street also drew in two parents to take photos and to involve parents in choosing photos for posters and house plaques.

#### *Youth Club*

Gill visited the Youth Club, run by Denise, Mark and Ellie, 6 times to take photos which could be used to create a mural. Slides were taken of the young people dressing up in jumble sale clothes which were then projected onto a wall in their hall to make stencils for the mural. The young people dipped in and out of working on the mural with a core group developing. Gill discussed layout and colours with the group and suggested methods of painting. Gill needed to spend time motivating the young people each week and needed to take on some of the tasks of discipline and control arising from making the mural. Many of the Youth Club members also live in or near Hexworthy Avenue so there has been a cross over with two areas of work which was valuable in establishing trust.

#### *Iveagh Court*

Gill worked with residents both on a one to one basis and through a small informal social network. Gill found it most effective to combine a certain amount of reminiscence with picking up on concerns about Iveagh Court and the neighbourhood and building on some of the positive aspects of residents' activities. Conversations through meeting people in their homes, the Communities Week slide show and exhibition of photos Gill organised at Iveagh Court, led to residents taking photos themselves, showing old photos and using the photos to give value to their activities. Some of the residents were already keen photographers whilst others were sceptical of their own photographic abilities but willing to have a go. Grace Morris, the housing warden for Iveagh Court, also assisted in making contact with residents.

#### *Other residents*

Gill managed to work with a few individual residents of other streets. They took part in the project through coming to events, taking part in the postcard exchange and through their photos being used in conjunction with other residents. Contact was in their homes and at the events.

(Exwick Image Project, 2003)

### Project Development

My involvement in initiating one project and not the other undoubtedly has a bearing on the different role I played in shaping participants' choices within the projects. However this thesis does not focus specifically on this area of project development. Instead the questions that are raised and the arguments that are given both refer at times directly to how the ideas for the projects were developed through discussion and negotiation, and implicitly point beyond the 'present' time of project interactions to the broader context of framing. Comprehensive project development, application process, funding structures and evaluation can be found in appendices 1 and 4.

## Chapter Three

### The context for rearticulating the democratic intentions of facilitative arts practice with theories of complexity

#### Current use of democratic listening methods by artists working with socially-engaged practice

To find out to what extent the nature of equality and democracy in artists' working methods are already problematised, I have situated my desire for facilitating democratic choice within these two project case studies in relation to social objectives of current participatory arts, primarily in this country. To illustrate how this has evolved, in this chapter I will consider different yet parallel discourses of socially-engaged practice in this country and also in the US. I will also frame the *need* for making the complexity of democratic artist/community participations apparent through brief reference to Marxist cultural theory. Does it matter if artists and/or projects don't make the difficulties and challenges to democracy apparent? Why does it matter to me?

To consider the latter question first, my concern for the hybrid nature of language and methods of communication, as well as in initiating interactions, became focused when working as research assistant for the *Window Sills* project between 1998 and 2001 (Bennett & Butler, 2000) and subsequently as artist-facilitator with residents living with dementia at The Westminster Lucerne House in Exeter. As a hands-on initiator of many of the partnerships with local community groups for *Window Sills* and through researching the ethics of developing such a collaborative project with local people, I began to experience frustration with the gulf between academic critical views of 'correct' or appropriate languages and methods of working and how communication needed to take place on the ground. It seemed to me that putting theoretical knowledge of democratic methods into

practice presented a number of subjective and inter-subjective conflicts which questioned whether these democratic methods were practical. For example, when it came to the issue of the ownership of a number of window boxes installed through a collaboration between artist Edwina FitzPatrick and residents of St Thomas (figure 11), on two occasions within academic fora, *a priori* expectations were projected onto this work, including that all of the window boxes would be maintained by residents long after the event itself. The assumption was that if they had been neglected, this would indicate a failure of the project to establish local ownership and meaningful interaction with local residents. What the critics didn't consider was the context within which the window boxes were initiated and installed. For example, that the changing demographic of the neighbourhoods and the participation of residents in different ways in different aspects of the project, could render the use of a 'longevity of maintenance = value of project to residents' index questionable. This needed more extensive exploration to uncover how such assumptions may be misplaced and ignore the complex production of the value and meanings of a project.

The *Reminiscence and Hope* project at Lucerne House (2001) raised my awareness of the challenges of developing a project which included ongoing participation and ownership from people who have lost differing degrees of cognitive capacity. Using sensory materials to stimulate memory such as vegetable juices to produce smell and taste, as well as bright colours and light effects, began to reveal to me that meaning and value could be established with people who otherwise appear to disengage and suffer depression due to their illnesses. Of particular interest, however, was how to develop these discrete meanings in the creation of art pieces within the home and with the residents. In other words, what limited the production of art and creative process for people who appeared not to be able to develop ideas? A book, to be published by the University of Stirling and The Westminster,<sup>1</sup> in which the questions this work raised were to be articulated and our findings elaborated, fed my interest in taking this line of enquiry further.

**Figure 11**



Window boxes in situ



Residents planting and helping to install window boxes

'Pollination' (2000)  
Edwina fitzPatrick for  
*Windowsills* project  
Sarah Bennett and John Butler, University of Plymouth

A survey through literature, attendance at seminars, interview and group discussion for this thesis uncovered the large number of British projects in which artists have worked and/or are working with a variety of communities. These projects, whilst diverse in their objectives, can be linked by their belief that creative practice can nurture and be nurtured to create a better living environment and that for this to be effective it needs to be done with, not for, people in their local communities.

The use of creativity in this way has evolved through political activism of the 1960s. As Sally Morgan explains in *Art with People*, Community Art emerged from the growing political and cultural discontentment of the late 1960s (Morgan, 1995:16). From the outset, practices falling under this umbrella were diverse and inherently interdisciplinary, rejecting the existing modernist canon which held to an elitist agenda, driving both an ideological and economic wedge between those who could have access to the production and appreciation of cultural products and those who could not. Artist-activists challenged the modernist notion of the autonomous artist genius who creates works of art detached from, and culturally superior to, everyday life. As Owen Kelly stated in 'In Search of Cultural Democracy' in 1985,

... our concern is not with producing the "right art", but rather with producing the right conditions within which communities can have their own creative voices recognised and given sufficient space to develop and flourish. (Kelly, 1985: 3 [online])

Although not a consolidated organisation, the Association of Community Art was established in 1971 as a national forum for artists who shared a desire to redress this power imbalance and resulting alienation and to bring about 'empowerment through participation in the creative process' (Morgan, 1995).

The theorization of 'New Genre Public Art' by Susanne Lacy in *Mapping the Terrain* has helped to supply academics and artists this side of the Atlantic with a language for the social responsibility of artists, which alleviates them from the perceived amateurishness of



Community Art practice as underlined by Emma Safe in her article 'The Rise of the Young Community Artist' (2001), to regain the critical roots of Community Art practices.<sup>2</sup> Lacy describes the practice of 'New Genre Public Art' as,

artists of varying backgrounds and perspectives [who] have been working in a manner that resembles political and social activity but is distinguished by its aesthetic sensibility...an art whose public strategies of engagement are an important part of its aesthetic language. (Lacy, 1996: 19)

Linking artists' socially-engaged practice, despite its diversity, since the political activism of the 1960s, both in the UK and in the United States, is a concern for people's equal access to, and treatment within, cultural and socio-economic production – that is, its legislation, management and ideology. My concerns and methods as an artist have emerged from this legacy. The methods used by this genre of artists are not only targeted at challenging barriers to access in the production and enjoyment of *art*, but at the complex relationship between creative production, social space, the economy and social welfare. Examples include: Jubilee Arts (now The Public), with projects such as *The Lyng Reborn* (2001); the Artists Placement Group, with artists' residencies in public contexts since 1965 (Dickson, 1995); and Brightmet Arts based in a community just outside Bolton and sponsored by Bolton Metropolitan Borough Council, Bolton Community Homes Percent for Arts Initiative, Bolton Community College and 'CommEnt' (Brightmet Community Development Trust) (Brightmet Arts, online). In the same vein of enabling participants' power, Helix Arts, the Royston Road Project and the Scarman Trust aim in different yet connected ways to enable local people to be in control of decisions which may bring about change in their local communities. The Scarman Trust seeks to help 'individuals rediscover their power to bring about changes where they live and work' (Public Art Online, online), whilst the Royston Road Project aims to 'build a sense of local ownership' (McLarty, 2002: 13) and Helix Arts are committed to ensuring 'participants have a central role in shaping projects' (Helix Arts, online).

The embeddedness of systems of production which sustain inequality has called for continued vigilance and provoked a continued history of activism. PLATFORM, a group that describes itself as ‘promoting creative processes of democratic engagement to advance social and ecological justice’, states that they ‘provoke desire for a democratic and ecological society’ by using art as a catalyst: ‘harnessing the power of art, the commitment of campaigning, and the imagination of education to unleash citizens creative and democratic potential’ (Platform, online). Based on my survey, I believe that PLATFORM, more than other participatory arts groups, make apparent the detail of their processes for bringing about their intentions and also analyse publicly where these are problematic. They are honest about the ethical problems they have found in putting some of their catalysts into practice. They state, for instance, that the use of ‘double-take’ – the appropriation and subversion of a familiar cultural format to capture attention and activate concern for otherwise hidden political and ecological damage – can be problematic. For example, whilst *The Effra Redevelopment Agency*, was successful in the way that it raised the profile of the river Effra, it was ethically problematic in that people really believed their spoof local authority proposal to dig up the river (figure 12). Learning these lessons, PLATFORM advocates a policy of listening as its primary method (Trowell, 2000: 102). Listening as a method of creative facilitation, potentially posits the process of a participant ‘having their voice’ as a sign of self-determined power. This is indicated by a number of important writers on arts and social activism. Judith Baca, writing about working with Chicana communities in the US in *Mapping the Terrain*, suggests,

Of greatest interest to me is the invention of systems of “voice giving” for those left without public venues in which to speak (Baca , 1995: 137).

Loca, a cultural development agency working across the north of England, writes that one of its aims in working with young people is to ‘offer young people... a “language” with which to voice their views and needs’ (Loca, online). And, perhaps most prominently within discourse on artists’ participatory methods, Suzi Gablik states that, ‘Giving each

Figure 12

Bringing back the river

# Effra Redevelopment Agency



## SEEING IS BELIEVING

Would you like to open your door each morning to be greeted by the sight of gently flowing waters? Imagine windsurfing down Brixton Road, fishing by the Oval or paddling through West Norwood.

*Could you see your neighbourhood with the River Effra running through it?*

The Effra once ran through South London, its springs on the hills of Norwood, and its mouth at Vauxhall on the Thames. Queen Elizabeth the First sailed up it to Brixton in the Sixteenth century. John Ruskin wrote odes to its beauty in the Nineteenth century. Now it lies buried under the streets you walk through every day, an untapped source of great natural beauty and future prosperity.

ERA have a vision of a new South London with its river restored: a healthier London - with plants and animals returned to their original habitats; a proper place for your children to play; a wealthier London - with property values increasing, business prospects booming and tourism growing. ERA sees a London where the city and nature live in harmony: a water city - a city of the twenty-first century. The unearthing of the Effra will be Europe's most important and exciting urban renewal programme, *and it is happening on your doorstep.*

Extract from a flyer distributed in the Herne Hill area of Brixton for the 'Effra Redevelopment Agency' (1992)

PLATFORM, London

Image courtesy of PLATFORM

person a voice is what builds community and makes art socially responsible' (Gablik, 1996: 82).

Jean Grant, an artist who has undertaken numerous projects with residents in a variety of communities (in Nairobi Kenya, Cuba, France, San Francisco and Philadelphia), understands her 'method' of creating an equal process in the form of listening, as establishing opportunities for people to confer. Grant hopes to create a level playing field between people by using first names only, rather than detailing organizations to which people are affiliated. In developing 'conferrings', often in the form of an urban picnic for residents of the city in different derelict and unusual sites, participants begin to think about and discuss issues – histories, pleasures, futures – relating to the site (figure 13). Grant draws on the idea of trusteeship, reinforced on a recent trip to Cuba, to develop in the participants a sense of responsibility (not economic ownership) towards their environment. Importantly, Grant recognizes that exactly how people make their own choices in her collaborations and how she may be instrumental in this process is impossible to say as there is, and can be, no proof. People often make decisions about their interaction with a site, which might have resulted from taking part in or being party to a conferring, invisibly and long after the conferring has taken place.<sup>3</sup> (Telephone interview with the author, 2005)

On the other hand, artist Roxanne Permar, who has led diverse projects with differing kinds of participation, acknowledges that her relationships, whilst intending to empower through providing the freedom for people to make choices, cannot be totally democratic because of the limitations she places by being the one who 'devises' the projects. For example, her role as an artist-educationalist led her, during the '1,100 Rosebuds' project at the Newlyn Art Gallery to shape the aesthetic appearance of a collaboratively made artwork by providing a limited number of tools on the table for people to use (figure 14). Despite this, Permar acknowledges that her work may illustrate a shift from idealistic

**Figure 13**

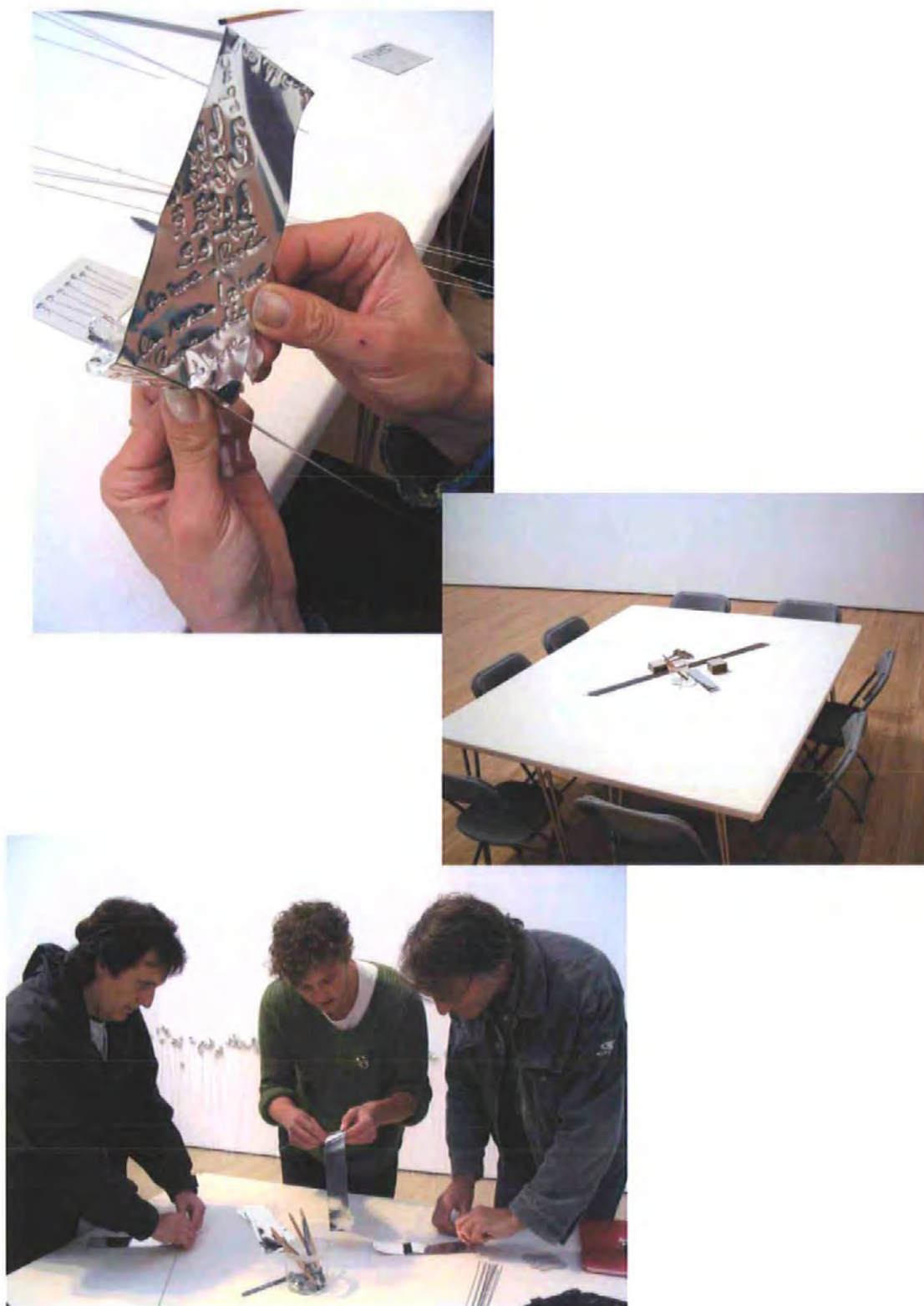


'Urban Picnics' (start date unknown,ongoing)

Jean Grant

Images courtesy of the artist

**Figure 14**



‘1,100 Rosebuds’, Newlyn Art Gallery (2004)

Roxanne Permar

Images courtesy of the artist

expectations to a pragmatism whereby she accepts 'the contradictions and complexities over which I have little or no control' (Permar by email, 2005. See Appendix 3). This reveals a recognition for Permar that choice for those taking part in her projects is a process of negotiating the space between her 'framing' as artist-deviser, the ability of participants to interpret the parameters in a contradictory way, and further complexities which result from histories and environments with which she works – often including people who refuse to speak to each other due to long standing feuds.<sup>4</sup>

Whilst I would agree with Jean Grant that there can ultimately be no proof as to who makes which decision, I would also argue that the idea of a need for proof is premised on a notion that there could be a neat division of ownership in choice-making and also implies that an accusation of 'wrong doing' can be made. Permar's acknowledgement of contradiction and complexity in choice-making underlines this point. In response to this, this thesis presents an alternative way of considering the ambiguities of choice by teasing out and theorizing how dialogues happen in a non-binary manner.<sup>5</sup>

#### The utility and limitations of therapeutic listening methods

The *Elder Flowers* project shows that making choice democratically takes on particular significance within health and social care environments. A specific part of my investigation with *Elder Flowers* is how artists' methods can be democratic (or, 'just') in an environment where participants are experiencing emotional distress or physical disability. Whilst the political agenda for the care of people who are considered mentally ill (but who could also, from a less normative perspective, be considered mentally different) has changed to encourage a culture where people are not so readily locked away,<sup>6</sup> 'care in the community' has meant removing an amount of responsibility of care from government to the community, the privatisation of care homes and an ongoing struggle to find new ways of caring for people in a dignified manner within extreme

financial constraint. Despite this and perhaps in response to it, the creative arts have continued to play a crucial role not only in therapy but also in developing new ways for people to explore and express their difference productively. The role of artists within this work highlights the ambiguous, inspirational and often problematic utilisation of skills and inter-disciplinarity for facilitation.

The over-lap with art therapy is clear in that art and creativity are used in arts facilitation projects in these environments to improve well-being in psychological, physical and spiritual terms. Some of the methods, I would suggest, echo those used by art therapists – such as, listening, mirroring and overcoming speech problems with image making – in order to establish communication. Wolf and Water who specialize in working with ‘groups who are socially, mentally or physically challenged,’ state that they ‘use arts techniques creatively and as part of the therapeutic process’ (Wolf and Water, online). Long-established Lime (previously Hospital Arts), based in Manchester, claim that their ‘work differs from that of art therapists in that it is not a part of a prescribed treatment. Its therapeutic effects are those of the arts generally’ (Lime, online).

Sally Skaife, in her article ‘The Dialectics of Art Therapy’, suggests a possible distinction in stating that ‘Champernowne and Lyddiatt in particular, stress the point that the art in art therapy is not “real” art, meaning I think that conscious processes in art-making are to be avoided as far as is possible, in order to allow the unconscious to speak’ (Skaife, 1995: 4). Kate Allan, a psychologist and specialist in dementia care, and John Killick, a writer and researcher working across the Department of Dementia Services Research at the University of Stirling and until recently The Westminster – a company which provides residential care for people with dementia – note a small yet ambiguous distinction in relation to dementia care. They suggest that art therapy has an intention to alleviate suffering in a way which is framed by the condition and can incorporate analysis of the artwork to gain an insight of



this suffering. Art *activities* with the same people would be a means of giving shape to 'something that would otherwise remain incoherent' and would not involve analysis of the finished art work (Killick and Allan, 1999: 35). The *Elder Flowers* project allowed me to look closely at the way creative activities have multiple affects, to ask different questions about how power is exercised through choice in relation to the purpose of the activity, and to therefore establish different complex relationships between creativity, empowerment and democratic interactions.

The collaborative practice of Mierle Laderman- Ukeles, as described within its critique by Gablik, points to a form of professional listening as art practice. Suzi Gablik, in 'Connective Aesthetics: Art After Individualism', says of Ukeles's work *Touch Sanitation*:

Touch Sanitation was Ukeles's first attempt to communicate as an artist with the workers, to overcome barriers and open the way to understanding – to bring awareness and caring into her actions by listening. (Gablik, 1996: 82)

In a discussion for this thesis Malcolm Learmonth, from the University of Exeter Art Therapy department and a facilitator with the NHS Trust Creative Therapy Unit in Exeter, proposed that one main difference between art therapy and arts facilitation lay in the objectives being employed. There is a real danger as highlighted by Learmonth that artists attempt to fulfill the role of therapist in a socially-engaged context without the training which therapists undertake. The approach of empathic listening must incorporate an awareness of these differences and how to put boundaries in place to guard against lack of expertise. Likewise, an artist can be working at the margins of social or development work where their expertise is also limited. Whilst the objectives of therapy aim to bring about an awareness for the client, of the connections between their emotions, thought patterns and behaviours in relation to the broader environment in order to alleviate distress, anxiety and other symptoms, the objectives for the listening process in arts facilitation are more ambiguous. If an artist must guard against working in a therapeutic role, how are a participant's personal narratives to be invested?<sup>7</sup>

Patricia Phillips states that,

It is important to distinguish between work that emerges from artists working with communities from work that develops from artists' theoretical/aesthetic positions that connect with a relevant constituency. (Phillips, 2003: online)

In 1969 Ukeles wrote a manifesto on maintenance as art. As an artist who gave up much of her independent public life and associated art practice due to needing to look after her baby, Ukeles began to see herself as doing nothing but maintenance. Previously she had undertaken a series of art pieces which were so difficult to work with that she eventually saw them as 'a complete list of maintenance nightmares' (figure 15) (Ukeles in Finkelparl, 2002: 303). Ukeles is perhaps most famous for her art project *Touch Sanitation* (figure 10) which was one 'performance' in a series of works made as a result of being an unpaid artist in residence with New York City's sanitation department. This performance entailed Ukeles shaking hands with all 8,500 sanitation workers of the department and saying to each person "Thankyou for keeping New York City alive" (Ukeles in Carr, 2002: 2 online).

Although Ukeles makes socially-orientated collaborative artwork out of the experiences of workers, often in specific communities, and has spent significant amounts of time with her co-workers (in the case of the Department of Sanitation, two decades), these artworks are directed through her own political and aesthetic positions. Ukeles approached the New York Sanitation Department because of her ongoing exploration of the meaning of sanitation for herself and for those working within sanitation industries.

This piece and Ukeles's broader body of work highlights a discrepancy between her making work that may be considered sensitive by including people in work about themselves, and choosing to work with these people because they correspond with her chosen issue. It seems, therefore, that there may be a conflict of interest in the work being

**Figure 15**



‘Hartford Wash: Washing, Tracks, Maintenance: Outside,’ (1973)



‘The social mirror’, (1983)



‘Fresh Kills Land Fill’, surveying the land, (current)

‘Maintenance Art Performance Series’, (1973 – current)

Mierle Laderman Ukeles

Images courtesy of Ronald Feldman Fine Arts, New York

an authored concept, whilst making a political point about equality and others' voices being heard.

The majority of Ukeles' works/performances/happenings are archived in her own name.<sup>8</sup> They are credited to a single author rather than under the name of the projects, which would be a recognition of the displacement of authorship through the collaborative process. The aesthetic/theoretical position appears to take precedence over any social objectives. They appear to be political acts which make a point and reflect the theoretical position of the artist: 'when I shake hands with a sanitation man... I present this idea and performance to them, and then, in how they respond, they finish the art' (Ukeles in Lacy, 1996: 82).

What Phillip's statement above, together with Ukele's approach, highlight is that there is a relationship between an idea about aesthetic value as constructed by the mainstream art world, how people participate and the benefit of the artistic production to those taking part. An oversimplification would be that the greater focus on producing an object by 'professional' standards, the lesser the degree of ownership by, and inclusion of, the people the work is designed to reflect. Therefore, it would follow that the greater degree of control and ownership of the art process and outcome by participants, the lesser the degree of aesthetic excellence by 'professional' standards. An index has been established through the modernist tradition to which artists and those employing them often unwittingly refer, that advocates artist authorship and what is considered 'proper art'. By adhering to such an index, appropriation and value judgements about the poor quality of community made artworks will take place.

As an alternative to this index one could posit empathic listening as a new critical paradigm. This would suggest that judgment of aesthetics and social benefit could be

benchmarked against the degree to which people in participation are listened to empathically; the degree to which they are able to have their own voices through being involved in dialogic exchange. This removes judgment from an assessment of objects to an assessment of process. However, Ukeles' work reveals how process can become objectified as an aesthetic and whilst a process may be empathic, what becomes of it once it is objectified may not be. Despite the shift to a 'listening' awareness of the self as a 'conduit' for the other as recommended by Susanne Lacy (quoted in Gablik, 1996: 80), contradictions of interest and meaning created by the differing subjectivities of facilitator and participants in interaction denies a unity of interest implied by such as awareness. As Lacy points out in 'Cultural Pilgrimages and Metaphoric Journeys',

Differences, whether reconciled or simply tolerated, must be accommodated somehow within the artwork. "We all have multiple identities, and that's how we cope with things. To take any of us as simply a two-dimensional system is to not really understand". (Lacy, 1996: 38-39 [quoting Peter Jemison])

Whilst the work of John Killick, in its use of mirroring non-verbal behaviour in order to build productive dialogue with people with dementia, has been of particular interest to me since the early days of this research, I have discovered further still that his use of writing – the word – as a means of presenting, and thus selecting, what is meaningful, is additionally revealing in relation to my argument. I have found within both project case-studies that there is an importance and vital relationship between methods of working which reach beyond conscious verbal expression in order to allow otherness to become productive for the individual and project development, and the framing of this within conventional conscious communication structures: verbal statements, common use of syntax. In a review of texts on creative activities with people with dementia, John Killick and Kate Allan note that Orii Ishizuka, an art therapist, highlights the importance of giving equal emphasis to verbal and non-verbal interactions in music therapy practices (Killick & Allan, 1999: 36).

Killick's work with Kate Allan highlights methods of embracing difference through non-verbal interactions. Killick wished to explore how poetry could be a channel of communication for people with dementia (figure 16). His method involved many hours sitting with different people mainly within the residential care-home setting. He created contact with individuals by observing and mirroring their own body language, sometimes using verbal language, but most importantly by establishing an obvious presence within the home, in order to open up a channel for people to come to him.

In much of John's work, encounters were initiated by the other person. This has often come about through him being in the environment, perhaps sitting quietly in a public room, and in a variety of ways projecting an openness to being approached. The sorts of nonverbal channels described above are of service in this situation – open facial expression, smiling, eye contact. (Killick and Allan, 2001: 158)

The effects of this openness have been quite profound according to their research because by John remaining in the environment people are able to interact with him at their own pace and on their own terms as the following extract shows:

After an initial quite unresponsive encounter John recounts

About ten minutes later she came in through the door. She was moving purposefully, and showed immediate recognition when I turned towards her. I asked if I might take her hand. She said 'Yes' and pointed to a chair. I walked her to the chair and helped her to sit down. I asked if I might sit next to her. She said 'Yes'. We immediately engaged in eye contact which was startlingly intense. This was maintained for long periods of the interaction, which lasted for about four minutes. At first I talked, drawing her attention to some flowers on the table. At that point, she put her finger to her lips to enjoin silence, and I did the same to show that I would observe the rule. At all other stages of the 'conversation' she led and I followed. She pointed to the vase of flowers. She stroked my hand. She shook my hand in a long-drawn-out gesture of playfulness. She sat back, nodded and said 'Yes'. These actions were repeated more than once, and at all times I instinctively followed. A sense of deep intimacy quickly built up between us, but the effort of concentration rapidly tired us both. To close the interaction the lady let both my hands drop, lent back in her chair, nodded profoundly, and pronounced the word 'wonderful'. (Killick in Killick and Allan, 2001: 55)

What Killick's work reveals is an acute sense of the productivity of the process in and of itself. However, his use of writing to enable people to 'externalise' their thoughts raises

## **Figure 16**

### **A Tour of the Menfolk**

That mans supposed to be my father,  
But there's no more wrong with him than yourboot.

My mother would say that that man  
Has a mouth like a chicken's arse.

And that man's the biggest rogue in creation:  
The sooner he's under the dirt the better.

Tha man, I tell you, He's absolute craft,  
And he tells lies like Tom Pepper

That one comes out with a string of swearings.  
If I catch him he'll get it across the kisser.

That man's my brother-in-law. He's always trying  
To hitch it with me, but I'm not having any.

And that man, his character goes before him.  
Like mine does. But I'm a Christian.

I get on with all of these men all right.  
And if they want to do anything

I tell them how: that the best way  
To get on in life is to agree with me.

A poem made from the words of a woman with dementia and written by John Killick

Extract from Killick and Allan (2001)

some further issues relating to authorship and the judgment of an aesthetic within an empowering context.

Using his skills as a writer, Killick is developing specific aesthetics of writing out of each individual's experience of dementia. Whilst he may or may not describe his work as 'arts facilitation' or himself as an 'artist', the series of arts research projects developed out of his work to explore how art could be used for communication with people with dementia,<sup>9</sup> implies an underlying belief that there is something particular about the arts – the process and the product – and the involvement of someone with arts expertise that can empower.

Killick and Allan's work highlights how subjective difference creates marked differences in how a person can contribute equally to decision making and, therefore, provides insight into methods of approaching subjective difference in other areas of facilitation. They write,

Having come a long way in terms of recognition of the *socially constructed nature of personhood*, we are now in a position to wonder whether much of what we see when we encounter the individual – withdrawal, lack of competence – challenging behaviour and disturbed language and non-verbal expression, rather than being due to brain damage, is actually the result of the *deprivation of opportunities for real communication*. (Killick and Allan, 2001: 19; my italics)

Although a statement about the treatment of people with dementia, it could just as easily apply to the effects of 'deprivation of opportunities' on 'anti-social behaviour' in other communities, produced out of different cultural and social dynamics.

Although the notion of communication has been deconstructed in terms of sending and receiving meaning coherently (Derrida, 1982), Killick's and Allan's work with people with dementia has highlighted that,

Attempting to establish opportunities for genuine communication functions both as a way of empowering the person in its own right, and also as a means for finding other ways in which this can be most effectively done. (Killick and Allan, 2001: 40)



What their research emphasises is the persistence of a 'feedback loop', whereby opening up dialogue reveals how that dialogue can proceed in a meaningful way. Without such openings, the result is that people are talked at without the recognition of their specific needs for communication and the creation of meaning. What I now also find revealing is the unavoidable and essential 'framing' process, in this case in the form of poetry, when coming to *act upon* (communicating, disseminating, presenting beyond the moment of the interaction itself) an ambiguous – even though highly meaningful - interaction of mirroring. This articulation between the use of conventions (of words and representation) and the generative potential of creative languages, which can make space for differences to become productive, is taken up in this thesis, both in the manner in which choices can be made with *different* residents and the manner in which the difference/complexity of these choices can be presented within this thesis. There is an irreducibly complex relationship between methods of recording performative interactions and the way self-generation and democracy can be understood.

#### Contextualising the production and deconstruction of myths of participatory art methods

Social objectives such as social inclusion, social cohesion, social justice and ethical practice need to be situated within the recent, if not current, governmental and NGO (Non-Government Organisations) cultural strategies for promoting and supporting the arts as a tool for tackling social exclusion (the exclusion of parts of the populus, for instance, due to low income or disability, to educational, cultural or economic opportunities).<sup>10</sup>

Within the current political climate social inclusion, democracy, participation and empowerment have become disengaged, reified buzz words at local and national levels within government, NGOs and arts organisations alike. Whilst those working with such objectives have, to a greater and lesser extent, an understanding of the complexity of such concepts, much of the literature (both policy and critical writing) has become tinged with an utopian flavour at the expense of such complexity. The terms social inclusion and social

exclusion, for instance, exist as binary oppositions which do not take account of the subtle differences in the ways in which people negotiate their participation in the social sphere. The feedback relationship between activism and policy makers has resulted contemporarily in a far greater reaching absorption of activism into mainstream discourse and governing policy. This leads at times to a dangerous idealisation of the artist-facilitator or socially-engaged artist, where the conflicts and contradictions of such work are subsumed to create a myth of the place of artist and art within community development. This myth is an exaggerated positivity of the artist and art as having the ability to bring together people in trouble neighbourhoods, overcoming hostilities to solve social 'ills' through the 'magical' properties of creativity.

An extract from *The Art of Regeneration Conference Papers*, whilst taken out of the broader context of the conference, highlights this tendency.

**The arts are inclusive**

The arts can and should represent and involve everyone. The cultural character of Britain today is rich and complex, and creative activity offers a positive space where people of all kinds can reflect on each other's views, feelings and identities. Significantly, arts projects can engage communities and groups who are marginalised or unseen, including unemployed young people, ethnic minority communities, disabled people and many others. Few other development resources have this potential universality. (Matarrasso and Landry, 1996: vii)

Further, over-simplified comments regarding the requirement of the arts in relation to social inclusion can be found in the DCMS commissioned *PAT 10: A Report to the Social Exclusion Unit*. For example, it states that 'Arts and Sport are things in which people participate willingly, and in which there is widespread interest, including among people at risk' (DCMS, 1999). Whilst more recent arts and policy reviews have noted the complexity of socially-engaged practices (such as, *The Arts and Social Exclusion: a review prepared for the Arts Council of England* of September 2001 [figure 17]), they also reinforce earlier concerns about the lack of analysis of arts practice methodologies which can bring about social benefits.

## Figure 17

### 5 WORKING PRINCIPLES

Much of the research refers to the benefits of the arts and presents case study findings in a generalised manner. Coalter (1991) noted that this approach reflects a presumption that many of the processes involved in arts projects were generic, with similar outcomes being achieved, and that it 'reduces the ability to identify best practice, understand processes and the type of provision best suited to achieve particular outcomes'. Harland et al (2000) made a similar point when they suggested that the term 'the arts' may be unhelpful if it 'leads to policies which wrongly assume that the learning gains associated with one artform are broadly the same as those of the others'.

There is a danger that all arts programmes will come to be viewed as inevitably producing desired outcomes. There is however great variation across arts programmes in terms of working practices and principles, programme aims and objectives, setting, the nature and quality of the experience, the artist-participant relationship and so on. Outcomes are not inevitable or guaranteed and badly planned or executed arts projects can damage personal and community confidence and produce other negative effects (Matarasso, 1997).

The literature that has attempted to identify best practice principles underpinning the arts and social inclusion is often accompanied by caveats that there is no single winning formula. There is a lack of rigorous analysis of what works but several commentators have identified principles which, in their view, can influence a successful outcome.

Extract from *The Arts and Social Exclusion: a review prepared for the Arts Council of England*, (2001)

Helen Jermyn

Binary and unifying terms such as inclusion, in the face of exclusion, and cohesion, in the face of the neighbourhood 'at war', are obvious stereotypes and continue to be deconstructed by numerous cultural commentators including Malcolm Miles (Miles, 1997), Iris Marion Young and Graeme Evans (Miles and Hall, eds., 2003), following on very much from the writings of Richard Sennett (Sennett, 1971). However, details of *what happens when* artists try to act justly or how they 'listen' are thin on the ground.<sup>11</sup>

The intention, as in the cases of the Wren Trust, Scarman Trust, and Wolf and Water, may be to empower and raise self-esteem by acting in a supporting role to local people's own creativity and 'voices', but how? Can this really be done democratically and what do equality, democracy, just and fair practice look like in such participatory situations? In understanding how, we need also to consider why there is a lack of documentation in this area of work, which in turn directly relates to the question of why it matters to make the details of *how facilitation happens* apparent.

What my earlier reading of *Touch Sanitation* revealed is how access to this time-based project through photo representation risks the project and its recording being read as a continuum, in that the myth of the photo is such that what I am seeing appears to tell a truth. When I see a photo of Ukeles shaking hands with a refuse collector, whilst knowing that it is a representation and therefore open to multiple readings, I might read the captured moment as if it were the actual event because that is what is presented to me. With a critical eye I might look for stereotypical signifiers of fair practice in photos and critical writing on this project. It would appear that the complex construction of aesthetic and political meaning from the perspective of the event itself cannot be accessed through the captured moments presented in the place of the project. This calls for further exploration of how process becomes framed and its assessment problematic.

Permar acknowledges that she has not yet cracked the tricky problem of presenting a record of her projects to a new audience and interestingly raises the issue that it is often something for which there never seems to be time or money: it is something which is an addition and by, implication, of lesser importance than the act of facilitation. My research indicates that the issue of framing the presentation of project documentation is an essential and intrinsic part of how the success of a project can be understood.

When myths, such as those relating to the notion of community,<sup>12</sup> are seen as true they can inform misguided economic, social and emotional projections. For example if the myth of a socially cohesive community is imagined to be real, economic and social policy will make this their aspiration. Such projections, based on a myth which glosses over conflict and difference, are bound to fail in achieving their aspirations, often deepening social divisions by not understanding and addressing and the social differences that exist. Myth, in the context of Roland Barthes, is 'depoliticised speech' where the contingent historical construction of signification making the myth is subsumed under its naturalized connotation (Barthes, 2000a: 142). The political mechanisms that produce the myth, which are constructed from and reproduce relations of power, are invisible through being reified as 'natural': the only apparent way that the system can be. Barthes writes,

Myth consists in overturning culture into nature or, at least, the social, the cultural, the ideological, the historical into the 'natural'. What is nothing but a product of class division and its moral, cultural and aesthetic consequences is presented (stated) as being a "matter of course". (Barthes, 1977: 165)

The significance of this for my argument is in the way that the repetition of a concept, such as 'democratic arts facilitation', produces a connotation which can both put it beyond the complex political forces, which made such a concept possible, and mask the complex contingency of the action which the concept denotes.

The book *Mapping the Terrain* already has a pedagogic weight to it which has placed Suzanne Lacy's name on the lips of most contextual practice students. This is in no way to demean the work done by such writers – I owe my present knowledge to them. What needs to be remembered, however, is that Lacy herself recognized in *Mapping the Terrain* that 'a more thorough analysis of the various claims artists make for redefining their roles is needed to keep from substituting one set of mythologies for another' (Lacy, 1996: 40).

This concern is echoed by Miwon Kwon :

salutory efforts are being made to "democratise" art – to engage and enlighten a broader audience, to give voice to marginalised groups thus far excluded or silenced in dominant cultural discourses... But in recent years, such efforts have also become formulaic: artist + community + social issues = new (public/critical) art... In turn, these "communities", identified as "targets" for collaboration in which [...] members will perform as subjects and co-producers for their own appropriation, are often conceived to be ready-made and fixed entities rather than fluid and multiple. The result is an artificial categorization of peoples and their reasons for coming together. My characterization of current community-based art programmes is intentionally reductive here in order to break through the halo-like armature of social do-goodism that protects them from incisive analysis or criticism. (Kwon, in Phillips, 1998: 31-32)

Lacy noted that there was not yet an appropriate evaluative language in place for 'New Genre Public Art' projects. Applied social science models, she explained, would be too reductive and not account for the different levels on which art operates. She says that some critics view the way to assess success is to look at the distance between the artist's political intentions and the real social change. But, she goes on, this 'reflects the dualistic conundrum at the heart of critical thinking about this work' (Lacy, 1996, 45). However, since the time her thoughts were first published in 1995, at least within the UK, increased resident participation in both public art and in using creative tools for local change, has led to an accompanying move, both implicitly and explicitly to embrace qualitative evaluation in contrast to quantitative methods associated with social science and economic evaluation. This has occurred through trial and error in evaluation of projects and through analysis of evaluation practices as exemplified by commissioned work by the DCMS (Long et. al.,

2002), Public Art Forum (Ward-Thompson et. al., 2004) and the Arts Council of England (Jermyn, 2004).

Walter Benjamin and Bertholt Brecht, in their extensions of Marxist cultural theory are useful in understanding why it is of importance to make apparent the complexity of how a practice is constructed. For Benjamin it is essential to understand how a cultural product is not only produced by a political system but actively produces it. He states,

Rather than asking: what is the *attitude* of a work to the relations of production of its time? I should like to ask: what is its position in them? (Benjamin, 1978: 257)

In other words a cultural product, be it an image or a report on an activity such as participatory art, is both *produced* by an already ideologically inscribed and 'naturalised' system, and, in its adoption of naturalised concepts, *reproduces* that ideology. Brecht in his use of Epic Theatre felt that the 'truly important thing is to discover the conditions of life' (Benjamin, 1992: 147). In his formulation of Epic Theatre, he advocated a theatrical process which uses an interruption in the narrative of a play to make the spectator view the scene through the eyes of the stranger. The audience, instead of having empathy with the characters, has a distanced criticality. This, he claims, creates an awareness of the act of spectating and introduces a space for criticism. It introduces the subjective contingent act of reading into the pretence of an objective representation.

Brecht's, Barthes' and Benjamin's thoughts and practices highlight the possibility for an important move: to make the viewer/reader/spectator aware of the construction of a narrative and so enable them to look beyond the superficial effect of an image to the relations of power in its production.

Lacy and Phillips point to the importance of keeping up a current critical discourse to dethrone complacency and myth-making in the realm of socially-engaged practices by

highlighting which methods *not* to use, how *not* to do it. When Lacy cites examples of an affirmative nature (figure 18), a homogenisation begins to re-emerge, pointing to a characteristic use of language rather than socially engaged practice *per se*. Similarly where Suzi Gablik and Suzanne Lacy move towards an understanding of creative social engagement based on the fluidity of boundaries between Self and Other, as exemplified by the quote below by Gablik, we begin to see that a contradiction emerges; an attempt is made to formulate the *complexity* of process as a *universal* methodology

Art that is rooted in a “listening” self, that cultivates the intertwining of self and Other, suggests a flow-through experience which is not delimited by the self but extends into the community through modes of reciprocal empathy. (Gablik, 1996: 82)

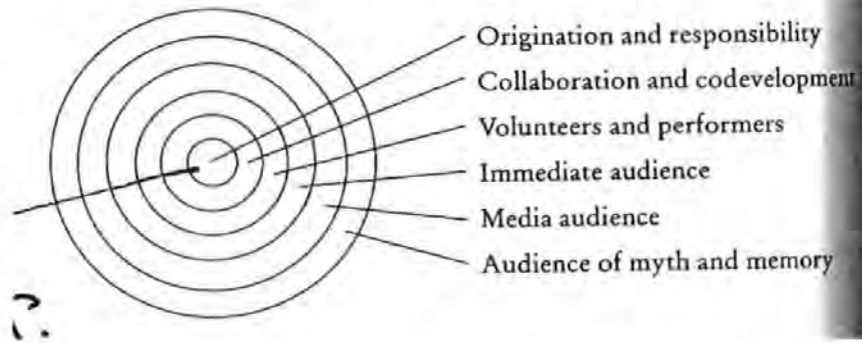
The affirmative appears to turn the dynamic articulation between Self and Other into a smoothly operating unity. What they forefront in their criticism is the need for theoretical vigilance, to keep considering the issues; to maintain a reflective distance. What my surveys have suggested is that whilst theoretical exegesis is occurring through critical writing, mainly from within academia, about broad approaches to creative urban and environmental renewal, theoretical criticism and understanding of the ideological basis for project objectives and methods in practice, by practitioners themselves, is lacking.

#### The emergence of complex theorization of the social and creative realm

In *Science, Order and Creativity* (1987), David Bohm and David Peat bring together, as the title suggests, a scientific understanding of ‘generative order’ with a theory of creativity as a paradigm shift, to propose a new social order. Their work exemplifies, in a similar way to the ‘empathic’ shift, dissatisfaction with a binary system which appears fixed and locks culture into an environmentally and socially damaging paradigm. Bohm and Peat’s



**Figure 18**



The centre of the circle are those without whom the work could not exist. In the case of Houston Conwill, Estella Conwill Majozo, and Joseph De Pace, for example, their interactive public works are centrally driven by the creative energy of the three collaborators.

The next circle...Often these consist of both artists and community members...Nevertheless, at this level of involvement, the loss of any single member, though perhaps serious in implication for the work, will not dramatically alter its essential character.

The next level of participation would be the volunteers and performers, those about, for, and with whom the work is created.

In Lacy, S., *Mapping the Terrain* (1996)

work also registers the profound contemporary concern for sustainable systems which has emerged through ecology. The considerable research interest in the convergence of ecology, quantum physics, sociology and creative process shows how different models and theories of finding an order for living in the world are not locked into disciplines, but echo one another and can productively work together. Much of this inter-disciplinarity owes its beginnings to Cultural Studies and the post-structural questioning of monumental narratives. This has been focused namely in the areas of feminism, as mentioned above with Luce Irigaray, identity politics with studies of racial, sexual and national stereotyping and linguistics in considering the formation of the sign.

It might be problematic, in its structural universalising, to the complex idea of contingency used in this thesis, that 'theorists of complexity assert that local rules produce global properties'. However, the "edge of chaos" highlighted by Eve, Horshfall and Lee 'strikes a balance between stagnation and anarchy' (1997:13), which reveals a vital unresolved dynamic between a structuring force and an uncontainable force, which this thesis makes useful as a theoretical paradigm.

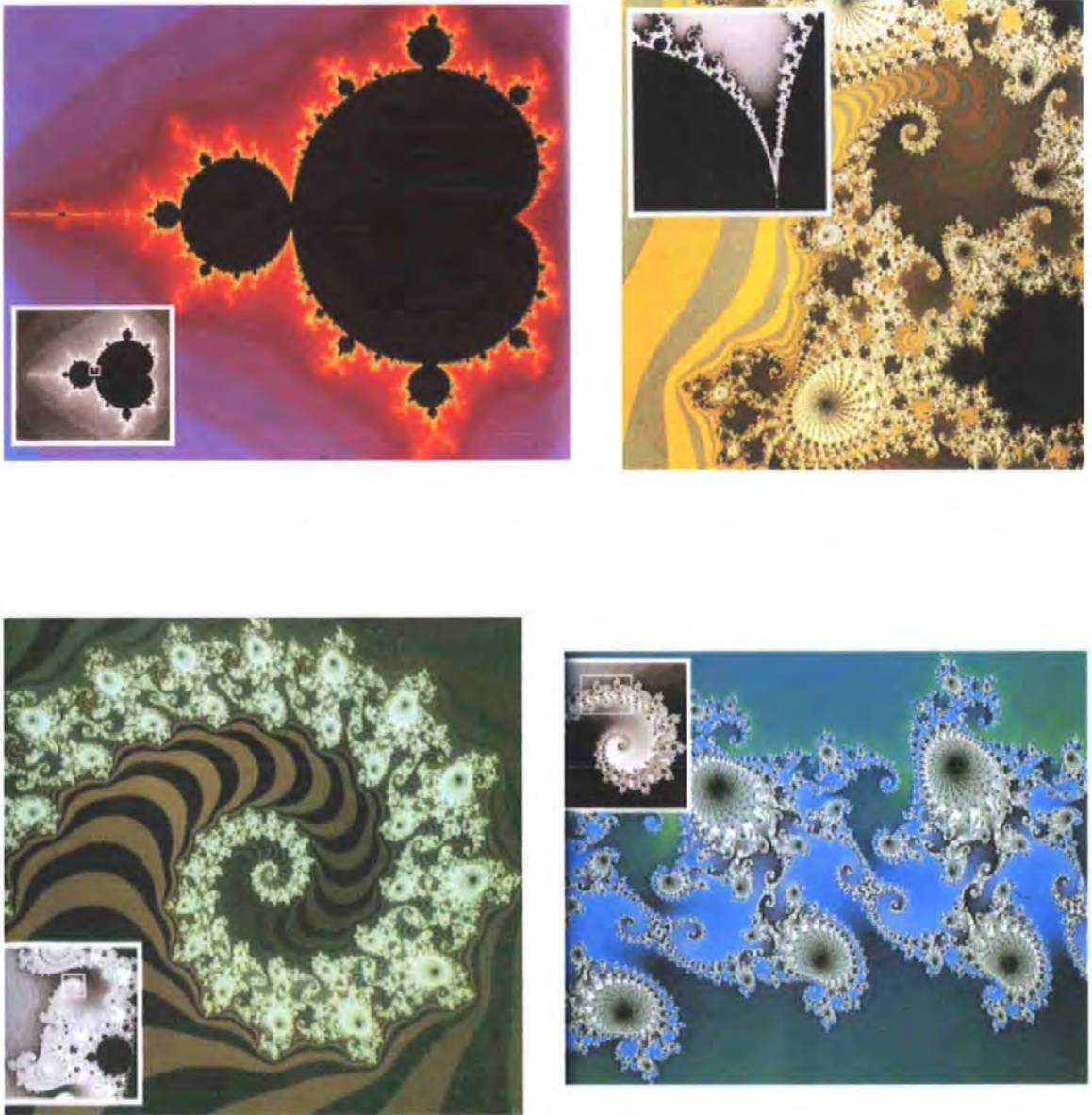
James Gleick in his book *Chaos: the amazing science of the unpredictable* (1998) points out how chaos theory in its universal principles traverses disciplines, as it is recognised as a dynamic structure in everything from the smallest leaf formation to the largest social systems. This means that from its roots in the war laboratories of the US government and subsequent explorations in the 'hard' sciences, it has become of significant interest to social scientists and more recently cultural theorists to try to understand, and develop new philosophies for, developments in human society.

Chaos and complexity theories are not exactly the same. Cilliers argues that complexity theory is more general than chaos theory and claims that chaos theory is still part of a

modernist paradigm which clings to scientific universalism. However, at the end of the day, it appears that his objection centres upon unhelpful metaphors which limit the understanding of complexity in their oversimplification: the butterfly effect, for instance, which tells us something about sensitivity to a context and complex inter-connectivity but cannot account for the full complexity of a system of physical and linguistic interactions and systems of representation which form, and are formed by, them. As well as the idea of sensitivity to conditions (whether initial or ongoing) I would also like to take forward the theory of an edge between what appears to be random behaviour and structure that prevents behaviour from being random. What can be shown in chaos theory, famously in the form of the 'Mandelbrot Set' (figure 19), is that alongside the seemingly random behaviour of a given substance – for instance, water in a river – there is also pattern. The simple way of thinking about this is to imagine a river swirling around a rock and, firstly, to note the ever changing movement in the white peaks that are formed and, secondly, to step back and see how, despite this, there is a limited band within which the changes in movement take place. There is pattern in the way the water swirls; the water continues to flow down stream and continues to form the same shape around the rock.

The idea of an edge between structures which are fixed and those which are fluid is common to the work of a number of post-structuralist thinkers. Whilst scientists have over the last forty years developed theories of chaos which form tension between randomness and pattern formation, parallel although structurally different developments have been occurring in cultural philosophy and ecological development studies. In common, these different disciplines have uncovered an awareness of a generative process which throws open the monumentality of history and ideology thus offering the possibility for a different system of living, other than the naturalised binary of capitalism: Derrida and his theories about the articulation of form and force (Derrida, 2003); Irigaray and her ideas about double writing – writing as a woman and as a man (Irigaray, 1994); Deleuze and Guattari

Figure 19



The Mandelbrot Set

The Mandelbrot Set: A voyage through further and finer scales shows the increasing complexity of the set, with its seahorse tails and island molecules resembling the whole set. By the last frame, the level of magnification is about one million in each direction.

In Gleick, J. (1998)

in their philosophies of the 'plane of consistency' and 'becoming' (Deleuze & Guattari, 2004); Homi Bhabha and the articulation of otherness and imagined national identity in fictional narrative (Bhabha, 1990). The multiple articulation of this principle across philosophical traditions presents in itself further evidence of a universal return which is contingently theorised. At the heart of this convergence is an ethical concern. For Bohm and Peat ethical practice means to move towards an alternative system beyond the binary and fixed, through the use of creativity. Deleuze and Guattari are important figures in this ethical debate with their terminology 'assembling' imagery from the 'natural' world (for instance, systems of plant growth such as the rhizome), the mechanistic world (that is, bodies as machines) and existing continental philosophy. The 'assemblages' dethrone binary thinking, replacing it with a radical system of difference which allows the creation of *contingent* productive networks.

Manuel De Landa exemplifies the search for alternative socio-economic paradigms in his book *A Thousand Years of Non-linear History* (1997). In this text, he creates an interesting hybrid of postmodern cultural theory (namely Deleuze and Foucault), quantum physics (using chaos theory and complex systems analysis) and historical record. He does this to propose a contingency of history in order to dethrone the hierarchical and western-centric idea of historical progress moving along an inevitable linear path. His new figuring makes possible parallel, rather than hierarchical, world developments and cultural and social change as coincidence rather than inevitable. This provides a theoretical perspective for this thesis to consider historically and culturally naturalised social values as contingently constructed and therefore open to re-reading.

The ethical possibilities for non-linear regenerating and planning of liveable spaces through exploration of the relationships between architecture and socially-engaged practices, indicate the pertinence to contemporary debate of making apparent the

complexities and non-linear processes of such social engagement. For example, non-linearity, difference and design converge in architectural praxis such as that of Ron Kenley in his work on urban planning; and the research of Dr. Jane Rendell at UCL's Bartlett School of Architecture (Rendell, 2000). This work considers in different forms how the design of living spaces can be generated out of local need and performative agency, such as how people appropriate and utilise public space and how local knowledge and narrative can be channelled into urban planning, such as in the form of the 'relay' (Kenley, 2000)<sup>13</sup>.

Some would argue that there are insurmountable oppositions between some postmodern theory and scientific understandings of complexity. In their introduction to *Chaos, Complexity and Sociology*, Eve, Horsfall and Lee write,

Sociologists cannot sensibly be postmodernists and complexity theorists, because postmodernists and theorists of chaos and complexity are undertaking entirely different projects. Postmodernists want to deconstruct science; complexity theorists want to reconstruct it. (1997: 14)

Foucault, for instance, employs concepts such as event and genealogy which use constructions that are complex – fluid and contingent, being productive through a coincidental coming together of different forces at any one time (as explained in the previous chapter) – but in contrast to Gleick's theories of universal principles in chaotic systems based in an external reality, he believes everything to be a product of discourse with no basis in an external world. Eve, Horsfall and Lee tell us that for Foucault,

objects [...] emerge only in discourse... by relating them to the body of rules which enable them to form as objects of discourse and thus constitute the conditions of their historical appearance. (Eve, Horsfall and Lee, 1997: 5)

However, I contend that the similarities and differences between postmodern theories and scientific theories – namely how the meaning of our relationship with the world is structured – are useful in examining different perspectives to the articulation of non-linear generation and framing in my thesis. Further still, in using both a rhizomatic model and in

uncovering contingency as inherent, it is then possible to piece together conflicting theoretical positions productively.

Deleuze and Guattari have created philosophies which are inherently complex whilst seemingly fundamentally different from the scientific principle of looking for evidence which some studies in chaos theory sustain (for example Gleick, 1998). However, the principles of generative processes which have resulted from chaos theory – the way in which behaviour is generated *out of* the convergence of unpredictable forces and processes of feedback – echo the philosophy of ‘new lines of flight’ in their looking forward to new creations rather than reflecting on and trying to interpret what has already happened.

With the development of digital technology, new avenues have opened up to explore generative principles within creative production. Where this work took off with great enthusiasm in the 1990s and new millennium is in the exploration of complex modelling in digitally generative media. The iDAT unit at the University of Plymouth is one example of a cluster of practitioners and researchers investigating where digital arts and non-linear theory can converge. An area where this overlaps with questions about democracy is in the research of Geoff Cox who has explored the efficacy of digitally generative media to transgress global capital and create new democratic ‘economies’ (Cox, 2003). If generative digital art is to be used for democratic intentions, specific questions regarding levels of self-generation and control are raised in relation to this media. For instance, the limitations on a digital system’s complexity are marked by the high level of controlled programming which is needed to make the work generative. This will be touched on in relation to modeling a complex process in Chapter 5.

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## **Endnotes**

<sup>1</sup> Due to withdrawal of funding by each of these organisations at different stages of negotiating publication the book has remained unpublished, with a chapter appearing in *Signpost* journal (Melling, 2004)

<sup>2</sup> It is important to note the continued work of arts organisations which began before the label of Community Arts and have continued in the face of academic and institutional snobbery I have come across in my work as a Fine Artist and as a Research Assistant. A practitioner at Freeform Arts Trust suggested to me that they had been doing for years what others believe they have only recently discovered.

<sup>3</sup> Telephone interview with the author, 2005.

<sup>4</sup> See full transcript in Appendix 3.

<sup>5</sup> Susannah Silver, in her PhD thesis *The Role of Artists in the Public Realm: an investigation into artists' generative processes in context* (1999), developed a method of documenting the way in which artists make generative decisions in projects through the use of the sweat box. Her aims in this were: 'To generate data on artists' intentions, processes and outcomes by setting up an actual art project that is specific to contexts in the public realm; To develop methods of data-generation and analysis, and criteria, where appropriate, to the research focus; To evaluate what is written by others about the role, function and purpose of context-specific artists in the public realm; To present an analysis in a format which will render visible the generic components of artists' methods in responding to context.'

<sup>6</sup> Foucault's work on the exclusion of those with mental health differences with the development of the asylum is polemic. (See Foucault, 2001).

<sup>7</sup> A person invests her emotions and stories in a project and this also invokes the idea of financial benefit for the artist.

<sup>8</sup> The main exception to this seems to be the current 'Fresh Kills' landfill project, her participation within which is one element in a bigger controversial and highly sensitive programme of solutions to New York's increasing waste management problems, which took on particular poignancy after the 9/11 atrocities.

<sup>9</sup> Killick initiated the series of research residencies with residential homes of The Westminster of which Reminiscence and Hope was one.

<sup>10</sup> In 2005 Arts Council funding has been frozen with a predictable impact on projects they support.

<sup>11</sup> The above mentioned thesis by Susannah Silver addresses a method of *the collection of data* on how artists listen (make choices) without addressing what listening means and how it can work in practice.

<sup>12</sup> From the writings of Owen Kelly in *Community Art and the State* (1984), to the writings of Iris Marion Young in 'The Ideal of Community and the Politics of Difference' (1990) and Marjorie Mayo in *Cultures, Communities, Identities* (2000).



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<sup>13</sup> This is a system of improving social links within a neighbourhood whereby local people – specifically the homeless or jobless – would act as catalysts and facilitators to resolve minor conflict and improve links between local people, facilities and decision making. It is a system based on ‘tracing’ local behaviour rather than imposing a pre-designed structure (Kenley, 2000).

## Chapter Four

### Anti-dialogue: re-articulating power in public dialogue as creative tool

As discussed in the previous chapter, Participatory Arts discourse establishes that the artist is someone who should democratically empower other people to express themselves, without the imposition of his or her own ideas. The artist should facilitate dialogue with the people she is working with (by listening, asking rather than telling and enforcing), through which they will be able to develop their own ideas and then work together with the artist to realize those ideas. This provides an opportunity for participants of a project to exercise their power instead of the artist exercising his or her authority and imposing his or her values. The ethos behind this is one of valuing and encouraging people's ability to make changes in their own lives.

What my research has shown is how, in facilitation, dialogue as a method of democratic choice-making needs to be extended beyond verbal discussion to take account of broader forms of language. Furthermore, once the complex otherness of a behaviour is taken account of in the formation of dialogue, the ambiguity of meaning throws into question the ability to make choice democratically.

Whilst my practice is not *predicated* on dialogue as conversation through the act of speech (my 'attending to' means that I need to use a diversity of methods which are specifically appropriate to the context), in 'attending to' I nevertheless draw on dialogic principles of dialogue which Bakhtin and other theorists pursue as being democratic.<sup>1</sup> Dialogics directly tackle issues of power within acts of 'dialogue' and, as a user of 'dialogue' as a method, this provides me with a useful beginning. It is premised on an anti-monologic performance of language and on the act of dialogue within a public forum where inclusive negotiation can take place resulting in consensus (Hartley and Hirschkop, 2000). The principle is that

every utterance points beyond the interlocutor to a chain of inter-subjective relationships. Every utterance is directed towards an addressee and is in response to a prior interlocutor. It also reveals the otherness of each utterance where meaning is located at the point of intersection of a web of deferred and different utterances created *between* discursive exchanges. I am drawing here on Derrida's theory of 'différance' to describe a process which is both temporal and spatially different – an addressee and an interlocutor are both different from one another and distanced over time; for example a question preceding an answer and so on. This reference may be problematic in that dialogism clearly leans towards structuralism and the possibility of making meaning whilst Derrida suggests meaning is always deferred as described by Lynn Pearce in *Reading Dialogics* (Pearce, 1994: 10). However, I contend that my work shows the coexistence of meaning that always slips and can never be fully known, with a dialogue that takes place with people understanding one another; an understanding which may be partial and yet productive.

The implication of 'attending to' is that the artist empowers through enabling a participant's suggestions to happen. However, in 'attending to', my interactions often occurred through processes which were 'non-verbal', consisting of 'anti-dialogue' or combined conflicting voices. Both the limited ability to discuss, exhibited by participants with dementia at Mitchell House, and participants' choice to opt out of discussion, alter the reliance on dialogic consensus as a signifier of democratic process. 'Anti-dialogue' describes non-cohesive, conflicting, and silent communications which appear, not as the opposite of dialogue, but the *embodiment of* dialogue, where forces of subjectivity affect the desire and ability to speak. The ability to discuss assumes the ability and willingness to construct conscious argument which itself is predicated on the mechanisms of the intellect. According to Arnheim, intellect is the mechanism of logical syntactical thought forming linear chains of connection between past and present events: it brings thought into conscious awareness (Arnheim, 1986). It must be noted that the intellect and intuitive are

not mutually exclusive but form a dynamic in the cognitive process. Arnheim suggests that it is intellect which 'enables us to apply to the present what we have learned before' (Arnheim, 1986: 18). Intuition is the combination of sensory perception and body memory which operates at an unconscious and preconscious level. Intuition is what gives each syntactical thought its sensory and full associative connections and intellect is what enables us to transform sensory perception and the extent of unconscious association, into logical units of conscious thought.

In the examples proposed by Bourriaud, of inter-subjectivity as contemporary art form described in the previous chapter, inter-subjectivity becomes abstracted as the concept of the work. This exemplifies the primacy of the aesthetic in terms of consciously-thought-through-concept within current pedagogical approaches to art practice, which privileges an ability to use and communicate with words – to conceptualise; to consciously manipulate signification – over the emotional responses of the intuitive. Although not all contemporary art practices make intellectual concepts the overt theme of their work, in the manner of late 1950s to early 1970s conceptual art,<sup>2</sup> this emphasis is evident in British and other western European art institutions, where the art student is asked to give reasons for their work through reference to critical texts or through word-based (spoken and written) analysis. As such, artwork serves to function as a discursive tool.

My research projects have revealed how raising conscious reasoning to the position of signifier of aesthetic quality is a process of normalisation which excludes different mechanisms of thinking and using language. Of equal importance is how my projects, particularly *Elder Flowers*, reveal how the *signifiers* of intellectual thought are fixed, based on so called 'normal' uses of language. What happens where the cognitive process, which gives shape to conscious thought and enables usual signifiers of intellect (such as a verbal statement), changes or deteriorates? Whilst the case in many community arts practices is

that an idea is presented in a more literal form or that craft is fore-fronted over idea, the use of contemporary fine artists as facilitators creates a desire, both by the artist and by those critiquing and funding the practice, for contemporary art values to be utilized. How therefore as a contemporary artist can I articulate the democracy of aesthetic choice and quality in these projects? As stated above, this question is of particular pertinence to my projects where participants either find difficulty or impossibility in forming coherent concepts, or they haven't the academic ability or wish to conform to this particular aspect of qualifying art practice or wish to do so.

The impact of dementia on a discursive method of choice-making as a democratic means to creatively develop a project.

My interactions with residents at Mitchell House, whose dementia prevented conventional communication or extensive 'hands on' making, provide an example of the need to negotiate a democratic means of 'attending to' 'anti-dialogue'. The democratic development of ideas in a project becomes of particular significance when participants are not able to explore their ideas 'hands on' through an artistic medium. Where a participant is not able to produce her<sup>3</sup> own artifacts, and thus to articulate decisions through making, her contribution to (and control over) the ideas generating a creative object or process becomes even more vital for her democratic participation. It is my concern that I as the artist must be careful not to appropriate the participants' ideas by developing them independently of the participant or using them in creative work without the participants' knowledge and understanding. This has required two areas of investigation: firstly, can I know whether a person with dementia is expressing herself creatively rather than making random (unorganized) gestures? Secondly, how can I establish what is meaningful to the person with dementia in order to develop a project in accordance with her wishes?

As revealed by my interactions with Pam (figure 20) and Maureen, (who I also invited to come and interact with the installation), the ability to know whether they have understood, and to understand what they know, is complicated by their changes in cognitive capacity. The frustration experienced by Maureen through her diminished ability to tell me what she knew, whilst appearing to understand what I was asking, showed that developing shared ideas democratically is also reliant on the ability to communicate: to have one's message received and understood (however partially). This is recorded in my sketchbook 2.

Maureen remembered a florist in Blackpool and tried to explain where it was. I drew a map and she got frustrated with me when I was doing it wrong. She was quite adamant and expressive. She drew where the theatre and florist were. Obviously gets frustrated when people can't understand her. (Melling, 2003b: 4)

An interaction with Pam (figure 21) shows the difficulty of communicating and therefore knowing that a mutual understanding of opinion has been reached. Pam is expressing her control over the installation and her own specific ability to 'converse' with me:

Accompanying Pam's apparent inability to have full cognitive connection to what she was being told, asked or 'saying' (making herself understood through communicative means), was my inability to interpret fully what Pam was communicating (what she meant and how much she understood). This was due to the uncertain connection between what she was thinking and letting me know, through verbal or other gesture, what her thoughts were and that she understood what I was saying.

In order to surmise what was of value and interest to Pam, I needed to have repeated interactions with her in order to build up knowledge of the language specific to her: her behaviours, use of sentences, the way she expresses memories she might have. A pattern of signification from which to interpret changes in behaviour that might indicate enjoyment or that the interactions had been creatively productive for Pam, was then established in relation to her. 'Attending to' in such a way utilises a process of interpretation based on becoming part of the 'plane of consistency' of each specific event (where event can be a

## Figure 20



Pam during installation interaction

Working with Pam during an installation session I notice that when I try and hand objects to her to handle she does not reciprocate by taking them. Pam used to play the piano to a very high level and the interpretation by carers and by me has been that this would make her very aware of her hands and what they are capable of doing for her. In a previous music session however she declined to play the instruments whilst drumming her fingers and waving her hands along to the music. On other visits to Mitchell House I had noticed how Pam, along with other residents, was left very much to her own devices and talked to without much attempt to 'listen' to her. During and after my sessions with residents, including Pam, staff were surprised at what they had made, how they had behaved and what they had become interested in. During our meeting in the installation I tried to mirror Pam's facial expressions, smile and answer her gestures with gestures of my own. (Pam cannot clearly communicate verbally).

Installation session with Pam

*Elder Flowers* project (2002)

## Figure 21

- Pam - kept talking about fire: - "fire, from wood, fabric + not electric"  
water for "fire, wood, fabric, not electric"
- When I handed things to Pam she was reluctant to take them however she would pick them up, arrange them, peel them turn them over + tap them on her own terms  
She made a "container" with two cabbage leaves.  
She looked at small flower images + arranged them with the cabbage on one of the other pictures - the one on perspex.  
She particularly liked the lavender + then said when it was in the wrong place. Also said the rosemary was the one.
- Chatted about Mary + indicated that someone had told her what...

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Chatted about Mary + indicated someone had told her what...

She could + couldn't do.

Kept indicating someone walking away

When sitting was pretending she was doing something shifty.

Looking ~~side~~ from side to side and then giggling.

She could + couldn't do.

Kept indicating someone walking away

When sitting was pretending she was doing something shifty.

Looking from side to side and then giggling.

Extracts from sketchbook 2

Elder Flowers project (2002)



person or an activity). Philosophy, according to Deleuze and Guattari, is not a reflective act of constructing a transcendental truth to explain an external reality; 'the project of philosophy is one of creating, arranging, and rearranging perspectives' to produce a 'discipline that consists in *creating* concepts' (in May, 1994: 34). The 'plane of consistency' is a fluid unity of different concepts, a perspective which has both created the concepts and brought them into relation as a plane.

Pam's use of repeated sounds rather than ordered words in syntactical sentences meant that, when I asked a question, she often replied with a laugh followed by the sound 'th,th,th', and tapping her fingers on the table. This did not tell me her meaning in a way I could respond to and develop in a conventional manner. Along with verbal questions, I invited her to touch and look at plants, objects and photographs. My response to her utterances was to allow Pam the time to 'speak' through a combination of mirroring her body movements or verbal expression, and introducing new objects and questions.

In this way changes in Pam's behaviour, statements that she made, and her reactions to her environment could be read on her specific 'plane'. Pam's imposing of her own conditions on interacting with the installation show her ability to exert her rights during our meeting. Having made sensory stimulation available through the surrounding objects, opportunity was created. The choice as to whether to accept the opportunity was Pam's. My role to 'attend to' her through mirroring, giving her my time and continuing a dialogue, appeared to be giving her pleasure, space to create for herself, and security to make conversation in her own language.

Whilst it is important in 'attending to' to enable a participant to be creative from their own perspective, surmising nevertheless places the facilitator in a greater position of power as the one who interprets and 'acts on', having the physical capacity and resources at her

disposal. In order to increase the possibility of surmising more accurately and acting democratically, I chose to reiterate dialogue with participants around my responsive actions (what I may have produced out of a dialogue, or interpretations I have made) (figure 22). This process of checking whether what I have produced out of dialogues with participants echoes the choices they have expressed does not however eliminate misreading. Whilst dementia does not mean a person loses all patterns and structure to their behaviour (and therefore meaning), the breakdown in short term memory means that a person on a conscious level is constantly beginning again.<sup>4</sup> This results in changes in opinion (what they express as an opinion) from one moment to the next, as illustrated by a comment in my Sketchbook 1 following a music session, 'Not much continuity of opinion – saying they like one colour the best and then saying a different colour the next time' (Melling, 2003a: 47).

Pam's inability to construct sentences in a conventionally syntactical form indicated that the connection between her present motor functioning and signification, and her learnt order and functioning, had changed. This change in configuration of an area of her memory meant that conscious intellectual manipulations and inter-textual weaving of ideas as a pursuit of artistic quality was not an applicable endeavour. If Arnheim's theories are to be followed it would appear that for the manipulation of words to have creative worth, there needs to be intellectual awareness of convention, in order that convention can be re-ordered. This can be explored comparatively with reference to Deleuze (after Bergson), when he states that language is made up of order-words (Olkowski, 1999: 89-90). These are words that both order (structure) our world and order (instruct) us to act in a certain way. In this case they are imbued with social rules and regulations and, therefore, are inherently discursive positioning tools. In Deleuze's theory, for creativity to take place, this 'habitual' use of language needs to be interrupted by 'new lines of flight'. A creative

**Figure 22**



Discussing art pieces for sensory garden with Kathy

*Elder Flowers* project (2002)

use of language must, therefore, entail recognition of convention in order to take 'flight' from it.

Arnheim suggests that his 'own bias has it that the arts fulfill, first of all, a cognitive function' and that 'intuition and intellect are the two cognitive procedures' (Arnheim, 1986: 253, 14). For Arnheim, 'cognitive' means,

all mental operations involved in the receiving, storing and processing of information: sensory perception, memory, thinking, learning. (Arnheim, 1969: 13)

This raises a number of questions: what role does art have where one or more of these functions has altered? Are there methods of communicating which enable people with dementia to use intellect? Are there ways that intellect is used differently which are creatively productive? Are there other processes of thought which show creative or artistic efficacy?

I had a tendency to try to interpret the gestures and shapes that Pam had made to find what they might mean to her and also to find connections of ideas between her different utterances; between what I might have asked and what she had uttered; and between her utterances and a hidden significance of what she had made. However, it was impossible to fully understand how signification was operating differently for Pam due to her unconventional semiotic and symbolic transitions. Whereas people who do not experience dementia will usually be able to find a word for the object they are looking at and understand how it fits into our cultural convention (semiotically, a signifier to attach to what is perceived, and its symbolic position within our culture), dementia causes a break down in these connections, meaning that a person cannot find a word and therefore a symbolic meaning for the perceived object. This results in the person with dementia attaching other sounds or the wrong word to an object and using it in a way that was not intended, often leading to actions which are dangerous and worrying for that person. It

appears that dementia causes both a loss for a person in ability to identify words and meanings and, therefore, in her ability to communicate conventionally what he or she is thinking and feeling, due to the cognitive changes he or she experiences. A deterioration of nerve cells 'interrupt[s] the passages of signals in the brain, as if the brain is short-circuiting, cutting off memory messages and destroying the free flow of thought' (Gidley & Shears, 1988: page). The memory mechanisms that are needed for someone to consciously connect what he or she is saying to what he or she has learnt through the repetition of concepts over time, deteriorates along with motor-sensory memory which links thought to the action of speech.

Looking *into* a behaviour for meanings leads to a dead end in my thinking. If I try and find the meaning attached to what it is that Pam is signifying, either through looking towards fixed conventional significance or for connections between Pam's actions as signifiers from her 'plane', then I will find myself at a point of unknowability. Instead it might be better to look for significance without looking *into* or looking for a meaning that is *hidden*. After all, Deleuze's and Guattari's project with the assemblage of a 'plane of consistency' does not advocate interpreting, but instead requires one to become part of that plane and consider what it is that the assemblage of one person's actions, their affect on another and the responding action, can do: what it can create.

Whilst Pam's ability to use logical order was clearly limited and showed an inhibition of convention, her use of sounds and phrases, both directly responsive to her surroundings and on a subject removed from her present physical context, showed *productive* meaning for her. Evidence from her manipulation of materials and use of words suggested that despite Pam's altered use of words and actions she could make connections which indicated that her memory was effective in a different way. Deleuze's and Guattari's

account of the way the unconscious is reproduced, can be used here to better understand Pam's actions as both productive and creative.

The unconscious, according to Deleuze and Guattari, is brought into effect as productive in the present, rather than an internal 'store' of past experiences (Deleuze & Guattari, 2004). According to Bergson, on whom Deleuze draws heavily for his philosophies, the present stimulates bodily cognitive and sensory motor connections which have become memory through repetition over time: When connections are stimulated, they do not re-form as an *a priori* memory, but become new thoughts and actions as a new present connection is made. Therefore when we are asked to form and interpret intellectual ideas, what we are responding to in the present event needs to stimulate the body's previously repeated connections into new action, so that a new connection and idea can be made. If we are unfamiliar or 'illiterate' in a particular 'language', our body will not be able to connect with what is observed (Olkowski, 1999: 109 – 117). The care that Pam took arranging the cabbage leaves and pictures (figure 23) demonstrated that she was thinking through how they went together, using motor sensory memory and an understanding of shape and colour. This was further reinforced by her carefully placing one cabbage leaf on another to create what I considered to be a container (figure 24). Whilst I cannot know what it was that Pam meant, the combination of stimulating plants, using strong smells and bright strong colours (the sensory experiences of smell and touch), verbal conversation both conventional and unconventional, and mirroring through body language, produced new creative productions during the interaction itself.

If I use Deleuze's and Bergson's philosophy of memory (Olkowski, 1999: 113), stimuli which are less reliant on conscious interpretation and intellectual expression, more ambiguous and reliant on intuition, could echo other patterns of memory construction and trigger a broader body of memory from which new productive connections can be created.

**Figure 23**



Assemblage made by Pam  
*Elder Flowers* project (2002)

**Figure 24**



Extract from sketchbook 2

*Elder Flowers* project (2002)



Or rather, if it is primarily 'order-words' which are lost<sup>5</sup>, then the use of other forms of stimuli may appeal to patterns of memory which have not been lost. Equally it may be either non-verbal action, that results from the movement of memory into action, or '[un]order[ed]-words'. Touch, for instance, appeals beyond our consciously ordered and controlled world to our thinking fluid body. Sadie Plant quotes Luce Irigaray in *The Virtual, The Tactile and a Female Touch* (1994), when she writes that, it is a connectivity and reminder of 'the persistence of "matter"' (quoted in Plant, 1994: 12). Touch, however, as Marshall McLuhan states is an 'interplay of the senses' which 'goes beyond the surfaces it meets' (quoted in Plant, 1994: 3).

Another way of theorizing the intrinsic role the body plays in the excesses of signification is through Kristeva's theory of genotext (Moi, 1995), used also by Barthes in *Pleasure of the Text* (1990). Here we can find the production of subjectivity in the interface between an undifferentiated flesh of the body and the beginnings of signification, where the body takes its place in the semiotic and symbolic order implicit to society. Touch is something which reminds us of our materiality and connection with other matter and of the new possibilities this brings (beyond fixed order-words), but which, nevertheless, brings sensation into contact with order-words (intellect).

It was also apparent in other interactions with residents, through the familiar facial and behavioural expressions indicating pleasure or surprise, that habitual memory does remain or can be reinvigorated where it appears to be lost. For example, it was apparent that resident Richard reacted with facial expressions of astonishment and hand movements of curiosity as he handled a piece of granite (figure 25), whilst his verbal comments were confused. This suggested that body elements of memory – sensory-motor memory and connected thoughts which govern an emotional response – can be functioning in a familiar way where the ordering of social memory, expressed through the correct use of words and

**Figure 25**

see the plants coming <sup>like</sup> <sup>can</sup> doesn't like grass. very very  
keep busy ideas a lot in the garden.  
nice healthy smell.  
Sweet + tidy purple flowers. watching people busy in  
the garden.  
Needs a sweep up out there  
So good as it - designing plants  
Like a little bottle of  
smelly  
Like gate painted white  
garden needs long after  
Three lilies a husha  
mixed heathens + marguerite  
paraphs gym bird box + table  
granite - open it up + a rough (rough)  
bit inside  
talking to her + she seems to be alright  
feel the warmth of it.  
lilies  
rubbly hard.  
could do with an opener.  
lilies  
lavender - <sup>oh</sup> my goodness  
strong

Above are spoken words of residents some of which read:

“Needs a sweep up out there”

“Like gate painted white”

Granite - “open it up + a rough bit inside”. “Feel the warmth of it”. “Rubbly, hard”, “Could do with an opener”

Extract from sketchbook 1

Elder Flowers project (2002)

gestures at the correct (socially normal) time, is changed or deteriorated (Richard also tried to bite the marble; a logical means of testing the consistency of an object but one unexpected or not the usual response for an adult to a piece of stone). Pam's expression of certainty ('That is the one') when pointing to lavender and the reinforcement of this in her touching the plant indicated not only that it was significant to her, but that she was able to connect words in a rhetorical way that followed learnt conventions. Whilst convention may not have been the primary structure which shaped her use of language, its role as a shaper of signification was witnessed obliquely, as familiar words, smiling accompanied by holding hands and the tapping of fingers in the motion of playing a piano.

If this is the case, I infer that an unconscious awareness of the use and alteration of convention, if not a conscious awareness, was productive for Pam and Richard. Their inability to consciously reflect upon and play with language as an intellectually creative pursuit was not a signifier of an inferior creative achievement: in relation to Pam, it might signify an altered cognitive state. If loss in the ability to communicate is read rather as alteration or reconfiguration of the conventions of signification, 'difference in degree' is replaced with 'difference in kind' (Deleuze in Olkowski, 1999: 92-106). That is to say, that rather than Pam being able to use the same language to a lesser extent (placing language usage in a hierarchy), she uses language differently, with it being productive from within her own usage: her own 'plane of consistency'.

Finding different signifiers of thinking and making creatively, from a specific subjective perspective, enables us to review the relationship of intellect and intuition in aesthetic discourses of quality. It allows us to create a link between quality (for I have a responsibility to the participant in the methods of interaction I advocate) and what is creatively productive, rather than looking for *a priori* aesthetic signifiers. What is productive can be witnessed as change: to remain with Deleuze and Guattari, change is the

creation of a 'new line of flight' on the 'plane of consistency' of a particular individual, collective or event (depending on what one is working with). Productivity is then immanent to that individual, collective or event and cannot be considered *a priori*. Whilst on the one hand looking for *other* signs of productivity means that a connection is being established once more between signifiers (for example, different facial expressions) and their meaning as change, thus establishing the *efficacy* of 'attending to' through the use of creative tools, on the other hand I am arguing that this connection is contingent to the event (the same facial expression may mean differently in another event), and that this interpretation can only be partial. Therefore the knowledge that something is productive can only ever be partial. It follows, therefore, that at the same time as developing productive responsive exchanges in relation to how a person specifically embodies convention – looking for change in someone's regular behaviour – 'attending to' is also about accepting the partiality of establishing *a* truth about another person's wishes.

Interpreting the intentions of a person with dementia accentuates that the idea of consensus (as a point of understanding and agreement of a result, which fits with each person's wishes) is misplaced. Dementia emphasises the process of 'beginning again', a disequilibrium which needs to be engaged with. My interactions with people with dementia at Mitchell House have shown that, rather than being a breakdown in what could be considered communicative stability, dementia reveals the rifts in our embodied meanings which we are always already working to surmount. What these interactions show is that a decision based on dialogue needs to be left open enough for 'beginning again' to occur; in other words, if it is empowering to be allowed the opportunity to enter dialogue, then such opportunity needs to be enabled within any decision.

Because the historical is embedded in the moment, it is claimed by White (1999), and Singh and Titi (1995) that empowerment is dependent on a reflective understanding by the

individual and collective of the conditions which have brought about their oppression as highlighted in the Introduction. By implication, without this knowledge change carried out by the individual or collective would remain superficial: there would be no possibility of their addressing and altering the structures which oppress them.

In relation to people with dementia this is further problematised. Working with people at Mitchell House shows the model of empowerment through making people aware of the conditions of their oppression to be both an inapplicable and un-accommodating model. The considered opinion of carers at Mitchell House is that people with dementia have limited ability to make decisions about their best interests. The changes dementia makes to a person's cognitive capacity means that it is difficult to know whether an individual has made sense of what they have been told in such a way that they can then make a decision which reflects their wish or need. This two-fold unknowability makes such a notion of making someone aware of the conditions of their oppression through communicating with them, inapplicable and exclusionary. By implication, Pam is disempowered as she cannot communicate on an equal footing.

If power is embodied, and is contingent to the event, then empowerment for the participant under these circumstances, cannot be judged by an *a priori* rule which advocates that a person needs to consciously connect their present feelings and situation to socio-historical forces that have produced it. Indicators of empowerment, instead, need to be generated through the 'plane of consistency' of the subject within the event. 'Attending to' Pam in the example given, created opportunity for Pam to make choices about her own means of interaction; to be given room to have choice becomes politically empowering within a broader ideological climate which casts a person with dementia as being unable to choose, and within an institutional (governmental) structure which under-resources opportunities for quality attention by carers.

In the *Elder Flowers* project how then can productivity immanent to the event as described above be incorporated into the development of a garden? If interpretation is neither feasible nor an appropriate mechanism for allowing a persons cognitive otherness to be productive in facilitation, then how do interactions and their discrete empowering outcomes become framed by the artist in the interests of a cumulative outcome? 'Beginning again' does not, after all, correspond with the same ethos of 'building upon'. This is to be explored through the piecing together and presentation of project material in Chapter Six.

Answers to this problem depend upon where, as subjects, we wish to position ourselves in order to take a perspective on the problem. I could conclude that in the last instance it is myself who decides how an individual's meanings are used to create the garden. This could be interpreted as undemocratic if I were to consider the problem from the position of the individual, interpret democracy as the inclusion of the individual's 'voice' in all developments of the project and see that this is not happening. Equally I could consider the problem from the position of the social and political context within which the project is taking place and conclude that to achieve a garden which gives most residents and staff pleasure and has balanced their 'voices' with those of other players within the project's innovation, *is* democratic. Neither is an entirely satisfactory answer.

Analysis of the artist's response to socially constructed 'anti-dialogue' in creating a democratic process.

When 'anti-dialogue' is produced in circumstances when motivation has begun to falter as projects continue, I have responded with greater direction.

I question this response in my notes:

How is this stage of the project collaborative or inclusive? Are the residents left out of some important decision making? Does that matter? Do people just want to see it done?

Is there a stage where people expect the facilitator to do the organising and action? Maybe some people want to be done for rather than do themselves. I certainly do with my bathroom. To be inclusive and responsive is also to know when people want to take a back seat. (Melling 2003b: 85)

This kind of response is confirmed by other artists whom I have interviewed for this thesis, including Leslie Fallais.<sup>6</sup>

It is based both on a personal drive to fulfill my own expectations, to find closure and satisfaction in my work; and, as an action asked of me by participants or other parties' (such as managers, supporting organizations) acting in the event. Whilst at times this request may be overt, it is often the case, as demonstrated with events in the *Exwick Image Project* (figure 26), that I (as artist-facilitator) have interpreted such a request through the broader context of the event. A lack of motivation or forgetfulness could be read as a rejection or lack of ownership of the project by participants. It could be read as the participants making an active decision not to take part in the project. An act of taking control through direction could then be seen as impositional. This would be premised on the ideal method of developing ownership, based on a smooth progression from participants being provided with a forum to express, develop and take action on their ideas, to an evolution of ownership and commitment through self selection. If the forum has been developed equitably through trust, sensitivity and respect, the participants will take responsibility for events. An ideal indicator of project success is that ownership can be witnessed in this way.

Where lack of motivation or forgetfulness are witnessed, it can therefore be read as failure of democracy as participants do not see the event as their own and, therefore, that they do not hold equal or total control of it. My experiences have, however, led me at times to read

## Figure 26

### Context to Intergenerational Event on the July 23<sup>rd</sup>, at Iveagh Court,

#### Exwick Image Project, (2003)

I organised an intergenerational event for the evening of the 23<sup>rd</sup> of July. The objectives as recorded in my note book were:

- To bring different generations together to talk and find out about each other
- To show residents of Iveagh Court their photos in the hope it might give them a more positive outlook about taking part in social events
- To continue and build community dialogue through making and exchanging postcards
- To bring an intermediate resolution to the photographs by putting them on T shirts
- To find new ideas for displaying the photos

I record a long list of outcomes to the event at the end of which I outline the problem with attendance of the group of young people on whom the intergenerational work depended.

None of the YP [young people] showed up so both Denise and I went off looking for them. I knocked on their doors and found 5 to come. They had forgotten about it. I had seen Greg earlier and had told him. He eventually showed up at about 9pm – too late to do anything.

In the end Nula and Siobhan came after their Dad had phoned them. Kelly, Victoria, Jake, David, Josh all came. Victoria brought Jade's T shirt and Nula brought Sophie's. I had forgotten to reprint out Kelly's picture so brought it home to do along with Sophie's. I am a bit worried about the pics peeling off but gave them all washing instructions.

They all made postcards and liked my example so a few copied that.

Greg and Chas, Sam and Kaylie won't have their T Shirts done unless they do it themselves. I can take round their transfers. I will ask Greg if he has a T shirt he wants to do as he has helped me and I know he has ADD (attention deficit disorder)

Sam never came to do the postcards or her council petition.

Having worked with Rachel for a while I knew the difficulties she had experienced in getting people to come to events she organised, particularly where the event was on different territory.



**Figure 26 (continued)**

Rachel had previously told me that she and Debbie went round earlier the same day as events to remind people to come. All residents of the Farm Hill area received copies of the residents association newsletter despite which many claim not to have received it or to have had any information about activities in their area.

The Farm Hill area has been under-resourced by the local authorities since it was built in the 1980s. It was originally used as a place for relocating families from another area of Exeter of equal deprivation. It has a reputation for housing problem families. Many of the council tenants feel neglected by their estate manager and all justifiably complain about the lack of leisure and community facilities for them and their families. The young people have no green spaces to play other than derelict and poorly lit land. They consequently either play in their back yards, in the street together, in the premises of the demolished local store or go down to the river. Until this year they have been provided with few resources by agencies and are consequently suspicious. Many appear not to have been asked to show commitment before. There has been a fair amount of hostility between generations in the locality who have experienced bad feeling and actions from one another and have had little chance to meet either informally or formally through the lack of public spaces.

Many of the young people come from large families and are often left to their own resources. There is a strong network between many of them who are either related, neighbours or school friends. These relationships due to age and family conflict often break down, meaning that friendships change and people choose not to mix with one another. Many of the parents appear to have low aspirations due to their own backgrounds and lack of productive attention from authorities over the years.

(Some of the young people as I stated in the above excerpt experience learning difficulties).

this behaviour differently. The decision to be more proactive or directive has been taken from the 'plane of consistency' of the event. From such a plane, my directive, proactive action shall not be read as impositional, rather as witnessing how democracy *becomes* as a result of 'attending to' and therefore reconfiguring how it can be understood.

Whilst opportunities for open verbal dialogue may be provided, participants select their own times and manners of entering dialogue as an effect of inter-subjective forces. The *Farm Hill Event* (presented in figure 26) shows the socio-historical web which is embodied by participants and lived out through the event itself. The lack of attendance is a statement within the broader dialogue between myself as facilitator, participants, authorities, co-workers, families and other social bodies. This lack of attendance is a framed moment which has arrested these complex dialogic forces in their ever changing state, producing the meaning of, and action taken in relation to, the event as differently embodied by those taking part. Reading the event required reading it as a 'plane' which connected not just individual lack of attendance, but the discursive and non-discursive production of this lack of attendance. 'Attending to' this plane was for me to be proactive in bringing people to the event. When young people cannot rely on their families to remind them of their commitments (an everyday occurrence for many), and having taken on the complex subjectivities of the individuals as participants in my chosen method of 'attending to', I had the responsibility to embrace their complex formations in my decision-making.<sup>7</sup>

Working with young people in Farm Hill I have also found myself in a situation where they did not want to enter into discussion. I was ignored. They were perhaps not interested, embarrassed or unconfident, not used to being asked their opinions or being asked to answer the wrong questions. In this situation I responded by being more directive through suggesting actions that they could take. For instance, with the youth club (figure 2) I arranged to go along and take photos with the young people of their dressing up and

putting on an 'image' for the camera, reflecting something about themselves. In my mind I imagined images of them striking poses like rap stars or finding ways of revealing their identity through photos of hands or abstracted images of themselves. I would let them decide what they wanted to photograph and would offer suggestions in response. The intention was for *them* to explore *their* identity and find a confidence in staging the image. As can be read in the description, I experienced a disconcerting gulf between my theoretical ideals and those ideals as they were put into practice.

Rather than utilising inclusive discussion to find a consensus about how we should proceed that evening, a form of 'anti-dialogue' unravelled which eventually led to members including themselves. Rather than asking the right questions to achieve the right response, I could not find the words: there were no right words; the ideal was revealed as an impostor. Rather than welcoming my enthusiasm with mirrored response, the young people chose to ignore, be rude or show limited enthusiasm: they exerted their power in their own language, one from which I was excluded. The dilemma was that if I intervened with suggestion or persuasion, I would be undermining their power through implying that their choice to ignore is wrong; in ceasing to converse I may be reinforcing the exclusionary, or oppressive power mechanisms which have motivated their decision making up to this point. Conversely, in intervening I might be tackling the broader discourse of their power through opening new channels, challenging their beliefs or supporting them in their decisions.

In 'attending to' the situation, which in this event required a large degree of spontaneity, I encouraged, used persuasion and backed away. Persuasion, theorised as a form of monologic language, uses rhetoric and closed statements which do not leave room for the otherness of dialogic language (Hartley, 2000). These interactions, in fact, show that persuasion is neither impositional nor enforced. Persuasion is not a process of coercion

which implies utilising deception. Persuasion is an assertion of a rhetorical position, but it is always open to rejection. The process of persuasion leaves room for the other's choice and if indeed, as I have witnessed, imposed timescales and tasks are open to boycott or forgetfulness, then the dialogical process of utterance and response on which dialogue is predicated, is occurring in an extended sense.

Backing away as a gesture to initiate an answer, is apparent in both projects. When I chose to leave the room at the Youth Club and go about my own business, my backing away left room for their coming forward. This was echoed in interactions with Pam, a resident of Mitchell House. When I made a demand of her (figure 20), by holding out objects, she declined of her own choice. When I sat back, however, she came forward, instating her own time and conditions on the interaction. The efficacy of providing an opportunity for silence and space provided by backing away can be understood through a statement by Deleuze:

So it's not a problem of getting people to express themselves but of providing little gaps of solitude and silence in which they might eventually find something to say.  
(Deleuze, 1995: 129)

Where persuasion does not bring about compliance and where my backing away results in others coming forward, dialogue has succeeded in the form of 'anti-dialogue'.

Reading an act of facilitation as democratic, then needs to take into account not only the willingness and access of people to enter discussion, a cohesive activity even where they might disagree, but an evaluation of disequilibrium of utterances as an exertion of choice. Self-exclusion is dialogic but indicates that the idea of dialogue needs to be expanded to include readings of behaviour, silence and resistance. This means not only that the methods used to approach democracy are different within different interactions but that democracy itself means differently.

## The management of diverse choice-making

Dialogue implies that the ideal way to reach a joint decision is to find compromise or consensus through talking with people about their differences of opinion in order to create understanding of why certain decisions are being made that may not be in accordance with their individual needs and wishes. This assumes that explanation and discussion will reach understanding. Dialogics and linguistics tells us, however, that there is little guarantee of this happening through the very contingency of meaning.

Further to this, the *Exwick Image Project* revealed how being responsive to each event negatively fed back to restrict responsiveness; my time was limited to working out responsively with each individual how they could give their idea form. One of my sketchbook entries highlights this under the heading 'Tugging requirements':

Process – importance of yp [young people] and others having a go and making decisions which can be supported – young people each having own idea which needs my time. (Melling, 2003c: 36)

In order to manage the differences between suggestions and limitations on my ability to be responsive, 'attending to' the projects meant using compromise. In the case of *Elder Flowers*, knowledge I gathered through the combinations of research and interactions with residents, their families, and staff affected how I could facilitate the empowerment of an individual through acting on her suggestion.

Walter talked a lot today about his garden – said he had an archway with honeysuckle. I would love to include honeysuckle in the garden but it is poisonous. Who is going to train in climbers into pergola and trellising? (Melling, 2003b: 85)

Even though making a safe garden was in the best interests of most residents,<sup>8</sup> what constituted 'safe' differed from person to person. Each individual dialogue between myself and resident was an event resonating with dialogic otherness – for me as facilitator with my memories of the needs and decisions of others – creating a context in which the

specificity of each individual was subordinated to discourses which prioritised the needs of those most vulnerable.

Both consensus and compromise imply finding an equilibrium of satisfaction between people, either by satisfying all parties or by people giving up their ideals and settling for just enough to satisfy. The acts of facilitation in both projects demonstrated a final equilibrium to be unattainable. Rather, they evidenced that resolution developed through negotiating choice between participants in collaboration is in disequilibrium and subject to struggle and misinterpretation.<sup>9</sup> This was demonstrated through the latter stages of agreeing a design for the sensory garden (figure 27).

This example shows that negotiation does not always occur coherently within a public forum. Whilst the *Elder Flowers* project as a whole, and the opportunities created within it for dialogue can be read as a forum for discussion, my experience demonstrates how people's abilities to be part of a dialogical forum are affected by their own contingent, individual framings of forces (institutional, cultural and bodily) which produce the way they will participate in each event of the project. The ability to form consensus of design in this example brings into play institutional and discursive forces influencing time available for interaction, through limited direct funding of the project and financial constraints affecting coherence of staffing. Facilitating this forum, therefore, required, for example, 'attending to' the embodiment of institutional forces by staff in their actions to exclude themselves from discussion, resulting in incoherent and unpredictable moments of dialogue as well as conflict.

#### The production of aesthetic value contingent to specific events of facilitation

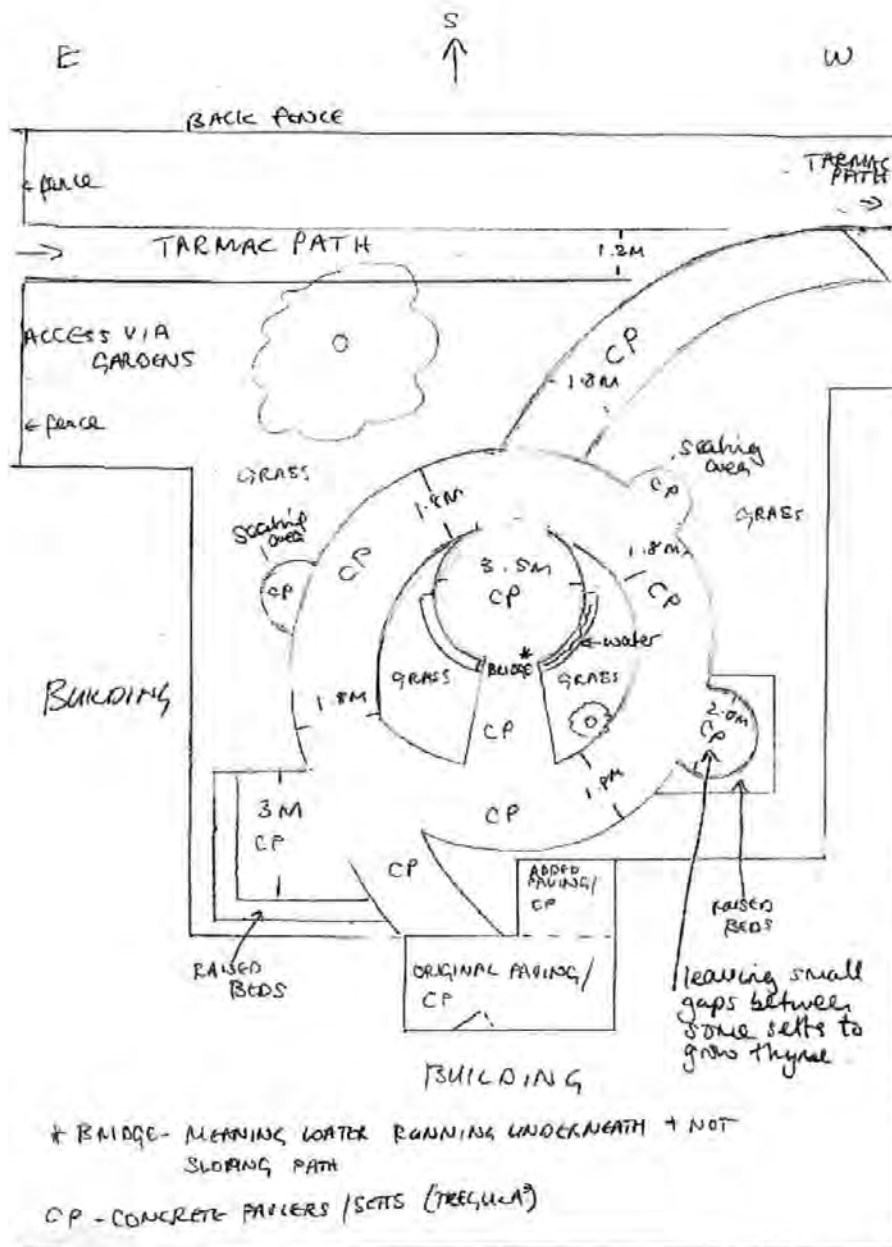
Intervention and differences created by an artist are not positive or productive by default. There are a multitude of ways that intervention can be impositional and damaging.

**Figure 27**

An account of the partiality of two attempts at creating dialogue to gain consensus.

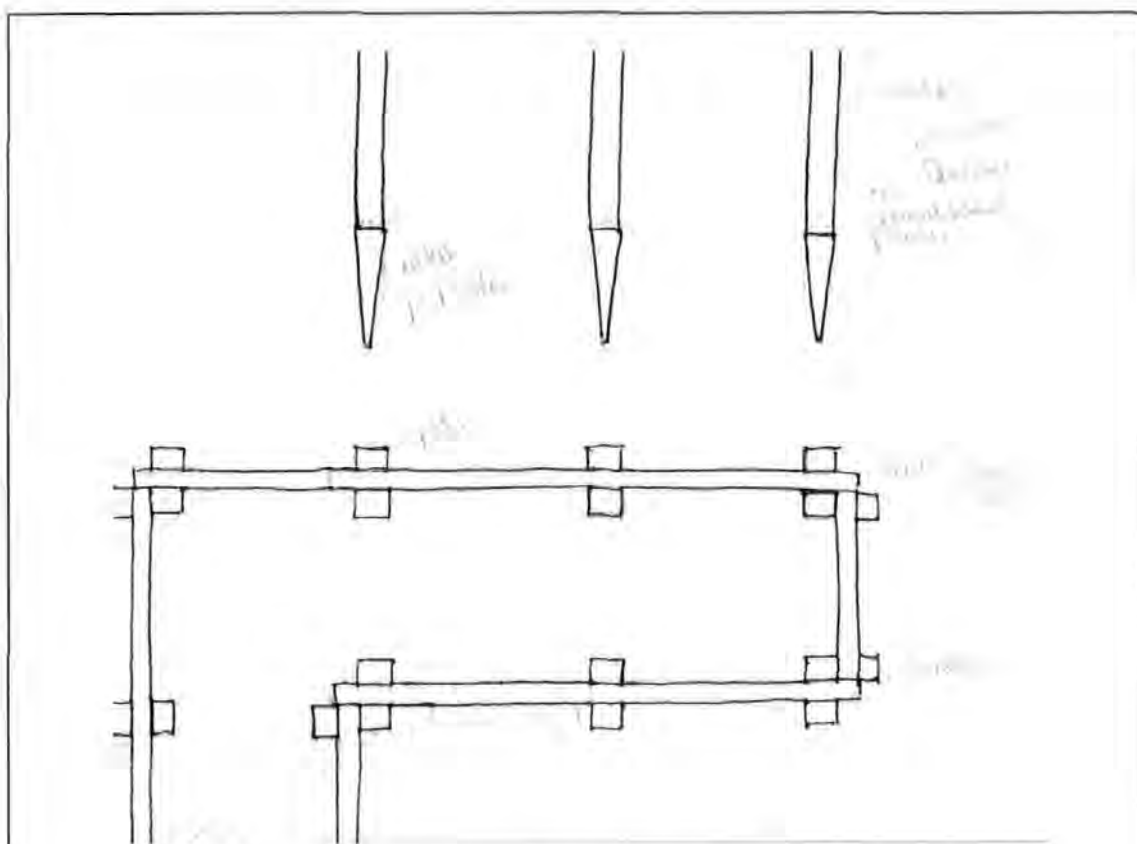
Elder Flowers project (2002)

On the 24<sup>th</sup> of May I presented designs and ideas for the sensory garden in the foyer of Mitchell House to give staff in particular a chance to give feedback. All the staff had been told of my visit though shift work meant that not all staff would be working that day. We decided that the display should be left up for a weekend to give more staff a chance to see it and provided a book for comments.



An early design for sensory garden used in display

**Figure 27 (continued)**



Plans for a wooden raised bed

On the day of my visit I recorded that only four members of staff came to talk to me and there were no comments in the book. I had previously met many staff at a staff meeting and directly through working together during the sessions with residents. This meant that some of the staff knew my methods of working and how residents had responded, whilst others would only have a basic understanding of the reasons for design choices. Staff also had the opportunity of recording their opinions and facilitating the opinions of residents through making tags for the Wishing Tree.

Work began on the garden a few months later after much organising, discussing materials and art objects with residents, home managers and sessional staff. During the construction which took place over a week I was present on site for three days. Staff and residents could observe progress from the bungalows and so had opportunities to voice concerns or show an interest, the latter of which many did.



**Figure 27 (continued)**

On completion of both the brick raised bed and the wooden raised bed, Pam the home Manager approached me to say that a number of staff were worried about their height; that they created an unsightly barrier for people looking out and obstructed the view of the rest of the garden. I subsequently spoke with the two staff and one family member and agreed that we would take off a layer of the brick bed. Three days were then spent by me and the Arts Officer dismantling and rebuilding three layers of brick work.

In the view of myself, the Arts Officer, home manager and many other staff the raised beds were fine as they were. However, in my opinion it was important that the garden should not create anger or frustration which would defeat the object. If this was a view of a few it may also be the view of a few more who were not willing to share their opinions. However, what was most disappointing and frustrating for myself and others was that staff had not taken advantage of the numerous opportunities for discussion of the design in the months and days prior to completion thus creating more work for us and placing a great deal of pressure on getting the rest of the work done.



Brick raised bed after top layer had been removed

Creating objects such as T shirts during the *Exwick Image Project* called for a continuing process of responsiveness in order to negotiate the fine line between suggestion/ownership and imposition/alienation. For difference not to become a threat, it needs to be negotiated carefully. For example, having got to know the young people to a point at which they were keen to take part in a creative photogram workshop<sup>10</sup> – that is, they were willing to help the workshop take place and they knew they would get reward from it – I then proposed to them that they take a disposable camera to make their own photos of what interested them about their community (figure 28). Establishing a rapport within a context of creative production imbued the suggestion and giving of a camera, which would be returned and developed by myself, with potential meanings of creative contract, beyond that of a ‘freebie’ without reciprocal responsibility.

Whilst the use of a familiar and well used creative tool such as the camera was intentionally accessible as an aesthetic format, I ascertained – through the young people’s cynical remarks about one another’s reliability and surprise at the offer – that within the context of their neighborhood the idea of being given a camera and entering into a responsible relationship, with creativity as the backdrop, was quite exceptional. It was an exception to the rules of relationship between themselves and those perceived in a position of authority over their community, and as such created a ‘new line of flight’ between the binary of ‘us and them’ which reigned.

In the neighborhood of the *Exwick Image Project*, the residents had grown familiar with being given little or no attention by those in a position to enable a better standard of living for them. The intervention of the project marked a number of productive differences: the attention and commitment of someone with resources and new ideas over a course of four months (figure 29); being trusted with creative resources; somebody showing care about their opinions; trying and learning about new creative techniques; being able to contribute

## **Figure 28**

### Workshop plan

1) Walk – ask them if they can take us to the black path

Purpose: to find out what they think of it

What's the potential?

How would they do a project about it?

If they were going to rename it what colour would they make it

Ask them about other areas they hang out and what they do there. What annoys them, what they could do about it – recycling and making pictures?

Is there anywhere for them.

2) Go back and set out stuff for photograms on tables. Before show them what a photogram is and what they might use to make an image either about themselves or about their places...

While they are off collecting set up tables

3) Get them to lay out objects in a pattern on paper....They can make a fold out strip book.

4) Collage – making a story board about themselves leading up to thinking about what images they would take themselves [with camera]....

### Analysis of Art workshop 14<sup>th</sup> June:

Door knocking for consent – not everyone was in which made it very time consuming for not much return. We found that despite having told when the workshop was only a few days before and having shown enthusiasm themselves, they either forgot and went out or chose not to be there.

One family in particular had made plans to go to the beach even though 4 of them said they wanted to do the workshop.

Actual workshop – initially this was very rushed. I wanted them to take me to the black path and show me where Sophie had suggested a children's play area.... They collected plants – I did not want to limit the workshop to plants as not everyone responds to this and also it is not directly about their image. However, time pressures [(one family only had 20 minute to join in)] meant it was not possible to talk in more detail about what they could use, how and why....

Greg was not so bothered and I think it was not relevant to him (I felt like I let him down)....

I tried to introduce the idea of making a collage or a comic strip/photo story. At first I was met with blank expressions. Then the youngest Jade, latched on and got going on a collage....

Disposable cameras – I made suggestions that they could do their own project with a disposable camera about who they are and what they do. At first Kelly looked uninspired but was maybe just thinking about what it meant (I don't know what they think).

### My feelings

Waking up each morning feeling sick and anxious about what to do next, how to get people involved, failing. Need to try and set sights a lot lower and think more about small things I have achieved.

Planning and evaluation notes of photography workshop on June 14th

Sketchbook 3

*Exwick Image Project (2003)*

**Figure 29**



Developing the project with a group of women at Iveagh Court sheltered housing, around their social gatherings.

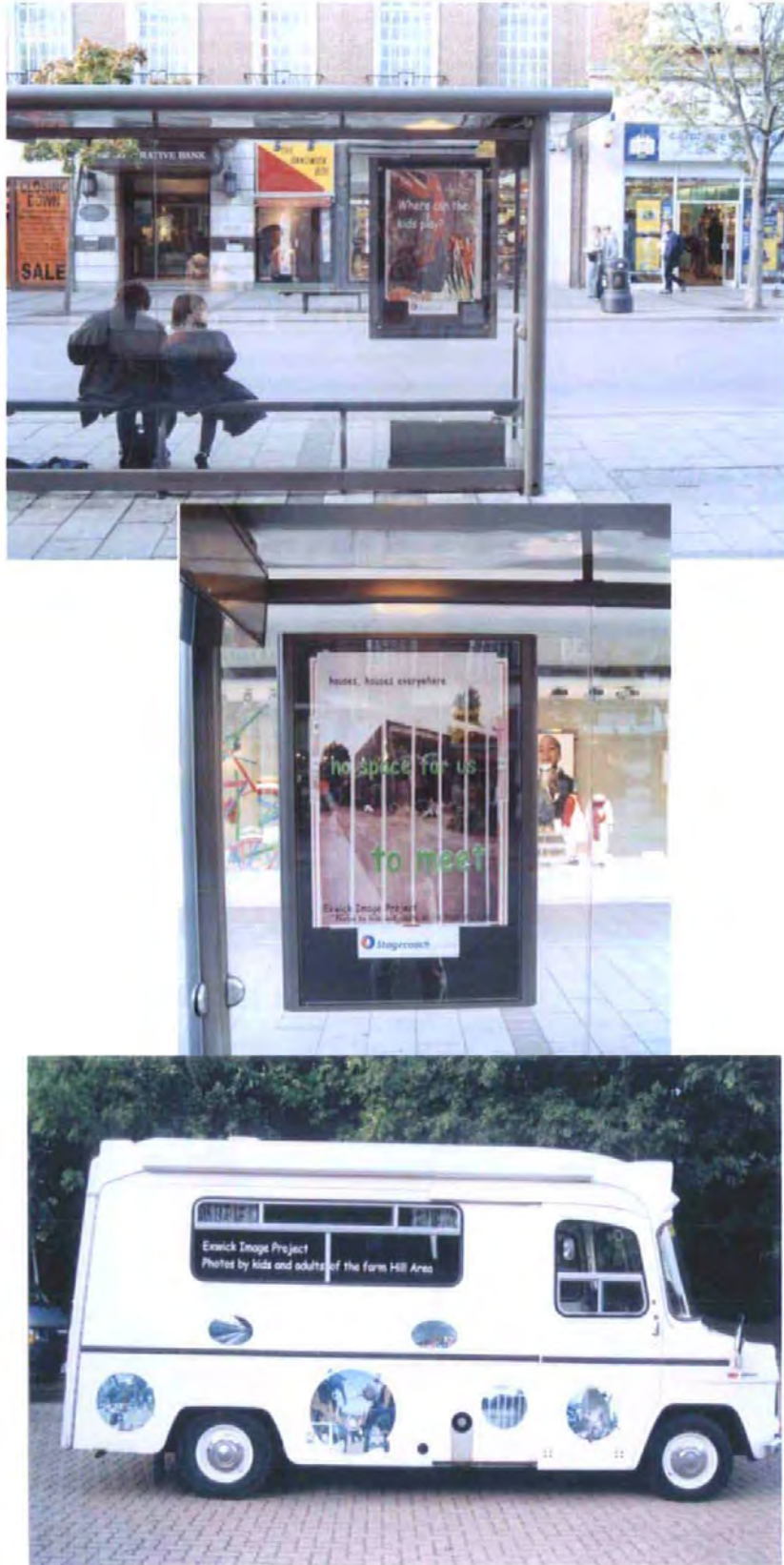
*Exwick Image Project (2003)*

to creative ideas and productions for their own sake; their ideas being given worth through sharing them in the public arena (figure 30).

In *Science, Order and Creativity*, Bohm and Peat draw on Arthur Koestler's equation between 'the logic of laughter' and the creative act, 'which he defines as "the perceiving of a situation or idea in two self-consistent but habitually incomparable frames of reference."' (Bohm and Peat, 1987: 35). The use of humour within the *Exwick Image Project* suggests just such a creative act. The 'dog skater' example (in figure 31) shows how the familiarity of a dog and a person on a skateboard are brought together and perceived in a new way and as such become creatively productive.

The aesthetic meaning of the art works – the T-shirts, the images such as the dog skater and the use of these images as posters, wall plaques, van decoration and car stickers (figure 31) – can be created from the 'plane of consistency' constructed out of the complexity of each particular event. This socializes and politicizes the aesthetic from the bottom up. The sight of the young people's photos and text printed on their T-shirts (figure 32) may at first signify the repetition of tired and over-simplified thought and technical processes. The T-shirt as object was, however, animated by the person either wearing it or pinning it to their wall. The T-shirts were given shape by being worn, being pointed at, held out and vocalized. What the willingness to personally wear their own T-shirt showed was both ownership and pride: a connection with having been the author of what was made and having achieved something worth showing off. Ownership and pride in this situation brings familiarity and creativity into a dynamic: the process of making the T-shirts teetered on the edge of being a process which the person understood (was intellectually within their grasp), but which took off in a new direction of thinking; a divergence from the familiar.

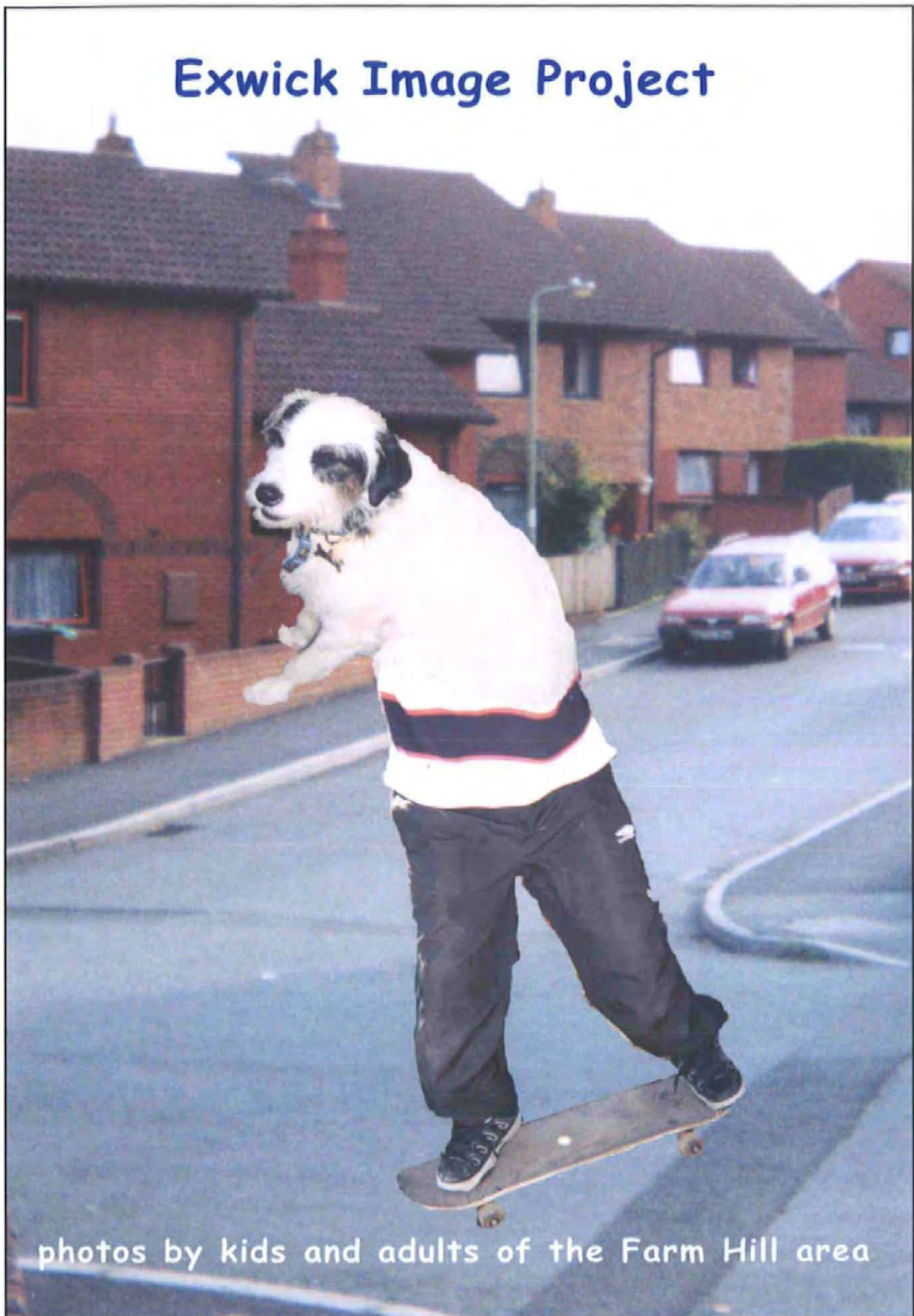
**Figure 30**



Posters, created from residents' photos, presented in public sites

*Exwick Image Project (2003)*

Figure 31



Poster, created from residents' photos, presented in a public site

*Exwick Image Project (2003)*

**Figure 32**



Young people wearing their T-shirts with their photos printed on them

*Exwick Image Project (2003)*



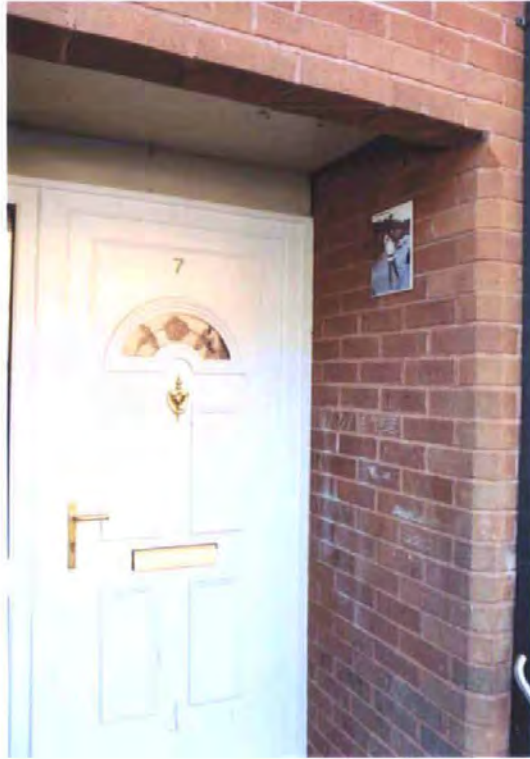
The accusation has been made of community-based art projects, as suggested by Safe (2001), that they dumb down the aesthetic quality of art through both a reduction in intellectual content and the degree of formal 'finish'. This accusation can only hold sway if a universal set of standards governing intellect and form are applied to diverse contexts and which refer to a level of academic achievement that is not available to all. The *Exwick Image Project* showed how such standards do not take into account qualitative difference created out of different contexts.

Intellect is inextricably connected to form. The manipulation and use of materials and conceptualization feed back and forward, whereby constructions of materials create new thought and new thoughts ask for new material combinations. In contemporary aesthetics, what is given value is critical reflection through the juxtaposition of formal elements indicating articulations of discourse. The rift between my academic artistic background and the background of residents is no better exemplified than by the eruption of embedded hierarchical language when I was making notes to myself

**\*Important note** – being responsive means lowering or changing ideas to suit others even if these ideas may seem too simple they may be what's needed! (Melling, 2003c: 49)

I suggest that in the *Exwick Image Project* forms cannot be read in this way. The examples show that aesthetic quality might best be judged as creative efficacy, which can be identified through changes brought about by the use of artistic media: change in ways of thinking about a situation; change in behaviour; change in emotion. This is once again to do with aesthetic productivity: how artistic media could act as a catalyst for productive change. The creative process was not being used primarily to develop new aesthetic discourses (which is not to say new aesthetic discourses cannot be generated out of the project). The T-shirts and house plaque images (figure 33), for instance, were not produced as exercises in pushing the boundaries of what can be an art form; they were produced as explorations into the productivity of residents using creative processes to think differently

**Figure 33**



Plaques made for residents to put on their houses showing their photos

*Exwick Image Project (2003)*

about themselves and their environment and change social relations in their neighbourhood. Each action and inter-subjective interaction cannot be taken in isolation as the root of the creative meaning: it wasn't the act of giving a camera; it wasn't building a friendship; it wasn't the intervention of an artist. The productivity emerged through complex (and that is to say dynamic) combination of these elements.<sup>11</sup>

In this sense, creative methods used in 'attending to' and what might be considered of creative quality cannot be universalized or benchmarked; they are not rules that can be applied again. According to Rajchman, Deleuze insists in his articulation of art and philosophy that philosophy should not be applied but rather used. Therefore, to develop philosophies of art does not mean that they can be simply applied in another place.

Philosophy, for Deleuze, 'is an art of plunging into this peculiar zone of 'the unthought' that destabilizes clichés and ready-made ideas in which both art and thought come alive and discover their resonances with one another' (Rajchman, 2000: 115).

As a facilitator, I became a mediator of aesthetic significance between the contingent event and several universal languages for art form: academic languages of intellect in art form; popular languages of beauty in art form. This highlights the boundary between people developing ideas – using their intellect – for their own sake, and creating art forms which invite the idea to be read by a wider audience. There appeared on a few occasions a conflict in articulating what was creatively significant to residents (either individually or collectively), in how forms and their associated significance could be disparately read in the public arena. For example, at one stage I was told by one young man that his sisters were dismayed to find their images on a large poster in town due to concern about a particular neighbour seeing them. Whilst they were keen to take photos of themselves and were happy with the way their images were used in the poster compilations, clarified through repeated discussion, it appeared they had not considered in advance how they

might feel when their images were in a public place. When, however, they were asked about their concerns they explained how their opinions had changed, through talking with their parents, from initial worry to one of acceptance and a degree of pride (figure 34).

Although on one level the aesthetic dynamic of the project might be better explained as 'affirmative play of conceptual experimentation and novelty, and not as tribunal and judgment' (Rajchman, 2000: 119), in order not to compare productions to an *a priori* index and instead create objects and associated meanings freshly out of the component parts (people, tools, new combinations of languages etc.) generating what has been created, it is clear that judgment is inescapable. This contradiction is further explored in Chapter Five.

#### The articulation of imposition, necessity and irresistibility of stage-setting: being framed

Whilst freeing ourselves from a homogenous structure of meaning enables us to think in terms of fluid subjectivities and the acceptance of difference, rather than in terms of oppositions and 'True' meaning, what was revealed by both of the projects was how participants (including myself) welcomed and actively sought boundaries in response to open-ended propositions: it was clear how structure enables both personal and collective productivity. Where the ability to locate has diminished (for instance, through the effects of dementia), or where someone is asked to locate themselves against a perceived boundless arena (for instance, by being given a "blank canvas" on which to be creative), anxiety can be produced. Through the *Elder Flowers* project, dementia revealed that without control over our personal world brought about through a sense of where our boundaries are – one's history, location, connections with the world – we can experience a sense of distress, grief, lack of confidence and fear. One example of this is when one resident repeatedly asked for the meaning of words on a list in order to try to overcome her confusion. Another is when a resident would repeatedly leave her bungalow in search of a person, as if lost and dislocated. This shows that, whilst our subjectivities are dislocated (as

**Figure 34**



## **Exwick Image Project**

**photos by kids and adults of the Farm Hill area**

Poster, created from residents' photos, presented in public sites.

*Exwick Image Project (2003)*

site, as contingent and complex), they also need to be located. Our thoughts may not originate within our own minds but our thoughts, as our location within a complex set of forces, provide us with a vehicle for understanding how we connect with and are differentiated from the world. Where these connections are lost we experience distress. Our sense of self, therefore, derives from our sense of connectedness and location within the world that we inhabit and the ability to act on this, thus exercising control. This world becomes embodied by us and we live it out productively. Without our locatedness we struggle to be productive.

Explanations of this can be found in psychoanalytic theories of early identity formation where the infant sets up her boundaries of me/not me, in order to become differentiated from the whole. In order to know what one is capable of, one needs to know the extent of one's impact on the environment one is in. What effect will it have if I extend my arm in front of me and make contact with another object? Grosz, whilst taking issue with the lack of concern for the sexually differentiated body in his writing, explores this locatedness in a phenomenological sense through reference to Merleau-Ponty. For Merleau-Ponty,

[The body] is defined by its relations with objects and in turn defines these objects as such – it is “sense bestowing” and “form-giving”, providing a structure, organization, and ground within which objects are to be situated and against which the body-subject is positioned. (Grosz, 1994 :87)

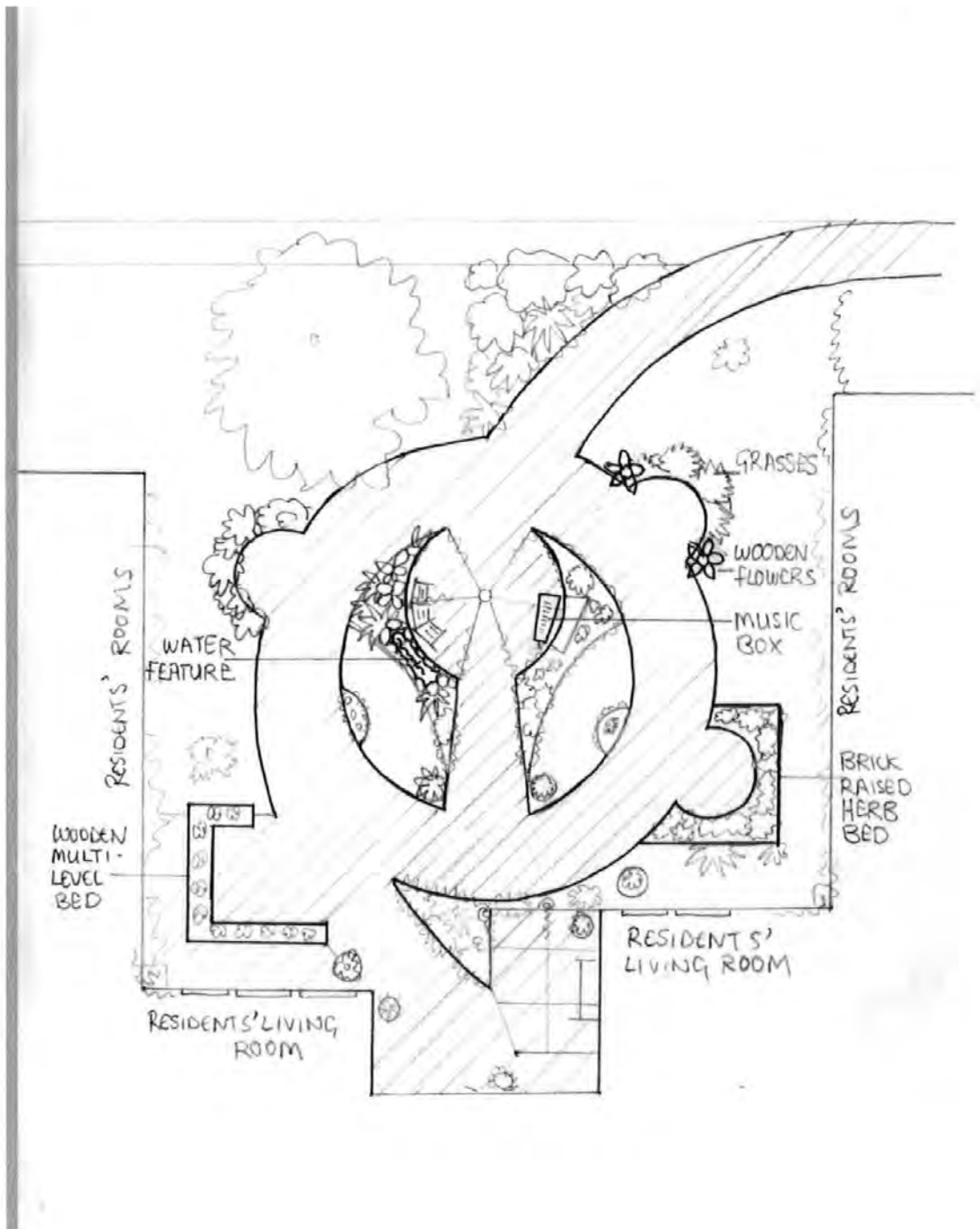
Grosz's considers in *Volatile Bodies: toward a corporeal feminism*, (1994) how the body can be removed from its phallogentric binary 'arm-lock' with mind, to be articulated in a way which can make sexual difference productive and provide a new language for feminism. To do this she weaves together useful areas of theory from a range of thinkers, who have otherwise been criticised as adverse to feminism, with established feminist corporeal theory. Whilst sexual difference is not my focus here, I consider this specific idea of location to provide a means of articulating personal boundaries in a way which allows for the fluid consolidation of difference sexual or otherwise. Whilst not wishing to

reduce all differences to the same struggle it could be said that differences such as dementia have been feminised; that is to say, have been positioned as 'Other' and disempowered, making the use of feminist theory highly appropriate.

One of the primary recommendations and objectives within the *Elder Flowers* project was to use facilitation as an ongoing process of enabling residents to locate themselves. Whilst the physical structure of the garden was designed to 'contain' their wanderings in such a way that helped to alleviate getting lost or reaching insurmountable barriers (figure 35), research shows how important words are in accompanying other sensory experiences for people with dementia (as discussed in Chapter One). Through facilitating the use of the garden as subject and form in terms of connecting word-based ideas to actions and sensory stimuli, residents can explore and repeat their connections with it, reintroduce location which might have been lost or become tangled, and reinforce alternative connections which each individual might make through the alteration of conventional response.

The negotiation of events in the projects revealed that an activity for which the participants were left to define their own boundaries could be less productive for them. This showed that the facilitator can be asked to offer boundaries: to set a smaller stage. For example, during the *Exwick Image Project* when a disposable camera was given to a young participant to take photos of what concerned her about where she lived, the proposition was too ambiguous for her: it was a new idea for her and did not correspond with her familiar knowledge and experience. In order to make the idea more meaningful for her I set a smaller boundary, by suggesting that she might be concerned about the demolition and re-building that was both taking away and potentially providing new play areas for her, and therefore might like to photograph it. On handing back the processed photos to her I remarked that she had indeed taken photos of the developments. 'That's because you told me to,' she answered.

**Figure 35**



Final design for the sensory garden

*Elder Flowers* project (2002)



There is ambiguity in how boundaries introduced into facilitation are interpreted: when does suggesting become an instruction? In other words, when does dialogue become rhetoric? For a young person who is not familiar with setting her own boundaries, a suggestion may be taken at face value. This indicates the importance not just of using suggestion and enabling in facilitation rather than orders, but of a participant being aware of her own role in 're-keying': that they have exercised their own decision making in acting on a suggestion. This is a requirement which becomes greatly challenged, where a participant is experiencing severe dementia.

Whilst boundary-setting in project management is inevitable and necessary in order to develop a productive project scope, where the facilitator's locatedness (how she connects with the world; the meanings she makes and personal boundaries she sets) overlaps with or conflicts with those of the participant's (for instance, in having different interpretations of commitment [figure 26]), the ensuing struggle may achieve an effect of imposition of one person's sense on another. My idealisation in advance and at a distance of the ensuing moment of communication – that it would be cooperative, discursive, understandable, generating interest from young people, smooth and steady in delivery, developmental – and the subordination of my own fear and symptoms in such encounters,<sup>12</sup> shows how non-impositional facilitation is affected by the degree to which I am able to lose my boundaries: that is, the way in which I can negotiate my desire<sup>13</sup> (for an Ideal) and its symptoms (a shaky voice, impatient tone, feeling of sadness). Whilst acting responsively and thereby opening myself up to the unpredictable and complex shifts in force within a context, I nevertheless experience subjective needs to define and reinforce my personal boundaries through exercising a degree of power over my immediate environment. 'As an artist I can't help having creative ideas! Even though I am not predetermining what will happen and allowing my interactions with the residents to lead' (Melling, 2003a:10).

Indeed as a facilitator, the anxiety produced through the loss of control,<sup>14</sup> or fear of loss of control in a particular situation (as exemplified in figure 28), shows my need to locate through planning. Planning is the setting of a stage by the artist, even where the act of planning is to plan an open-ended process: there is always method. At home in my study, surrounded by books and evaluations, I created a node of information, a framing which produced a set of objectives. In planning I reflect: I reflect on what it is I have done before, what it is that has gone before (with reference to other work) in order to create a new plan. Reflecting 'on', according to Deleuze, is an act of philosophy in 'barren times' (Deleuze, 1995: 122). It is reactionary rather than active and creative and, according to Deleuze, is what philosophers shouldn't be doing. That is to say, a reaction to the judgement 'men are better than women' might be 'no women are better than men'. The answer is given from within the same logic. Reflection and creating the plan become acts of imagined control over the situation to come: they are addressed towards that situation. This is the creation of an imagined 'Ideal'. I can imagine my ideal objectives for dialogue and democracy, such as everyone contributing to discussion and people attending events they have helped develop.

Whilst project objectives are both theoretically and actively constituted, I have found that experience becomes subordinated to theory in the early stages of a project. Distancing from practice and the subsequent substantiation of ideal and general principles of facilitation, through reading an array of evaluation and contextual materials, suppress the memories of anxiety and conflict experienced in practice. The desire for the Ideal takes over and can be easily bolstered.

My sketchbook note illustrates this:

Challenge – to be patient and not demand that people take notice. Winning respect and friendship needs to come first so that potential partners do not see you as a pushy outsider but rather, eventually someone who is part of an inclusive team. People far more willing to implement ideas if they feel an ownership of them – Strangers developing an understanding – common language. Challenge of artist who is eager and thinks she has knowledge and experience which should be used. Need to recognize value of others opinions – basic level of understanding. (Melling, 2003a: 2).

Whilst planning is necessary, at the moment of its implementation the plan is interwoven with a new set of forces: it enters a new 'plane', where the frame is exceeded. It is at this point that my interactions make clear the embodiment of planning. In any one event planning cannot be *a priori*, but rather is created differently through the feedback of forces at work. A plan takes on its own life (as can be seen in figure 28) to which the artist can either try to control in the name of original objectives or allow to feedback on those objectives. My findings were that in such a short moment it is not possible to rethink objectives. What occurs is an adaptation of original objectives through the embodiment of those people taking part in bringing those objectives into effect. In the time of the event I need to respond through a process of reflex rather than reflection. My notebook records this spontaneous production.

When I am talking to people I am not able to be fully aware of what I am doing. I am not able to reflect at the same time so that it all becomes a bit of a blur. Difficult to think on my feet. (Melling 2003: 37)

Control is removed from the hands of the artist and flows within the inter-subjective embodiments of the event. The whirlwind effect created by the momentum of a workshop makes it difficult to control how interactions will happen, and so to implement objectives and know whether aims have been achieved.

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## Endnotes

<sup>1</sup> Hirschkop cites Habermas as wanting to 'demonstrate that democracy depends on discussion and debate as the basis for consensus' (Hirschkop., 2000: 86).

<sup>2</sup> I am thinking here of artists who specifically worked to reject aesthetic form in the spirit of a new radical art and forefront the quality of idea: for example, the Art and Language group and artists such as John Latham and musician John Cage. Work of this nature is not only confined to this period of history as many contemporary pfeeces show (Tracy Emin's *Un-made Bed*, for example) nor is this period where such practice began as can be seen with Marcel Duchamp's *Fountain*. It is however when it became consolidated within the art world and is written up within art history as of particular significance to this period of time (see reference to Concept Art in Lynton's *The Story of Modern Art* [date]).

<sup>3</sup> I have elected throughout the thesis to use the word 'her' as the possessive adjective in preference to using 'his' and its phallogocentric associations or writing 'her or his' each time.

<sup>4</sup> The degree to which this occurs at a conscious level is dependent on the stage of dementia experienced by a person. Whilst this breakdown occurs at a conscious level my previous research questioned whether memory continues to build to some degree at an unconscious level, which can be glimpsed through behaviour, rather than conscious awareness by the person with dementia. There access to memory is therefore not through cognitive language but could come about through sensory stimulation (Melling, 2001).

<sup>5</sup> I use order-words here in a way that includes the conventions of ordering which require conscious expression and interpretation.

<sup>6</sup> Lesley Falais who has worked extensively with Bolton Borough Council, Kirklees District Council and Loca – an independent artists agency – informed me that there is an expectation for an artist to do what artists do, to use their skills as an artist – that, after all, is why an artist has been employed.

<sup>7</sup> The flip side of this is where empowerment is witnessed in unexpected actions. Such an action occurred in a preparatory workshop for the event of the 23<sup>rd</sup> of July where the young people made me a card to say thankyou for what I was doing for them in an act of reciprocity. This act shows that they were willingly taking part and valued what they were achieving. This act of esteem for me is also an act of esteem for themselves for without esteem for what they are achieving themselves there would be nothing to thank.

<sup>8</sup> 'In the best interest of' is inscribed by imperialist and benevolent discourses of power.

<sup>9</sup> According to R. Stam, Bakhtin realizes that there may be inherent power imbalances in dialogue. 'These Bakhtinian formulations have the advantage of not restricting liberatory struggle to purely economic or political battles; instead, they extend it to the common patrimony of the utterance' (Stam cited by Pearce, 1994: 11).

<sup>10</sup> In the May previous to the project I contributed to the May Day Event organised by the FHKWCP both to document the event for them and as a means of establishing contact and building trust with the young people of the area. As a lead in to this I also helped with a banner making workshop on the estate which meant that the young people would recognise me and know me a little before the event.

<sup>11</sup> As I have already stated, to be responsive enables feedback which is itself evidence of complexity.

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<sup>12</sup> I struggle to reconcile my desire to try and create a fairer and more considerate world for myself and others with the limits of my ability to achieve my ideals, such as unclear verbal communication when put on the spot and lack of confidence in the face of certain others (between the ages of 13 and 18 in particular).

<sup>13</sup> I am looking here to models of desire not predicated on phallic lack. Whilst Deleuze's account of surfaces does not allow for the unconscious as depth and therefore desire as emanating from within and a result of memories of prior formed experience (Grosz, 1994), I wish to combine his model of creation of effects on the surface with a repeated refiguring of memories or inscriptions on the body. If in psychoanalysis desire can be read as constructed out of an ego ideal – an ideal, imaginary image of the complete being – then I will read desire as constructed historically but refigured through embodied forces of the event. An alternative reading could be taken as that offered by Nietzsche as the 'will to power' – the drive of the body for expansion in order to survive (Grosz, 1994: 122).

<sup>14</sup> Freud, in his *Introductory Lectures on Psychoanalysis*, suggests the importance of the loss of locatedness or connection in the construction of anxiety. He states, 'We believe that it is in the act of birth that there comes about the combination of unpleasurable feelings, impulses or discharge and bodily sensations which has become the prototype of the effects of a mortal danger and has ever since been repeated by us as the state of anxiety' (Freud, 1991: 444).

## Chapter Five

### Articulating the Presentation of Complex Systems: Legibility and Creativity

#### Framing Part Two

The second part of this written thesis examines how project material can be presented in such a way as to maintain an understanding of the complexity of choice-making within the two project case-studies. Whilst participants are able to exercise their choice and thus keep the frame shifting and contingent within the activities of the project through continued re-keying of an image or action, this dynamic is hindered where a representation is intended to mediate between a project and a new audience (for instance, in the form of a documentary photograph as evidence of good practice). As such, I am arguing for a critical awareness of the framing processes which render the imagery used in project promotion *as representative* of the project itself. The presentation of images risks subordinating the fluid dynamic of negotiating differences in 'attending to', instead appealing to a universal fixed index for judging what is seen.

Olkowski sums up this problem of homogenization, which is embedded in our current dominant (patriarchal) symbolic language, when she states:

It is to Irigaray's credit... that she believes in an "improper" language that expresses multiplicity and fluidity, for (as Bergson argues) as a reality, fluids resist adequate symbolisation and serve as a constant reminder of the powerlessness of representational concepts and their logic to account for all nature's characteristics. (Olkowski, 1999: 124)

Just how such an 'improper' language of fluids can become manifest and useful will be explored later. What is important to emphasize now is the struggle between what Irigaray may call fluidity, Derrida (2003) may call force, and Deleuze (1995) may call duration (after Bergson) and the ability to make such ever changing processes concrete and presentable within the social realm of the thesis, the evaluation document or the local

exhibition.<sup>1</sup> All these concepts are useful when theorizing how a collection of different opinions, produced by complex subjectivities in a moving world (what the quote above calls 'nature's characteristics'), are in excess of what can be recorded and interpreted within the framed moment. This struggle is therefore an ethical one as it requires us to avoid making *a priori* judgments about the democracy of what can be seen within the frame, and to attempt repeatedly to find ways of challenging homogenization of meaning in the form of the 'normal'.

In the system of framing I have presented, meaning always involves creating a unity. However, the unity that is created is unstable. How then can this instability of unity and complexity (contingent micro-historicizing) become part of witnessing a project through mediated presentation? If complex processes cannot be fully represented, how can a photograph, for instance, be presented to invite an informed reading?

As these projects are not performances in the conventional use of the term, open in real time to an audience, then bearing witness to the complex dynamic of my 'attending to' contingent subjects and events (how, in the *becoming* of the event the planned objectives become altered), is restricted to those taking part. Some would say that, in this context, the participant becomes the audience following the deconstruction of the artist/audience binary (Lacy, 1996: 26; Jacobs, 1996: 50). Once a representation enters a new arena, where participants can no longer contribute to dialogue about it, the terms of democracy of the project can become appropriated or misread.

In the production, evaluation and dissemination of both projects I encountered multiple instances where such a homogenisation could happen. Firstly, in exhibiting poster montages made for the *Exwick Image Project* within the city centre of Exeter to create a

more positive image of Exwick residents and raise awareness of some of their concerns to other Exeter residents and the city council, the imagery was being asked to stand-in for the specific and complex conditions that gave it significance to those who created it. Secondly, in my use of photos for evaluation and dissemination of the *Elder Flowers* project and *Exwick Image Project* with colleagues who were not directly involved, and to publicize the project further afield. It is expected, for instance, in a report for a project for photos to be used as evaluation tools to judge the success of the project (Appendix 4). The adage that “a picture can tell a thousand words” might be applicable only where people are visually literate and willing to take time to read it.

For example, when the photo in figure 36 is presented, it is done so to show bodily gestures and behaviours of residents for the *Elder Flowers* project in order to suggest the effect of the project activities on participants. There is a greater emphasis on evidence of process than in the *Exwick Image Project*, as most of the artefacts were made by myself, or, in the case of the music box, in collaboration with Bob Melling. The making of the artefacts by participants cannot therefore be used as evidence of their commitment or involvement in their own right. If the photograph in figure 36 is considered, it can be seen that the woman in the centre right is smiling and leaning towards the instrument to play it. The woman in the far right corner has her hands crossed over, indicating that she may be moving them around, perhaps in time to the music. The woman in the far left is sitting quite still without smiling but looking towards the activity, suggesting that she is interested but anxious about joining in.

When I assess each individual visual recording of the *Elder Flowers* project separately, I am able to read them with the memory that they are a moment in a complex structure, which connects the experiences of the recorded event to other interactions with residents and further, to the design and production of elements of the garden. What cannot be seen in



**Figure 36**



A music session with residents

*Elder Flowers* project (2002)

this image is that the woman in the far right hand corner used to play the piano well and, whilst she wanted to tap her hands, she was not willing to hold the beater and play the instrument when encouraged. Could this be an anxiety at the loss of ability? The woman in the far left of the image likewise would not join in when encouraged, but when an instrument was left in front of her, she made her own decision to play it. The woman directly in the centre whilst obscured by the instrument, which may seem overpowering, played it with gusto and sang a range of old-time songs, whilst others out of the picture pulled faces in exasperation at these songs. A woman not appearing in the photo cradled an instrument and gently stroked it with a baton. There could therefore be an argument against presenting the projects through photograph, as such representations can only ever be partial.

Whilst any process of making meaning is dynamic – the interpretations made by a new audience are not fixed – the process of representation can construct a ‘mythologized’ (Barthes, 2000) and ‘posed’ (Deleuze, 1986) interpretative experience whereby the audience understands their interpretations as truth. As Derrida states, ‘form fascinates when one no longer has the force to understand force from within itself. That is, to create’ (Derrida, 2003: 3). People think of form, according to Derrida, when they no longer have the energy (‘ardour’ is Derrida’s term for the work needed) to be creative – to think of, and with, force.

The presentation of a singular snapshot can produce a ‘spell-like’ reading experience according to Cilliers (2000: 81). This is akin to the production of a myth or ‘pose’, whereby the full meaning of the image is read as fixed in what is visible. The spell of the photograph refers to the ideology of photo as truth; what is seen, for instance in figure 36, would be read as a ‘real’ portrayal of what actually happened. In falling under the spell, the ideological and deferred constructions of memory, and thus the *production* of meaning, are

negated. Barthes discusses this in terms of a three-way separation of the author, the performer as interpreter and mediator, and the passive audience. With the production of what Barthes calls a 'work', the audience is asked to consume rather than take part in bringing it into production. With the presentation of the two project case-studies there is a danger that the observer is being asked to read as consumer. The textual nature of the projects is being fixed to a work as contained image. The audience is being asked to understand the project through what is being presented. I, as presenter of the material, make the material perform and so interpret and mediate it.

A number of questions are raised in relation to this:

- Is it appropriate to exhibit project documentation to a new audience?
- I have been arguing that meaning cannot be singular and therefore known, indicating that the ownership of project ideas and productions cannot belong to any individual or group as a homogenized unit within a project: that there cannot be an original or authentic voice in the projects. If this is so, then how can this be reconciled with a feeling of responsibility for maintaining the *authenticity of the complexity* of interactions in a project in the event of creating new meanings of the project in another context?
- Does it matter what participants would think about the way their project contributions are being used in a new context? If it does, how can this be articulated with producing academic thought with their contributions?

To address the final point first, this piece of research is not going to extend to revisiting participants to evaluate their responses to the presentation of their images in this thesis. It is something that is considered to be beyond the scope of this project. However, this has been addressed in two ways: firstly, when consent was requested, discussions took place

around how the images might be used (in the public domain, as research), even though the specific use of the images could not be known at that time. I am not however proposing to second-guess what the participants would think of the exhibited material. Secondly, and in relation to my second question, a feeling of responsibility towards the participants is maintained which guides the integrity of the use of the project material; in making sure I 'attend to' the process of representation of the project I continue to 'attend to', both the choices the participants made and the complex process by which those choices impacted on one another *to create* the project. Whilst I would argue that meaning in the projects cannot be authentic – in terms of an original meaning or authored voice – for the many reasons I discussed in relation to the dialogic and deferred meaning, I would suggest that without an attempt at accuracy in presenting the mechanisms of a process – in this case complex production – a myth of process can be produced. The first question above needs further examination.

Cilliers points to the fact that change cannot be represented and thus presentation of snapshots in series can only at most reproduce a complicated system. Figure 37 shows how complicated can become confusing, rather than productive, in terms of revealing complexity.

Nothing prevents us from attempting explanations of the system – we can take as many pictures as we want – as long as we realise the limitations of each particular one. Since a complex system is constantly changing, i.e. not in equilibrium, it is also not possible to link a series of pictures together like pieces in a puzzle that fit exactly into their true positions. (Cilliers, 2000: 80)

The experiment aimed to find out if a more comprehensive understanding of a project could be constructed by placing a number of photos and recordings together. It shows that, by looking at photos in relation to each other, links can be made and new meanings can be produced. The experiment used a magnetic board so that the images could be rearranged an infinite number of times. The notes could be erased and new connective notes written. As a



process undertaken by myself as facilitator, it served as a reminder of the complexity of connections between events; it also served as a frustration in that it could not possibly do justice to the complexity of connections between events. For an audience unconnected to real-time events, this would act as a puzzle, in that they could look for occurrence of similar activities or the reappearance of objects from one image to another, indicating how the project included residents' responses in the construction of the garden. However, this would also make the process banal and not give any understanding of the power balance in inter-subjective exchanges.<sup>2</sup> In linking images in series showing their connection, I realised that to produce a 'map' of connections in the form of linked images on 2D or 3D spatial planes within a room, would be reductive and would look as if it were trying to simulate the project's productive process.

Cilliers discusses ways of matching the complexity of systems with a distributed means of representation. Distributed representation is not representation in the traditional sense and Cilliers raises the issue as to whether it is representation at all (Cilliers, 2000: 72). His thinking stems from a close examination of neural systems, which produce meaning through dynamic connections between neurons rather than through neurons holding any inherent meaning of their own.<sup>3</sup> Cilliers relates complex neural systems to complex language systems, discussing how post-structuralism advocates a distributed semiotics; one where definitive meaning is always deferred, and instead meaning is constructed dynamically out of shifting relationships between signifiers and multiple associations with the physical environment. Meaning is then both produced through relationship to a physical world and through *différance*, the two of which are inseparable. In such a way, an event in the world defies representation. According to Cilliers, complex dynamics could, on the other hand, potentially be modelled. This process involves constructing a network of equal complexity to the system that is being modelled (Cilliers, 2000: 58); that is, to

simulate the 'becoming' of the system through its limitless connections. The model is then used to process data.

However, the neural model defies analysis through modelling in that only simple systems can be analyzed in this way. As Cilliers explains.

Unfortunately, small networks solving toy problems are widely used to analyse network behaviour. The reason normally given is that only small networks allow detailed analysis. From our perspective, this argument is a self-fulfilling prophecy: only small nets are analysed because only small nets can be analysed. (Cilliers, 2000: 75)

This bears a likeness to both Deleuze's rejection of philosophical reflection in favour of creating anew and his theory of distributed meaning across a 'plane of consistency'.

However, there are some qualitative differences between Deleuze's theories and that of modelling. Modelling is reproducing the rules of a system so that it can process data in a complex way. As a programmed system, it can however only process relatively simple data in a complex way (although only relatively complex). It begs the question: why do it? If the simulated system is of interest in its own right then to use it to reproduce aspects of my projects as processed data may tell us something about how a participant's comments can pass through a fairly complex network. It may produce some kind of action from it, but it is of no relevance a.) to thinking through strategies for facilitating (it is too abstract); and, b.) for understanding anything of the particularities of the projects which have happened.

Cilliers suggests that the models need to be generalised in order to be productive; they need to be able to process *any* data, not data that is event specific (Cilliers, 2000: 70).

Creating in a Deleuzian sense, on the other hand, is not an *a priori* data processing machine. Creativity as a machine (an analogy very much attuned to Deleuze) is constructed at the moment of activity: as a machine, it is specific to the moment and as a machine, it is not separate from what it creates. This could be likened to a whirlpool whereby the water is

itself the machine, exerting a specific force due to specific conditions, affecting its surroundings and unrepeatability due to this specificity.

If a computer-based model can only ever process relatively simple data and therefore cannot model complexity, computer-generated media can nevertheless open up new channels of connection between media elements in the form of hyperlinks: making a new linkage from the middle of a text; developing a virtual space with seemingly non-linear connections. Can this potential, therefore, be used creatively to make 'problems' of change and movement in representation dynamic? Its interactivity, whilst well managed by the programmer, can make the reader work, in both revealing the limitations of presenting complexity and in their ability to be productive in generating heterogeneous texts.

In my digital experiment for this research, called 'Interference', an attempt was made to expose the limitations of using this quality of virtual space. The piece worked through the problem of interpreting and judging democracy and empowerment, through linking significant actions and behaviours within the process of interacting. Hyperlinks in web media and Director (a software programme) are assumed to create a freedom of movement between events by allowing the reader heterogeneous connections between data on the screen. *Interference* attempted to utilise this media and its promises at the same time as making the reading experience difficult, partial and interrupted through visual ambiguity, jerky transitions and flickering. The intention was that the reader would become aware of the limitations and controlled construction of the links (framed static moments) and experience their own desire, frustration and awkwardness in relation to the method of framing.



In so doing, it attempted to reveal to the subjects their own desire for continuity, containment and locatedness, and thus processes of interpreting the projects. Indeed, what was revealed was the extent of authorial technical control needed over a seemingly generative (uncontrolled) process in order to achieve the degree of sophistication that is needed in programme manipulation to achieve the subtlety required. This is a direction which would have turned me into an expert in digital media whilst, in the time it would have taken up, neglecting the main questions of this thesis. As such, the experiment was not taken any further.

There is an echoing idea put forward by the theories that I have been using, that the myth of representation can be revealed and counteracted if work-aware reading experiences are created. According to Cilliers, in order to break out of the spell-like reading experience, contradiction needs to be made explicit, 'relentlessly showing the contradictions that result from fixing boundaries from one perspective' (Cilliers, 2000: 81). In demanding that the audience be active, they are not able to fall into this zone of comfort. As Barthes states in relation to what he calls 'post-serial' music, where the 'interpreter' of the score is asked to be co-author rather than consumer, 'The Text is very much a score of this new kind: it asks of the reader a practical collaboration' (Barthes, 1977: 163). When meaning is fixed upon, reading becomes comfortable; correlation is found between what is read and one's own structure of language. By revealing the frame as contingent, the reader is made aware of his/her adoption of a position or perspective, through the awareness of his/her activity of reading. Cilliers makes the point that framings are always dependent on the position of the observer:

Complex systems are usually open systems, i.e. they interact with their environment. As a matter of fact, it is often difficult to define the border of a complex system. Instead of being a characteristic of the system itself, the scope of the system is usually determined by the purpose of the description of the system, and is thus influenced by the position of the observer. This process is called framing. (Cilliers, 2000: 4)

Reading – the making sense of – is made explicit where the work involved in piecing together is evident. This has been tested in figure 38, which shows a process used to produce lenticular images. The image is produced from two separate photos each documenting the same event but at different moments. The process splices two different perspectives of the same event producing a nauseous sensation and frustration as the separate images become momentarily clear only to move and distort in relation to one another. By making the dynamic of legibility/visibility explicit, the viewer cannot rest on a fixed representation and instead experiences a shifting sensation that positions her in-between what is fixed; in the movement as qualitative change. Following Barthes's and Cilliers' thinking, this would suggest that in this way the viewer comes some way to experiencing the struggle of complex production and cannot fall back on comfortable reductive interpretations. Interestingly, in making a number of such spliced productions, I witnessed that the production of two or more began to instill comfortable reading once more, as familiarity was once again built up through the repetition and sedimentation of the idea.

Having undertaken these experiments, I realised that a rift was being established between the function of the image as conceptual interrogation (by involving the reader in an act of becoming aware of her position as reader through physical sensations and emotional demands such as frustration), and as significant to participants. Presenting critical awareness may alter the legibility of photos taken in the project or the artist's planning material, through creative manipulation to make a new figurative statement. The risk lies in appropriating the image to make a conceptual point, thus diverting from the participatory nature of the original production of the image.

An answer to the problem of the fixed static image as a method of recording change might be to use film. Figure 39 (video) shows how the moving image in its ability to record

**Figure 38**



Image created with the process used for making a lenticular image, of an interaction for the *Elder Flowers* project (2004)

## **Figure 39**

### **Instructions for use**

Place DVD in DVD/CD drive. If the DVD does not automatically play in your computer media player, double click on 'My Computer', double click on the DVD/CD drive icon, double click on the photo icon. The DVD is PC and Mac compatible.

Alternatively play the DVD in a DVD player through a TV monitor.

**Figure 39 DVD can be  
found inside the back  
cover**

Music Session

13 minutes, 27 seconds

*Elder Flowers* project (2002)

change and parallel activity, gives a fuller picture of how people interacted with facilitators, whether the activity was productive (whether residents chose to join in and appeared to enjoy themselves) and what kind of creative (musical) and behavioural activity might be of interest to participants. What the film in figure 39 cannot show is the *mise-en-scene* of filming: the positioning of the filmer; the limitations on positioning a camera; the behaviour of residents at other times, which might give their actions greater meaning; and the atmosphere of the environment in general as experienced by each individual.

According to Deleuze certain styles of film can invoke the excess of the framed shot, but he refers specifically to cinema and the control of the apparatus used in its production. In his text 'Cinema', Deleuze (1995), referring to Bergson, states that in cinema the frame creates an articulated dynamic whereby what is 'seen' within the frame invokes what is out-of-field in two senses: firstly, by making reference to other closed sets of objects out-of-field to which the visible closed set of the frame is related; secondly, in relation to duration – what Bergson terms the 'open whole' which can never be made visible, i.e. perpetual movement both creating and being created by relationships between changing objects (Deleuze, 1986). The objects in movement and the whole of movement are indivisible and are evident in the shot: the movement-image.

It is because movement varies the elements of the set by dividing them up into fractions with different denominators – because it decomposes and recomposes the set – that it also relates to a fundamentally open whole, whose essence is constantly to 'become' or to change, to endure; and vice versa. (Deleuze, 1995: 23)

Deleuze's theories apply to highly authored and controlled environments; *making a film* is the intention of the productions examined, and not a secondary process of making a record for evaluation purposes. Film, in the sense that Deleuze describes, is not a means of representing a previous event – an object outside itself – but 'becomes' a new creative object in the event of its production. As such, film as documentation cannot function in the way that Deleuze advocates. If it were to be used in such a way, the process of filming the

participatory event would need to be an integral part of the event itself – part of the participation. Alternatively, the editing of a filmic record of an event would need to become a new creative production in itself without wishing to mediate what occurred in the event and thus risking losing a qualitative connection with that event.

In contrast to figure 39 during the ‘dressing up’ event at the youth club for the *Exwick Image Project* two young men borrowed my video camera and filmed the events themselves. What can be seen in figure 40 is an unedited record of the event seen through the choices of shot made by the young men. Their voices behind the camera can be heard and their interaction with, and knowledge of, the camera as a framing device is shown through the gestures made directly to the camera and the camera shake where the camera is grabbed and moved. The overt ‘I’m going to embarrass you by filming you’ attitude accompanied by a desire to show off for the camera, marks an acute awareness of the fact that the camera will make a transferable record with the potential to create both a positive and damaging impression.

This leads to a number of important findings:

- In order to present something of the projects, the material created through participation needs to be shown in and of itself, although it should not attempt to carry with it, in an essential form, the moment of its previous production.
- An intuitive rather than a theoretical response to the project material is needed in order to avoid mapping a theoretical model of representation onto a different site of creative production. This will allow a more sensitive and attentive manipulation of the material: the language of the material to hand will be more overt in my handling of it.

## **Figure 40**

### **Instructions for use**

Place DVD in DVD/CD drive. If the DVD does not automatically place, double click on 'My Computer', double click on the DVD/CD drive icon, double click on the photo icon. The DVD is PC and Mac compatible. Alternatively play the DVD in a DVD player through a TV monitor.

**Figure 40 DVD can be  
found inside the back  
cover**

Filming by young people at the youth club

*Exwick Image Project (2002)*

- My role both as facilitator of the projects and as curator/mediator of the project material needs to be made apparent in the new context for presentation to avoid the illusion of/allusion to the pure unmediated ‘voice’ of participants.

In order to take this further, a shift in perspective on working with project material has been taken. This has meant placing myself in the midst of the project materials – literally laying them out on the floor around me – and experimenting intuitively with them (shifting them in relation to one another, manipulating them in different ways) in order to generate a language through them, rather than one (a written, theoretical language) imposed upon them. This process is presented in the form of a Bookwork which the reader is now asked to view (Chapter Six, Framing Presentation: a bookwork). The reader is then asked to return to this volume for the remainder of the thesis.

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### **Endnotes**

<sup>1</sup> Despite Derrida taking Bergson to task on a definition he uses for duration, in which he describes a union between space and time in simultaneity (Derrida, 2003: 29), and in fact missing the important reference Bergson makes to the illusion of duration, elsewhere Bergson, and Deleuze in using Bergson, explicitly identifies duration with movement itself (Deleuze, 1995).

<sup>2</sup> On the other hand, the use of magnets began to approach a symbolic understanding of force, beyond that of the visible components of the activities. This manifestation of force too, however, has its limitations, as it tends to conjure a binary of attraction or repulsion rather than production through coincidence and intensity. It becomes once more an over-simplification of how force is manifest.

<sup>3</sup> For a more in-depth look at neural systems please refer to Cilliers, *Complexity and Postmodernism* (London/New York: Routledge, 2000).



## Conclusion

### Making connections, revealing new questions

It is symptomatic of the nonlinear approach to this research project that a number of conclusions have already been drawn throughout the body of the thesis. The main purpose of this final chapter is to revisit some of the findings and analyse how they relate to one another, what they might tell us and which further questions they raise regarding articulations of democracy and creative facilitation. There are also a number of conclusions in the two reports presented in Appendix 4 and Appendix 7, which were drawn at the time of writing the reports and refer to the objectives of each discrete case-study project. These conclusions, whilst not explicitly revisited here, are integrated throughout the chapters of the thesis and informed the course of the investigation.

My research reveals a new articulation of the dynamic between the flux of matter and the iteration of framed meaning. In other words, the dynamic between complex, ever shifting discursive and non-discursive forces, which construct our contexts and subjectivities, and the homogenizing effect of framing those forces in signification (constructing shared understandings based on conventions of meaning from which to make decisions, take action and record action). Whilst I see my work using and developing a post-structuralist approach, in that it is premised on an understanding of complex and deferred construction of meaning, ironically my research has reiterated an 'always already' structural return at the heart of post-structuralism.

Within the context of project facilitation this dynamic relationship has created a conflict. There is a conflict located within the objective of *facilitating* a project in a *democratic* manner. This is a conflict between acknowledging that choice will emerge through

interaction *between* facilitator and participant, and the facilitator needing to index – make sense of – what is happening in order to develop the facilitation.

This research makes apparent the act of facilitation as a process of *framing* choice, where conversely facilitation is intended to enable others to speak for themselves. The conflict creates a multiple struggle for the facilitator who is concerned about the democratic impact of her agency: worrying that she will frame the event whilst knowing that her utterance is dialogic and negotiable; finding contradiction in establishing the participant's voice as both open and susceptible to framing, whilst inviting a participant to find power in a certain autonomy of his or her own voice. Further to this, her position of responsibility creates a rift between acting in an enabling, responsive capacity – doing the right thing by participants – whilst indexing what is most important within the project, and this might appear to edge towards being instrumental, imposing and divisive.

The question of whether a project can be facilitated democratically exists on a number of subtly different levels:

- Is it a question of how to facilitate a project, in a manner that can establish democratic choice?
- Is it a question of how a fairer system can be established for making decisions about improving local people's living conditions?
- Is it a question of the effect of certain methods of facilitation on the empowerment of the people who are involved?

What has been found in relation to each question is that a reliance on *discussion* with people is not *the* answer to establishing democratic choice; *discussion with* people to establish *democratic choice* is not *the* fair system for improving peoples lives; and that *discussion with* people will not, by default, establish *democratically chosen* actions in

which *people will willingly take part* or with which *people will be happy*, because they have chosen them.<sup>1</sup> As a supplement to this, the discursive (theorized and reasoned argument through words) can get in the way of, or skew, the scope of other creative languages, which may be more appropriate for some people in order for them to enter into dialogue.

### Democracy of facilitation as the opportunity to enter into negotiation

That choice is an integral part of democracy is unarguable. However, that the concept of democracy also has its roots in political struggle raises the question of whether it is too socio-historical or socio-economic a concept to be used in relation to specific small scale moments of negotiation within the context of an art project. Not only this, but if democracy is connected to, if not determined by, universal principles of equality and liberty (Laclau & Mouffe, 1985: 155), then how can facilitation become democratic if it has been established that the meaning of equality in choice-making needs to be created as contingent to the specific event?

Mouffe and Laclau state that,

The multiplication of political spaces and the preventing of the concentration of power in one point are, then, preconditions of every truly democratic transformation of society. (Laclau and Mouffe, 1985: 178)

Here they are presenting an idea of the political that can be local. This, by extension, points to the localised site of the personal as Lacy states in the notion 'the personal is political' (Lacy, 1996: 27). This suggests that the space of negotiation between two subjects can be political. This is additionally so if the subject is thought of as constructed and reconstructed as a site of a power struggle between a multiplicity of discursive (as well as non-discursive) forces, operating to bring the subject into being as political subject.

Within such a political space Mouffe and Laclau state that,

Between the logic of complete identity and that of pure difference, the experience of democracy should consist of the recognition of the multiplicity of social logics along with the necessity of their articulation. But this articulation should be constantly re-created and renegotiated, and there is no final point at which a balance will be definitively achieved. (Laclau and Mouffe, 1985: 188)

In any one event the different ways in which people want to participate – these different ‘logics’ – need to be taken into account and incorporated as part of the negotiation process. In other words being silent, like Youth Club members (as described in Chapter One), is a particular social logic. To force someone not to be silent in order to conform to a social norm would be totalitarian, but to provide opportunities for this silence to be re-articulated as an ‘anti-dialogue’ is democratic.

Mouffe and Laclau repeatedly refer to the antagonisms of democracy whereby a conflictual space is established in which negotiations will be ongoing. According to Cilliers in his interpretation of Lyotard, the complex basis for such conflict opens up potential justice in that it allows for different multiple discourses to play a part in what he calls the ‘agonistics of the network’ (Cilliers, 2000: 119). What is important within such an ‘agonistic’ and ‘antagonistic’ space of negotiation is the opportunity to be part of it. Rosi Braidotti in articulating new meanings for the female feminist subject highlights ‘women’s *entitlement* to speak, not the propositional content of their utterances’ (Braidotti, 1994:160: my italics).

What has been shown particularly in working with participants with dementia is that where it is difficult if not impossible to interpret what the person is trying to communicate, the *act* of speaking, gesturing or interacting with materials becomes productive in its own right (See Chapter Three). The appeal to body-memory through creative and sensory processes can enable such an act. In their use of Spinoza’s theories of ‘affect’, Deleuze and Guattari state that the point is to ask ‘what can a body do?’ (Deleuze and Guattari, 2004: 283). Spinoza’s use of the term ‘affect’ is quite specific in that he suggests that the affects joy and sadness either increase or inhibit the body’s energy to do. Deleuze explains this as,

...variation in the affectus [*affect*], the two poles of variation: in one case my power of acting is increased and I undergo [Éprouve] an affectus of joy, and in the other case my power of acting is diminished and I undergo an affectus of sadness. Spinoza will engender all the passions, in their details, on the basis of these two fundamental affects: joy as an increase in the power of acting, sadness as a diminution or destruction of the power of acting. (Deleuze, online 2005: 7; my italics)

For Deleuze and Guattari in all their theories of becoming, deterritorialization, assemblage, creativity and affect, it is the *action* in itself that is important for breaking open homogenised meaning based on centralised power; in enabling multiplicity and difference.

These actions use the possibilities created by the openness of force, where bodies (either the human body or any other symbolically contained unit) are refigured as intensities and flows of energy which are always shifting to form new configurations of production. Such flows, however, become interrupted and reterritorialized in points of signification and points of massification – that is, the framed moment that has been reiterated throughout the thesis (Deleuze & Guattari, 2003: 16 and 194). It is therefore crucial to once more deterritorialize through asking what the body can do; in their terms, to be creative. In other words to,

...show at what point in the rhizome there form phenomena of massification, bureaucracy, leadership, fascization, etc., which lines nevertheless survive, if only underground, continuing to make rhizome in the shadows. (Deleuze and Guattari, 2003: 16)

Deleuze and Guattari's theories invigorate the possibility of constructing meanings at the point of movement; in the 'between' rather than in the static object – in the result of that movement. This is echoed in other, particularly feminist, theories of movement in relation to the body. Irigaray's theory of two lips touching and being touched moves away from the static unitary image of the body to the flesh, which is both inside and outside, in contact but separate (Whitford, 1991: 143).

These theories are trying to move away from interpreting *what something is* within a language that has been brought into being through a unitary phallogentric symbolic order, to the ambiguous and contradictory position where something is both one thing *and* another. What is left to discover is whether such theoretical exegesis of the opportunities for the case-study participants to enter the act of negotiation is enough to explain the actual practice of facilitation on the ground. Whilst it is possible to build theoretical metaphors of an 'in-between' which can destabilise homogeneity – an 'ethical fluid force', which lies between language, between representation and between practices – how can such an ethics be practically used?

This research has searched for an alternative to interpretation in order to avoid recourse to universal indexes of meaning which would make one assume to know what someone else means. However in relation to this research practice I suggest that content and interpretation of utterance cannot be easily subordinated. If, then, a project needs to work up dialogues into an artefact, such as the sensory garden (or its documentation), through acting on approximations of interpretation of a dialogue, does this mean this action is no longer democratic? I would argue that, whilst democracy may mean the *opportunity* to take part in society and political decision-making, it also depends on making interpretation. This becomes critical if mutual choices are to be made.

A crucial aspect of this research has been acknowledging indications that a choice *is being* made by the participant. What has been found however is that a participant's choice is created through a complex articulation of framing (through their own use of and position in language and social convention, and by the facilitator through the methods of facilitation) and deterritorialization. This has shown that in order to facilitate action with participants on the basis of their choice or to actually recognise that a choice is being made (which as an act can be considered productive in its own right for a participant), an interpretation

needs to be made on the part of the facilitator. It can be considered democratic and empowering for people with dementia that they are opening up a dialogue through mirroring or the use of creative tools, which creates a response in another. According to Deleuze and Guattari, rather than ask about the identity and meaning of an object or a subject, the task is to think of the productivity of 'assemblages' of different fragments (human hand, knife, bread) linking with one another (Deleuze & Guattari, 2004: 284). However, crucially in asking what an assemblage 'can do', one is immediately referring once more to an index: one can only know what an assemblage can do if one can read its actions and give them meaning.

Earlier in this thesis, I quoted Cilliers who stated how making interpretations was irresistible and unavoidable. As an artist making a choice as to my next move I refer to my indexes but bring them into effect in specific relation to the event, in the knowledge that they are provisional and may at any point be challenged by another local discourse. Cilliers states,

We therefore do follow principles *as if they were universal rules* (Cornell and Derrida use the term 'quasi-transcendental'), but we have to remotivate the legitimacy of the rule *each time we use it*. (Cilliers, 2000: 139)

He also states that,

The implication is *not* that it is impossible to interpret information; it merely means that all interpretations are contingent and provisional, pertaining to a certain context and a certain time-frame. (Cilliers, 2000: 121-122)

In interpretation, an act of 'faciality' occurs. Deleuze and Guattari's expression 'faciality' involves bringing people back to a central point of power. In addition it entails privileging a binary relationship of looking into one another's eyes, of expression, of interpretation of one another (Deleuze & Guattari, 2004: 196). How can one facilitate without expression or reading someone else's expression? This may be 'unethical' in a Deleuze/Guattarian sense in that it momentarily closes down deterritorialization, but it is nevertheless part of the

democratic process as an integral part of making and indicating choice. In order that a person's action is not considered random and thus meaningless, Deleuze and Guattari recognise that 'molar' identities are formed in order to take up a position of political struggle, which includes as an integral part a process of making and stating choice in relation to those identities. They posit 'molar' as the structure of an entity which is considered unified and closed, reliant on pre-given rules of identification. This is in contrast to the 'molecular' which they consider to be a moving structure made up of particles which can form different combinations and thus different shifting identities.

Whilst we can take a creative line, a break with territorialization to an extreme, to the point of pure change or anarchy, this does not make it ethical or just for those taking part. What is just, fair or democratic is linked to our sense of territorialization or locatedness, our desire for endings, even though we know they will be partial and lacking. We need repetitive or iterative endings, which both mark beginnings and are also states of becoming. If the artefact is once more open to negotiation by those using it – for instance, Mitchell House residents using the sensory garden (figure 41) – then it re-enters a democratic process. Constructing static identities through interpretation places a closure on the fluid dynamic of negotiation of difference in the democratic process but it is a closure, which is nevertheless once more broken open by re-negotiation.

#### Interpretation as event specific through a sensitive and intuitive approach

The shift from Chapter Four, which examines my acts of facilitation, to Chapter Five, which explores my acts of re-presenting these acts of facilitation, is interesting. It became apparent through the course of researching that the explorations of how to present project case study material was a necessity. It appears to some extent as an addition to the thesis arguments about how to understand democracy within specific moments of the facilitation in the case-studies. However, there is a supplementarity to Chapters Five and Six in that in



**Figure 41**



Kathy and her daughter in the sensory garden during the opening

*Elder Flowers* project (2002)

order for the *practice* to be assessed as a 'practice element' within the PhD thesis, it needed to literally be made visible within the moment of examination. It is therefore integral to how the facilitations will be perceived that the constructed nature of recording (such as photographic image and written notes) and the context specificity of creative productions, along with the presentation of both, are acknowledged and interrogated. Further to this, the fact that the facilitations could not be open to PhD examination whilst they were happening has meant that without such explorations around presentation there would be no practice as an examinable element in its own right within the PhD.

The process of carrying out the facilitations and working out a means of presenting these facilitations has revealed a common need to enter into the specificity of each 'event' in order to create meanings immanent to that event. This has required an ability to open up a sensitive dialogue with the event constituents – be they people, sketchbooks or both. In a slightly shifted sense to how Susan Melrose describes in relation to the 'body-work' of performers (1994), such sensitivity could be considered a process of 'expert-intuition'.

Melrose examines how in collaboration between expert-practitioners, creative transformation is made *between* them through a shared language of performance, rather than embodied by a particular performer herself. This works through each practitioner expertly performing and responding to the other, making intuitive creative 'turns' in their practice in the production of something new and more than the expertise of either one. A performer constructs a creative language in performance which is dynamic, intuitive and irreducible to an analytical language that a writer might use in analysis of that performance.

Melrose points to a complexly formed and embedded, if not embodied, accumulation of learned behaviour, which enters multiple interactions to produce choices. Although

Melrose makes reference to highly trained professional practitioners such as the dancer Darcy Bussell, in the context of facilitation, where the barrier between who is a practitioner and who is not is being challenged through valuing local people's expertise, what it means to accumulate 'expert-intuition' by the 'expert-practitioner' cannot be invested solely in a professional arts training. I would suggest that my 'expert-intuition' as a facilitator is established on my accumulated skills of 'attending to', which enables me to recognise and to respond to the accumulated learned behaviours of those around me. I do not simply act on *my* learned behaviour but in collaboration with those of others as experts of their own discourses (that is, social logics) – each young person in the *Exwick Image Project* is 'expert' at acting intuitively as a young person; other professionals such as youth workers are 'expert' practitioners of their work. This intuitive practice involves both unconscious processes – body memory – and the conscious act of processing information in a way which utilizes the unconscious. The facilitator will consciously process the relations of signs between convention and individual/group local narratives and perhaps most importantly, between signifiers within a local narrative itself. This will indicate change, 'new lines of flight' as a product of the dynamic of interaction within the context. I would argue that the specific expert-intuition of a facilitator works at the border between conscious and unconscious processes in decision making.

In the event of creating ways to present project material this intuitive process has been iterated. As was stated at the beginning of Chapter Six, in relation to the cinema using its own means of production to interrogate itself, a move was made to work out the presentation of the material from the two projects through the material itself. To refer once more to Melrose's discourse on the expert-practitioner, a process of action and response was established between myself and the material from the projects. Although this is not the same as two performers responding to one another in that the project material cannot move itself, by entering into the mechanics of the sketchbooks – the way notes are disjointed,

connections between ideas are scattered between pages, but a linear time exists running through the sketchbooks – these mechanics could be experimented with, producing something out of the material and then responding to what has been made (see Chapter Six). In such a way, I would argue that a negotiation was established (although internalised: something new was produced *between* me and the materials of the project but such a *between* is dependent on my recognition of it), through an intuitive openness, enabling the complex choice-making processes within different contexts of interaction to be part of the ‘agonistics’ of my decision making in presenting the material.

Interestingly, in relation to the discussion of a mode of practice which utilizes ambiguity of meaning, Melrose writing on performance suggests, in reference to de Certeau’s ideas of a ‘somatic intelligence’, that ambiguity is a given in body-work intelligence. Melrose puts forward,

... an artistry which is ambiguous in its implications, in flux, liable to little fallings away and unevenness, and wholly interactive both within the stage practice and between stage and spectator practices. (Melrose, 1994: 81)

In such a way, intuition utilised in methods of interaction – with materials, with people, with environment – would seem to work between complex fluid forces as the matter and possibility of the body and subjectivity; and convention, which gives the body and subjectivity its role in signification.

### Connections between arts facilitation and complexity theory

I want to summarize and clarify the connection between the practice of arts facilitation and complexity theory in order to show why it is an important model of thought to use in this field. Firstly, however, I think it would be useful to reiterate what complexity theory is, or at least what it does, in order to establish facilitation as a *system* of practice.

Complexity theory is a study of the multiple, non-linear and dynamic interactions of a system. My understanding of it is based on my reading of work by Cilliers; De Landa; Eve, Horsfall and Lee; Gleick; Pepperrel; and Parker and Stacey. What it describes is how elements and actions in a system of production interact and affect one another to the extent that the cause of what is produced cannot be attributed to any one element. What is produced is the result of the multitude of elements acting on one another. In a complex system the idea of a start and finish in a linear chain of events is inapplicable. Rather, an element that causes an affect on another can then be affected by that other through feedback, leaving a system where nothing remains unchanged. Of vital importance is the simultaneity of a complex system in that many elements are interacting with each other at the same time which means that change in an element of the system becomes unpredictable due to the potential affect of what is occurring elsewhere. This has the result that what is produced from a system is unrepeatable. The sheer number of things happening at any one time means that an action occurring at a different time, but apparently under the same conditions, will never result in the same thing. Equally it means that a cause can never accurately be attributed.

It is in its nature that complexity theory is very difficult to describe as it eludes quantification; the elements of the system cannot be simply added up. Some basic examples of the specificity it produces through dynamic interactions can, however, be given. For example, if I hang the washing out to dry on a sunny day in March at 11am in a slight breeze and again the next day in seemingly the same conditions, the time it takes to dry will never be exactly the same. In addition, on one day the laundry may be creased and smutty and on the next it will not due to perhaps 'over-determined' wind conditions – a sudden gust – or next door's cat tearing it from the line.

This form of dynamism is important for understanding the specificity and ‘disorder’ of the practice of facilitation. As Cilliers highlights, human thought and communication are perhaps the most complex of all systems (Cilliers, 2000: 5) and it is no wonder that complexity theory has been of such interest to economists and sociologists. The inter-subjectivity of facilitated arts practice with its multiple interactions of complex subjects operating within simultaneous complex authoritative and organisational systems and inscribed with multiple historical (including educational, familial, and cultural) discourses, makes it vital to grasp how such complexity impacts on the way in which actions and outcomes are given meaning. For a start, the mere number of parties that come together at particular instances to shape a project increases the degree of complexity of meanings that are created. As I have explored in this thesis and in the accompanying exhibition, the objectives and questions that the facilitator devises, the action produced from the objectives, and the decisions that the facilitator has to make to develop the project and thus plan the next stage, are not made in neat succession. As the objectives are put into practice they are revealed to inadequately take into account the complexity of interactions that occur in practice. (This inadequacy is inevitable rather than a judgement of value as objectives are a process of framing which I have proposed will always be partial).

The objectives of interaction become different through the affects of complex subjects in interaction. As I have suggested, individual difference and subjective otherness both shape how the objectives work in practice and also make the idea of judging the success of a practice against *a priori* objectives inappropriate. The inter-subjective interactions of facilitative practice show the cracks in the objectives and questions that have been posed (both as theoretical framing and asked directly within the facilitation), refiguring them into something new. Generative scientific models of behaviour are applicable here as this process is akin to introducing a number of elements into an arena and seeing what is produced out of their interactions rather than having a predetermined hypothesis and

testing if the elements can be made to adhere to it. (Like scientific models there will always be some limits set to the generative process: the scientist programmes a computer where the generative world is created; the facilitator frames with initial questions asked of a participant or the tools she provides for an activity).

It is not, however, essential to use complexity theory to account for all aspects of my facilitative practice. This is not to say that I believe some parts of the process not to be complex. In an ever changing dynamic world I believe in the universality of complexity, with the proviso that complexity renders meaning – and therefore universality itself – contingent. However, in examining how the meaning of a behaviour is contingent to the context and subjects within that context, it is not necessary to account for this in terms of complexity theory – that is, nonlinear production and feedback loops. It is enough to say that the subject is a complex construction of multiple discourses which produce the use and meaning of language differently. A person's actions are a result of multiple discourses and environmental elements interacting with one another to produce effects which in turn affect one another in an ever-changing and developing process. Interestingly, where dementia enters the process, it could be said that whilst it produces on the surface the most unpredictable behaviours through physiological changes, it has a determined affect on the subject, which therefore inhibits the openness of the system of complex subject formation.

#### The reasons for presenting arguments in exhibition format

Feedback loops and non-linear production are particularly apparent in the developmental process of the *Elder Flowers* project. The exhibition work 'Piecing it Together' self-consciously 'pieces together' my comments, participants' comments, visuals produced at different moments of the project, and annotations made whilst the piece was constructed to show how ideas for the garden, and thus decisions in the production of the garden, were made through convergences of elements occurring at disparate moments of the project,

rather that made as a direct result of a particular activity or comment. For example, the making of wooden flowers for the garden was not caused by Kathy saying she loved daisies – they are not after all daisies. They were made through an accumulation of comments such as ‘a lot in a daisy’; the actions of residents who like to collect and contain objects; one particular woman liking the hollow aspect of a clay object; the positive response of residents to bright colours; the need to make objects which cannot be carried off or thrown by residents; the benefit to residents of ongoing opportunities for interaction with the garden; limitations on making moving objects which might frighten residents... the list can go on. Likewise ideas needed to take account of conflicts of interest in the project which are shown through the presentation of contradictory statements in the installation piece. The installation evolved into the form it takes in the exhibition by attempting to show how a comment which might appear in a sketchbook on a given fixed page actually influenced a number of decisions taken at different moments in the project. The comments are therefore extracted from the fixed page and appear a number of times in different combinations.

This piece does not deny the linearity of time. The project developed over the course of a year and therefore through time as we conventionally know it. It uses the idea of timelines but in multiples and simultaneously presented, evoking the scripting of a digital production where spatial relationships intervene in temporal production. Rather than making such a digital production (for the reasons outlined earlier in this thesis), the materiality of the project recording process, through sketchbook, photograph, video and objects left from the project, generates the piece, thus fore-fronting the point of access to a project through its residues.

Each piece within the exhibition works through the presentation of different aspects of both projects through the materiality of the projects themselves. As described above, this



process gives shape to the pieces displayed. Perhaps it would be more accurate, rather than use the term 'exhibition', to describe the pieces as specific textual presentations shown in a way generated through dialogue with the project material. 'Exhibition' implies a stand alone occasion and contained space where exhibits have an autonomy, viewed for their qualities 'in their own right'; this is not to deny their referential qualities. The pieces I have shown, whilst having an aesthetic quality and inviting examination 'in their own right', are however extensions of the projects as explored within my thesis and continue to address the thesis questions. As pieces within an exhibition space they are framed by my thesis questions as refigured through the materials of the projects and are therefore material expressions of the complex dynamic for which the thesis argues.

'The Gill's Here Project' uses the photos from the *Exwick Image Project* in collection form, maintaining the way in which they were produced and previously shown. However, my framing of the participants actions of taking photos through my role as facilitator intervenes in the authored collections of the participants, through the photos being formed into a statement which shouts my name. The complex relationships of choice-making are further exposed through the fact that the statement was made and thus chosen by participants and not a phrase that I imposed upon them. Direct relationships are thus maintained with the generation of the materials during the project but refigured in relation to the questions of framed choice through my further creative manipulation of these materials.

The ethics of who makes choices on behalf of whom in a project and how it is possible to enable participants to exercise their rights to take part in dialogic decision-making, do not end when the participatory project ends. Rather, such ethical considerations must be carried into the dissemination and reception of the project by others. I believe it is unethical to present an image of a project as adhering to conceptions of smoothly flowing

dialogue and the participants 'own' voice when it is clear from a project that such conceptions are myths. The pieces presented in the viva exhibition/presentation are therefore important and original explorations of the ethical links between project and its presentation to a new audience. They generate questions in relation to the thesis of how one gains access to time-based practice and in addition what purpose visual material is being asked to serve for funders and policy makers.

### The argument for originality

Explicitly tackling how dynamic and complex facilitated projects can be presented, in a way that shows awareness of the role of the facilitator in the process of framing that presentation, has not been undertaken before. Whilst other artists, as highlighted in Chapter Three, and curators (B&B) have commented on the need to tackle how projects are presented, my survey shows that no-one has yet made significant progress in this direction. The pieces shown in my viva exhibition make an original contribution to this debate and, along with the written exploration of this issue within this thesis, will be of direct use to other artists and curators.

The way that I make apparent the complex articulations of how an artist has to respond to people's complex subjective constructions in the process of facilitating their choices in a democratic way is an original contribution to knowledge. A number of gaps in knowledge were introduced in the Chapter Three, namely the lack of information in policy and evaluation documents on what happens on the ground when certain methods are attempted, and the need for models of thinking about arts facilitation which avoid mythologising the practice. This thesis takes a number of 'given' democratic objectives within participatory arts discourse and shows how they become shaped and disrupted through the actual acts of facilitating on the ground. Whilst many policy documents and writing on participatory arts acknowledge the importance of being responsive to the individual differences of

participants, they do not go any further than this to show how the meanings of participation and just process are themselves affected.

Within the field of dementia studies it was highlighted to me by John Killick at the outset of my research that investigations into how people living with dementia make meaning are still wide open. It is a relatively young area of research which aims to steer away from physiological explanations of neurological deterioration. Killick and Allan acknowledge Tom Kitwood as being the founder of a shift from the neurological model to the psychological model of thinking about dementia but also state that 'dementia remains something of an unknown quantity' (Killick and Allan, 2000: 17). Whilst these developments in understanding have been carried out largely within the areas of therapy and care of people living with dementia, my research does two new things: firstly, it asks questions about how working with people with dementia requires specific alterations of participatory arts aims and methods; secondly, it uses the differences and anxieties highlighted by dementia to expose how the vital articulation of the fluidity of meaning and the need to be understood makes democratic facilitation an ongoing process of negotiation. In other words, rather than seeing a person living with dementia as an anomaly in otherwise normal principles of human functioning, I see dementia as exposing principles of all human functioning and, as such, the manifestation of inter-subjectivity in the widest sense.

#### Discoveries of my own limits as a facilitator of a democratic creative process

My own desire to do the best I can for the participants whom I facilitate, reveals a tautology that is internally played out by myself and shared by other facilitators, and can have a knock on effect in ongoing practices of facilitative arts. The high degree of caring and responsibility felt for the way I facilitate and the people who take part, creates such a high level of anxiety for me that I might choose not to do any more facilitation work.

The theoretical explorations that I have presented have answered a number of questions for me, mostly in the line of ‘how do I quantify and qualify the contradictions and struggles that occur when I facilitate?’ However, this theoretical understanding does not make the spontaneous act of facilitation any easier if the emotional attachment to the project is of the same high degree.

The close examination of my work has revealed for me a number of changes I might make to the way I would facilitate in similar situations: with people with dementia; in a youth club; with older people living in sheltered housing. In general, I might try to create more opportunities for people to make their own creative pieces, such as the ceramic objects placed in the raised bed in the *Elder Flowers* sensory garden, and try to find more ways of using these pieces in any public exhibition or final creation that might result from the project. I would try and make time to respond to the individual’s expressions of interest; for instance, if a young person expresses an interest in filming I would try and make time to repeat the opportunity, rather than guide them towards the planned group objective. This might mean working with fewer people, but also that the people who are ‘attended to’ are able to gain more from the experience.

However, whilst I might plan changes to the way I facilitate, I am reminded by my research of how, in the moment of facilitating, such plans often become inappropriate or impossible to implement. This marks an ongoing balance between desiring to do better and the knowledge that the best, my ‘Ideal’, will never be achieved.

Whilst I strongly believe in the importance of engaging with local people in an outreach capacity, as this way of working often reaches people who are not members of clubs or formal groups, I feel this poses too great a challenge to me emotionally (refer to Appendix 4; 5). In a different way, engaging with people with dementia creates a level of uncertainty

about having worked justly which I find difficult to live with. However, my interest in the way that dementia alters the use of language for the person living with it and for those communicating with them, coupled with my enjoyment of working with older people means that I would consider facilitating another creative project with such people under certain conditions. The main condition would include being allowed more time to work responsively with individuals. It has become clear to me through the amount of personal investment needed to facilitate both project case-studies, that I require clearer boundaries to the group context in which I can happily work. Also, rather than initiating engagement with young people from scratch, I would prefer to work in a context where they have prior information and either have chosen to participate or have clearer boundaries governing their behaviour. This is not necessarily because I agree with the rules of the formal education environment, have a narrow idea about how young people should behave or believe that only the motivated should be involved; in fact to a large extent quite the opposite. It is because I am now more aware of what I am willing and able to personally take on.

The way that I have found to present the projects in the form of an exhibition marks a huge shift from the beginning of my research (where I had reached an impasse in revealing the complex production behind the project documentation and felt that the answer would be not to show it at all), to bringing the project material, documentations and the way both were articulated within the facilitations, to the fore. I believe the decision-making processes of both myself and participants within the projects come through in ways that also reveal the relationships between facilitator and facilitated, and the dynamic of 'framing' which took place between them. It would be wrong of me to claim that the project materials speak for themselves as this would be to imbue the materials with some magical and essentialist properties which would give them a 'self' and allow them to self-motivate. However, I might claim that I have facilitated a dialogue between myself and the

materials in the way that they suggest ideas to which I respond. In showing this work to a new audience I also act as curator to guide people through the processes which are exhibited. The way I develop my choices, as artist, as facilitator, as curator is always through dialogue and contingent to the specific event at hand.

### Further areas of investigation

In relation to the issue of continued negotiation of work done in a project, the question of how and if this can be done, whilst not the main focus of this research, becomes nevertheless important. Not only is it a question of the sustainability of the process, but of equal importance, it is a question of how such a sustainability impacts through the process of feedback, recurring throughout the case studies and writing of the thesis, on the power dynamics of the very specific moments of interaction *during* the time of facilitation.

In both case studies, after I as artist had finished my involvement, the creative facilitation diminished greatly. The employment of a new community development worker, Tor, for the Farm Hill and Kinnerton Way Community Project (FHKWCP) has meant that contact details of participants (with their permission) was passed on so that they could be included in future creative projects and the broader programme of local developments initiated by FHKWCP and the local authority. In addition, I introduced a number of participants to Tor to maintain continuity of trust, which had been established during the *Exwick Image Project*. A series of community hall planning workshops have taken place between Tor and local people, and another series is due to take place with a new youth club, many of whose members participated in the project. These new activities, however, are only tangentially developing the work that was begun in the project.

Issues of staffing, under funding and changing ownership of Mitchell House have meant that the facilitated use of the sensory garden, as suggested by myself in a report to Mitchell

House, has been very limited (Appendix 7). During a number of follow-up visits by myself and Bob Melling, it was observed that residents were using the garden of their own accord, mainly for walking (as many people with dementia wish to do). A couple of staff stated how in the good weather they took one or two residents out into the garden for tea, but that pressure on their time made it difficult to do this very frequently and for any particular creative purpose (for example, to use the music box).

The sustainability of these projects raises issues that have been examined extensively through the writing of Malcolm Miles (1997 & 2004), documents commissioned by the Arts Council of England (Jermyn, 2001), Department for Education and the Environment (DFEE) (1999), Department for Culture Media and Sport (DCMS) (1999), Comedia (Matarasso, 1996), and the Rowntree Foundation (Frodham, 1995), along with individual reports produced out of different projects nationwide (Dwelly 2001; Kelly 2000).

However, how can these issues of sustainability connect with meanings of empowerment and democracy as revealed in the specific moments of facilitation discussed in this thesis? Is it possible, for instance, to make a claim for the democracy of interactions through participants' access to, and their enabling in, the process of negotiation in the knowledge that such potential for negotiation will diminish after the project? Does empowerment within specific moments of creative facilitation have value if such moments cannot be sustained?

The question of sustainability points to the planning and carrying out of partnership work, which is a complex area of investigation with continued research by those mentioned above being undertaken to find strategies that are effective. There is much regarding sustainability in relation to my case studies that could be examined. I would argue that a facilitated project works on multiple temporalities where different kinds of empowerment and democracy can be developed. It is often that a seemingly very small change in an

individual's perspective on their abilities or on their position in the world, can have continued affect in their future decision making.

I would argue, through these research findings, that limitations of sustainability do not necessarily devalue opportunities created and taken up within a project. One example is that they can sow the seed of greater aspiration shown in comments such as 'we need more projects like this' (Exwick Image Project anecdote) and in opening local authorities' perceptions of what can be achieved.

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### **Endnotes**

<sup>1</sup> Discussion here is used to describe both talking and writing when using non-poetic conventional syntax.



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g. Art Project Update written by Gill Melling	
h. Professional Supervisor written by Gill Melling	
i. RALP application form written by Gill Melling and Trevor Gardner	
j. Awards for All application form written by Gill Melling and Trevor Gardner	
k. Newsletter Notice written by Gill Melling	
l. Thoughts for the Image Project written by Gill Melling	
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b. Letter from Maggie Woolley, Arts Development Officer, Social Services, Borough of Poole	
c. Extract from garden official opening comments book	

**For discussion by the Exwick Community Partnership.**

## **Farm Hill and Kinnerton Way Area Development**

### **Proposal for Artist's Collaboration**

#### **Summary**

This is a proposal for an artist to work alongside the Community Worker and Youth Worker within the proposed one year pilot project, to identify and develop creative means for expression with the young people and community groups.

The artist will work collaboratively as part of the team to facilitate the creative skills of those involved and contribute his/her own experience as an artist. Within this kind of artistic collaboration it is recognised that each individual professional or non-professional has particular expertise and that imaginative solutions can be found where these are combined. It is intended that the artist can bring a different perspective to tackling some of the issues that arise for the community. The artist would work responsively with the Community and Youth Worker, to enable local residents' own identities and opinions to determine the direction and nature of creative production. The artist will act as the catalyst for an exchange of ideas and suggestions and can assist in transforming these into creative expressions.

The number of hours that the artist should be employed would need to be discussed by the project team and would depend on any funding available and the strategy for employing the artist (see below). I would recommend a minimum of 3 days per month for the duration of the project in order to be effective.

I am aware of the importance of including Key Partners particularly the Exwick Community Association and Farm Hill and Area Residents' Association in any decisions regarding this proposal and would, therefore, suggest that it be forwarded to those partners if it is agreed by the Community Partnership.

#### **Specific Ways in which the artist might contribute:**

- To act as a bridge between community groups in order to develop creative projects that can encourage these groups to link with each other.
- To help develop focused events for celebrating local distinctiveness and pride, two key elements in the sustained health of neighbourhoods. E.g. 1. To work with young people, elderly people and families on a photography project using disposable cameras to think about what their area means to them, how they would make improvements for their own benefit and to create an event bringing the groups together. 2. To involve different groups in researching the local environment to develop a greater sense of place and find aspects of local heritage which could contribute to improvement of the area. For instance finding out more about the local underground springs\* and how water could be reintegrated for environmental and social benefit.

- To gather information about projects in other areas of the country and internationally, which might inspire and provide ideas for local people to tackle their own needs.
- Working with the team to develop creative uses for a future community space and creative solutions to the lack of present community provision.
- To develop links with other key Partners to utilise their resources and include their expertise for the development of creative projects. E.G. Access to a dark room or computers within University of Plymouth or Exeter College or cooperation in staging a "festival of neighbours".
- The collaboration could pave the way for the inclusion of art practices in a larger scale and more sustainable collaborative renewal proposal.

\* From findings of Window Sills research of the University of Plymouth

### **Examples of other projects**

#### *Window Sills*

This project employed artists to successfully facilitate the creative expression and collective involvement of over 300 residents. The emphasis was on celebrating people's everyday lives and creating links for disparate groups of people to work together. Feedback has shown that people involved in the project valued having the opportunity to do something creative, that many people developed new friendships and renewed old acquaintances, that people, particularly older residents, valued being listened to and taken seriously and that for many their involvement contributed to increased confidence and self esteem.

#### *Skinningrove Village*

Artist Jean Grant worked with local residents during a 3 month pilot project to help tackle the problems of pollution of their river, coastline and water supply as well as regular flooding of the village. Jean lived in the village and used her house as a gallery for local residents to show photographs of how the floods affected them. Together they researched the history of the village and discovered concealed steps which provided access to the river. Residents took charge of clearing the steps and beach and celebrated with a festival on the beach. Young people in the village made thrones out of fallen timber as a solution to the lack of seating and a place for them to hang out. The village pub became the centre for the village action group, who printed their own T shirts to celebrate their identity and the action they were taking.

### **Commissioning the artist**

I have identified two strategies for involvement of an artist.

1. I have recently been awarded a PhD studentship to research collaborative art practices. This research is focused on my practice as an artist and will be based on a series of collaborative art projects. By actively being involved as an artist in projects I am to explore how art can contribute to well-being and neighbourhood renewal at first hand. The findings from these projects are hoped to strengthen the way art can be used, by reflecting on how effective

different collaborative strategies are in empowering individuals and the contribution this might make for local neighbourhood development.

I am therefore putting myself forward as the artist for this proposal as part of my practice. As with any other projects I am involved in, my first responsibility is to the project participants. Having recently finished a collaborative project with Lucerne House with people living with dementia and having worked closely with a diversity of residents and agencies during the Window Sills project, I have an understanding and experience of working inclusively with residents and other professionals. As this is part of my research studentship, if a fee cannot be raised this would not prevent me from being involved. As with the commission of any artist, I would work within the management structure of the project.

I would be happy to talk in greater length about the projects I have worked on.

2. Commission of a paid artist.

An alternative is to commission an artist through a selection procedure. The artist would be paid in accordance with recommended rates and should be commissioned through equal opportunities procedures. The post could be advertised within AN Magazine (the first port of call for artists' opportunities) and the artist should have experience of collaborative art practices.

The recommended rate for artists operates on a sliding scale from £200 per day for a limited number of days, through to £20,000 per annum for a full-time post. When commissioning, people usually look to projects of a similar nature to establish a fee. In this instance if an artist were to be employed for three days a month for 12 months they would expect in the region of £7,000.

Funding could be sought for this post from the Regional Arts Lottery Programme, The Community Fund, The Baring Foundation, or The Gunk Foundation.

## **Other costs**

### *Materials*

As the artist will be working with the Community and Youth Workers on the task of identifying local needs and solutions, many of the material costs would be no greater than have already been identified. However where material costs for specific creative ideas are above those identified, we could look to local in-kind sponsorship for specific materials and to local charities, many of whom focus on this area of work. The University of Plymouth and I could be helpful in providing information of funders and company giving.

### *Travel and expenses*

Amount dependent on where the artist would travel from.

**Budget**

<b>expenditure</b>	
Artists Fee based on 3 days per week and dependent on who is employed (see above)	£7000
Materials	£1000
Travel and expenses	£280
<b>income</b>	
In-kind	£500
Local Charities	£500
Funding bodies	£7280

**Gill Melling – artist and researcher, 63 Cecil Road, St Thomas, Exeter, EX2 9AQ, 01392 422769. Email: email@gillmelling.fsnet.co.uk**

## Inclusion of an artist

### Key points

#### 1. Thinking outside the box – rethinking what we mean by an artist.

Someone who can work as an artist but also as a facilitator and researcher. Whose role it will be to open up a dialogue with local people to develop a project.

The artist is not someone who will predetermine what a project will be or facilitate making superficial objects to make the place look nicer, but to help to develop a meaningful project.

A different means of enabling expression of opinions.

The artist, like the youth and community workers, will have particular skills to bring to discussion. An ability to look at everyday issues from a different angle, to facilitate connections between people and interests and to possibly emphasise everyday culture through highlighting opinions, life styles, creative expression.

Examples: those already given

Maurice - Making a space for an artist to undertake a gradual process and begin to build a network. To encourage to make space for local people to take the lead. To act as a catalyst and researcher to gather and share information.

Work in councils – artist seen as someone outside the institution who has a different way of thinking about the world and issues and therefore begin to offer different solutions.

Living Heritage projects – working inter-generationally seeing culture as something which is being created all the time by the way people live their lives. So history is told and created through living peoples anecdotes.

#### 2 Working within a support network not in isolation for a longer term view

Proper planning to ensure there is awareness of sustainability, to discuss strategies for an infrastructure.

Line manager – support for the artist and mediation

Real opportunity to develop workable strategies but needs planning

#### 3 Funding

Timescale, level and for what

Making sure the work of the artist is not tokenistic and superficial – hit and run

#### 4 Who the artist will be

Needs more discussion and depends of how people see the role developing.

#### 5 More in depth discussion

**Notes from Art Project Sub-group Meeting**

**March 25<sup>th</sup> 3pm**

**Present** Gill Melling, Angela LeMay, Nigel Way, Betsy Allen, Roberta Fudge

**Matters Arising**

Gill handed out copies of the proposal and explained this approach to using art within a community context in more detail. She outlined some of the differences between different forms of community and public art and reported on some of the research she had carried out with other artists working in 'participatory' arts. This highlighted the need for a support structure for the artist and project as a whole in order to:

- Help manage the project
- Share responsibility
- Continue the work after the artist has left

Gill asked others present what they thought the purpose of the art project was and what they imagined it would be like.

There followed a general discussion out of which the following points were raised:

1. The art project should be something that allows people to say what they really want to say
2. It should provide an outlet which is not defined by school or other institutions
3. The project should build bridges and develop understanding between the different social/cultural sectors and generations in the neighbourhood and should be integrated with the institutions and agencies which have an interest in the area.
4. It could be used for developing the green spaces which are going wild such as developing a community green. Examples such as Sandford village green were given.
5. It could contribute to creating something bigger than Farm Hill and to create better communication between family members
6. It was agreed that a support structure and line management are important for the effective implementation and sustainability of the project

**Next Steps**

1. All agreed that the discussion needed to include Trevor Gardner and or Andrew Forrest to work out how the project would be managed. It needs the support of a steering group or management team. We need to discuss whether this could either be put part of the same management structure as that of the Youth and Community Worker, the Farm Hill Area Residents association or whether an outside arts agency needs to be approached.  
Gill will meet with Andrew or Trevor to discuss this issue and find out more about the line managers for the Youth and Community Workers.
2. Angela invited Gill to a Farm Hill and Area Committee Meeting to present the project. Gill, Angela and Trish will talk further about this
3. Gill will talk with Public Art South West about the project and management of it

**AOB**

## Appendix 1; c

A concern was raised that there should be diverse representation of agencies working in Farm Hill in the planning of the art project in order that a broad range of opinions and agendas are included. It should be remembered that the art project is for the people living within the Farm Hill area and should not be institutionally based.



## **Working Paper**

### **Type of art**

Name and process

### **EXchange**

Collaborative art – process whereby and artist will facilitate exchanges with and between local residents with the intention of bringing about creative expression. The content of and form creative expression will be decided gradually between those involved in the exchanges. The artist acts as a catalyst for ideas, pooling their particular creative skills with those skills and opinions of residents. Unlike the traditional role of the gallery artist in this instance the artist is not the author of the work. It is vital that she does not arrive with a formed idea and end product to impose on collaborators and instead listens to the wishes of residents and uses dialogue to establish which direction the project should take.

Through initial conversations with the residents association three themes have emerged:

- Change – the need for change and development within the neighbourhood are paramount and long overdue
- Local identity – how the neighbourhood is seen by the rest of Exeter and what is the local heritage of the area which remains unseen
- Physical environment – the creation of new community spaces for the neighbourhood such as a hall and doorstep greens

Through research of participatory and collaborative projects in a diversity of environments evidence suggests that an initial focus is often valuable from which to respond. Just as people can become inhibited if presented with a blank canvas, a completely open brief can be alienating and difficult to give form to. In this sense these initial conversations have enabled us to focus the project on the theme of change – EXchange.

### **How**

An artist will work for one year in the first instance establishing contact with local residents through the residents' association, local schools, the community and youth workers and other agencies working in the area. The artist, depending on their own particular skills and experience will employ other strategies for contacting people such as sending out leaflets, holding an open day or public talk or advertising for local expertise. The artist will be expected to draw up a set of objectives with local residents within this initial phase. These objectives will determine the specifics how the project will develop, however, from previous experience it is essential that the project should be allowed to evolve and not be restricted by too limited expectations of an end product. To ensure the project evolves in an inclusive manner the artist will be expected to keep all residents informed of each others progress, to establish a process of reflection on progress with residents through meetings and/or conversations and to work closely with the steering group, line manager and peer support retain achievable expectations.

Adherence to the integrity of an evolving process is essential which means that the physical outcomes of the project cannot be known in advance. However, these may include any combination of visual art forms, media, environmental solutions or events deemed necessary to effectively put the residents' views across. To this end the project will learn from the lessons of previous projects where an end 'exhibition' date fixed in advance places an inappropriate and premature expectation to achieve end products.

Instead the artist will be expected to work with residents to produce documentary evidence and a short report/presentation of the project and recommendations for where the work

could lead. This will form the basis for the extension of the project into a second and third year.

### **Qualities of the artist**

- Someone who can work as an artist but also as a facilitator and researcher.
- The artist is not someone who will predetermine what a project will be or facilitate making superficial objects to make the place look nicer, but to help to develop a meaningful project.
- The artist, like the youth and community workers, will have particular skills to bring to discussion. An ability to look at everyday issues from a different angle, to facilitate connections between people and interests and to possibly emphasise everyday culture through highlighting opinions, life styles, creative expression.
- Sensitive and active listening
- Experience of collaborations with local people
- Willingness to become immersed within the neighbourhood

### **Evidence**

Collaborative art is part of a movement of practices which seek to use creative exchange as a collective way for people to voice their opinions and emotions about something which concerns them. Although not the same as therapy in that it does not intentionally have a psychotherapeutic objective and that it takes place largely within the public domain, it has a social and personal focus. Since the early 60's this function has also been served by Community Art, Activist Art, Performance Art, New Genre Public Art and Participatory Art with different emphasis. Through numerous national and international examples participatory art practices have proved to address social exclusion, increase understanding, pride and motivation and bring about both physical and psychological change within local neighbourhoods.

In recent years the participatory arts have been a central focus for research and programmes tackling Urban renewal and cultural industries. There has been extensive evidence for its benefits through reports produced by DEMOS, Comedia, Centre for Creative Communities, The Arts Council of England and through evaluation and research by localised projects such as those of the Black Environmental Network, Jubilee Arts, Platform and Freeform Arts to name a few. This research has reinforced and contributed to placing "Inclusion" top of Local authority agendas as well as given new priority and investment by The Arts Council of England who have built on their own research with:

**'£400,000 over two years for arts projects addressing social exclusion which will be subject to thorough evaluation in order to inform the Arts Council's future work in this area. Arts initiatives which address social exclusion will also be funded through parts of a large number of other Arts Council and RAB budgets.'**

### **INVESTING IN EXCELLENCE AND REWARDING ACHIEVEMENT: ARTS COUNCIL LAUNCHES EXCITING NEW CHAPTER IN ARTS FUNDING**

**15 DECEMBER 1999**

Exeter City Council has endorsed this form of art practice through an Exeter Art Council grant to a similar project three years ago (referred to later on) and verbal approval from a number of officers who have gone as far as to say that they have had their eyes opened to new possibilities for planning and social inclusion projects of this nature can provide.

## **Need**

Local evidence and interest.

The formation of the Exwick Partnership provided a forum to discuss the contribution of a collaborative art project within the broader programme for change within Farm Hill and Kinnerton Way. Evidence provided from local grassroots agencies and residents themselves showed that alongside infrastructural development, new cultural opportunities are also needed. Presently there is no shared provision within the area, no spaces to meet, to take part in activities, to learn new skills and consequently many people within the area feel isolated from one another, from decision making about their area and from the city itself. This forum and the subsequent formation of the Steering Group have highlighted the need for cross-generational and cross-cultural activity which can help to increase understanding between neighbours and establish a greater sense of pride. It has been stated by key members of the residents association that an art project would spark people's interest and be a tangible way for people to get involved in this process.

## **Innovation and Sustainability**

This project is part of a pilot programme for change within the neighbourhood. It will work alongside a pilot project focusing on drugs prevention which has specific funding for a community and youth worker within the area. The artist will work with these other professionals but will address the broader social context and creative potential of local people.

This is the first project of its kind to focus on a specific neighbourhood of Exeter but at the same time is positively sustaining links and the creative work of the Windowsills project (1998-2000). As research from the broad field of environmental and developmental studies such as Agenda 21 shows, democratic and ecological sustainability is vital for the future of liveable environments if not one of the most difficult factors to achieve. This project is an example of sustainability in action with many of the agencies and individuals from the Windowsills project playing a crucial part in its development.

## ***Further points for development***

### **Locally driven**

#### **Benefits**

- Inclusion
- Ownership
- Opportunity
- Skill and personal development
- Empowering
- Increasing cross-cultural understanding
- Neighbourhood pride

#### **Support structure**

- Working in partnership
- Part of larger programme
- Working with local authorities
- Residents association
- Steering group

## Budget

Expenditure		Income	
Artists fee 52 weeks x 1 day per week @ £150 per day	7800	RALP Paul Hamlyn Esmee Fairbairne	
Travel and subsistence 52 days @ £25 per day	1300	Baring Carnegie	
Materials including those for R&D, for collaborators and for outcomes. Such as: Notebooks/paper Photographic (film, disposable cameras, photocopying, processing, digital imaging) Construction (wood, steel , acrylic, ceramic) Skilled processes	10000		
Documentation	240		
Professional supervision 8 hours per month x 12 months @ £27 per hour	2592		
Administration costs	3000		
PL Insurance	1000		
Marketing	500		26432
Inkind Line management Steering group	2880 600	Inkind Line management Steering group	2880 600
	29912		29912

Gill Melling  
63 Cecil Road  
St Thomas  
Exeter  
EX2 9AQ  
01392 422769

5.9.02

Dear Trevor,

Please find enclosed the draft RALP and Awards for All applications.

We are due to meet on Tuesday at 9am but there is not much point in meeting if you have not had time to look at the form first and find out the info you need to. The order of what we need to achieve is as follows:

1. Trevor looks at forms and completes other sections
2. Gill and Trevor meet to discuss forms and funding applications to, Exeter Arts Council, Paul Hamlyn Foundation and Esmee Fairbairne
3. Meeting with Catherine and Nick Bickford to gain support
4. Meet with RALP officer with draft proposal
5. Make changes to forms based on above meetings
6. Trevor, Gill and FHARA agree changes

Unfortunately all my projects seem to have coincided in the next two weeks and I need to be in Poole for much of the time. Can I suggest that if you don't have time to look at the forms before the 11<sup>th</sup> when we are due to meet, that we postpone this to Wednesday pm or Thursday. I am going to have to arrange a meeting with the RALP officer on either Wednesday or Thursday after our meeting (I can only be available for meetings on two days that week). I think it is advisable that we are both there. I will then make any changes on Wednesday or Thursday and circulate this to the others. We can then get them rubber stamped by the steering group before they are sent off. Somewhere along the line I also need to do the Exeter Arts Council application which is the most important other one for partnership funding. Hopefully Catherine Bailes will endorse this.

Sorry if this is confusing but I need to get it sorted out so I can arrange my time.

Could you phone me (if we haven't already spoken this week) to clarify what needs to happen.

Thanks

All the best

**Proposal for art projects in Farm Hill and Kinnerton Way (FHKW)**

A proposal has been put forward between some residents of FHKW and organisations which work in the area to develop an art project with residents, which would contribute to FHKW Community Project now underway.

It is now widely recognised that art and cultural activity can play a valuable part in tackling under-representation and deprivation within neighbourhoods and an art project could serve the following purposes:

- To provide a means for local people to express and share their views and concerns
- To raise awareness of local views and ideas about how positive changes could be made
- To provide an opportunity for creative activity, a vital and yet sidelined part of much formal education and many peoples daily lives
- To create a celebration of FHKW and tackle the negative view much of the city has of the area
- To create understanding between generations and different backgrounds through a shared activity
- To include people who find themselves excluded from opportunities for whatever reason

Two projects have been suggested - one short term and one long term – to increase the possibility for funding, and if both are successful, to ensure that the project can continue for at least a year. They would begin in December 2002 with the larger following the smaller if both are successful. It has been suggested that the projects could focus on **Change:** in working life; in the local environment; day to day; what people would like to see happen; those that people have made or are making in their lives. From the oldest to the youngest we all experience change and it is remarkable how varied and interesting these can be when we begin to look closely and compare stories.

**Project one**

Please put your title suggestions here:

A four month photographic project whereby people record the changes which affect them, resulting in a public display of the photographs in the local area and which can be circulated within the city.

Residents would be given a disposable camera if they haven't one of their own and would work with an artist to find a focus for the ideas and to develop their skills if need be. Residents could work in small groups on a shared change such as parenthood, local campaigns or working life, or could take photography a stage further into using video or digital media.

The artist will work as a facilitator reaching out to new people through the residents association, Iveagh Court, local schools, the Parish Hall and Exwick Church and will work alongside the community and youth workers who will already have established links and begun to discuss issues with residents.

Early discussions will take place between the residents and artist to work out the most appropriate and interesting way to display the images. This could be through a book, an

postcards, posters, key rings, an exhibition, a video, a display in a public building, local buses – its open to the imagination!

### ***Funding***

Initial discussions with the local Officer for **Awards For All** have indicated that the project would be eligible. The maximum grant is **£5000** and this amount would be applied for. A small amount of match funding is required and some of this can be in the form of voluntary work.

### **Project two**

Please put your title suggestions here:

Through initial conversations with the residents association three themes have emerged:

- Change – the need for change and development within the neighbourhood are paramount and long overdue
- Local identity – how the neighbourhood is seen by the rest of Exeter and what is the local heritage of the area which remains unseen
- Physical environment – the creation of new community spaces for the neighbourhood such as a hall and doorstep greens

Through research of participatory and collaborative projects in a diversity of environments evidence suggests that an initial focus is often valuable from which to respond. Just as people can become inhibited if presented with a blank canvas, a completely open brief can be alienating and difficult to give form to. In this sense these initial conversations have enabled us to focus the project on the theme of change which can include both the personal, shared as well as environmental.

The content and form of this project will be decided gradually between those who are taking part and as the focus suggests it can change in any direction needed. The artist acts as a facilitator for the ideas of others, pooling his or her own particular creative skills with those skills and opinions of residents. Unlike the traditional role of the gallery artist in this instance the artist is not the author of the work. It is vital that she/he does not arrive with a formed idea and end product to impose on residents and instead listens to the wishes of residents and uses dialogue to establish which direction the project should take.

### ***How***

An artist will work for one year in the first instance establishing contact with local residents through the residents' association, local schools, the community and youth workers and other agencies working in the area. The artist, depending on their own particular skills and experience will employ other strategies for contacting people such as sending out leaflets, holding an open day or public talk or advertising for local expertise. The artist will be expected to draw up a set of objectives with local residents within this initial phase. These objectives will determine the specifics of how the project will develop, however, from previous experience it is essential that the project should be allowed to evolve and not be restricted by too limited expectations of an end product. To ensure the project evolves in an inclusive manner the artist will be expected to keep all residents informed of each others progress, to evaluate progress with residents through meetings and/or conversations and to work closely with the steering group, line manager and peer support retain achievable expectations.

Although actual outcomes of the project will not be known until the project gets underway they could include any combination of visual art forms, media, environmental solutions or events deemed necessary to effectively put the residents' views across.

### ***Funding***

Discussions with an Officer of the **Regional Arts Lottery Programme** have indicated that this project is eligible and covers many of their funding objectives. We would be asking for approximately **£25,000** and need to find a further **£4000** plus **£1000** in voluntary work.

### **Qualities of the artist for both projects**

- Someone who can work as an artist but also as a facilitator and researcher.
- The artist is not someone who will predetermine what a project will be or facilitate making superficial objects to make the place look nicer, but to help to develop a meaningful project.
- The artist, like the youth and community workers, will have particular skills to bring to discussion. An ability to look at everyday issues from a different angle, to facilitate connections between people and interests and to possibly emphasise everyday culture through highlighting opinions, life styles, creative expression.
- Sensitive and active listening
- Experience of collaborations with local people

### **Taking it further**

At present we (The Exwick Partnership) is trying to establish if residents feel that this is a good idea and would like the proposals to be taken further. The proposals are a starting point and it is vital for the success of the projects and for funding that residents want the projects to happen and show that the proposal for a project is coming from them.

To discuss these ideas and give your opinion please come along to the Residents Association AGM and BBQ on the 20<sup>th</sup> July or phone Gill Melling (project researcher) on 01392 422769.



**Art project update**

- At the suggestion of Trish Gill and Trevor are putting together a funding proposal, which can be shown to, and further developed in conjunction with, the residents association. It is important to show that the project is requested and driven by the residents association rather than being implemented by an outside agency.
- A provisional budget for a years pilot project has been put together by Gill and comes to £29,912. However this needs to be discussed further, with the possibility of breaking it down into an initial 3 month networking and development stage followed by a further 9 months.
- Timescale – after consideration of the funding process we hope that the project could begin in December. There is generally a 3 month turn around on funding bids and many of the funders meet in September.
- Gill met with Maggie Bolt – director of Public Art South West - to discuss proposal. Maggie has forwarded the working paper to colleagues in SWA for consideration of how we may move forward. Maggie suggested that we view the art project as the ‘cement’ between the other elements of the broader programme and that we should consider how the project could contribute more specifically towards the community space.
- Gill has met with Sarah Bennett and John Butler of the University of Plymouth to discuss their role within the art project as professional supervision for the appointed artist. We have been asked to put in writing our requirements for this role.
- Funding is being sought and initial discussions with South West Arts (SWA) have been helpful in establishing support for the idea and suggestions of who to approach. Sources include:
  1. Awards for All – grants of up to £5000
  2. RALP – grants of up to £30,000
  3. Esmee Fairbairn – grants of any size. A discussion with the Social Development Unit established that they do not see our project as top priority (despite it fitting with all their listed criteria!)
  4. Paul Hamlyn Foundation – grants up to £100,000
- The following meetings will be arranged for the near future:
  1. Catherine Bailes – City Council Arts Officer
  2. Nigel Butler – RALP officer
- Gill will speak with the Awards for All team to establish whether funding is feasible and will speak further with Sue Jacobs the Social Inclusion Officer at SWA about the way forward.

**Farm Hill & Kinnerton Way Area Art Project  
Appointment of Professional Supervisor**

**Brief**

The Farm Hill and Kinnerton Way Community Project (FHKWCP) are seeking a professional with practical experience in the field of collaborative art projects between artists and residents, to supervise an artist/s appointed for the Farm Hill and Kinnerton Way Area Art Project. Two art project proposals are presently in the pipeline which, if successful, will lead to the commissioning of an artist for each, with a total of 68 days work.

FHKWCP is a partnership between residents of Farm Hill and Kinnerton Way area, local agencies, community development agencies and professionals and managed by Exeter Community Initiatives in conjunction with the FHKWCP committee. A community and a youth worker have recently been appointed to develop resources and activities in the area. The art project will take place alongside this current work with the artist working closely with both the present workers. The artist will be employed by Exeter Community Initiatives (ECI) and will be managed by ECI through a line Manager and the Exwick Community Project committee.

Whilst the line manager will give regular supervision covering aspects of liaison with residents, logistical arrangements and personal issues, we recognise that the artist will also need support regarding artistic decisions and methods of working. If all funding is secured the Professional Supervisor would be employed for a total of 32 hours to be distributed throughout the 68 week period in a manner to be agreed with the artist. Should only one of the projects receive funding the Professional Supervisor will be employed for either 8 hours for the 4 month project or 24 hours for the 12 month project.

The supervisor would support and advise the artist in:

- Aesthetic decision making
- Effective strategies for including people and working in collaboration
- Creative methods for making art work

The supervisor should be willing to:

- Undertake on-site and studio visits with the artist
- Be flexible with supervision arrangements in order to fit in with the momentum of the project
- Liaise with the line manager to ensure continuity of overall supervision
- Undertake supervision via the telephone where necessary
- Keep a record of supervision
- Attend at least two Exwick Community Project committee meetings to gain a broader understanding of the programme of work and how the art project fits in.

**Research**

Should the supervisor wish to use the project for research purposes these must be agreed with the Exwick Community Project in advance to ensure they adhere with our ethical responsibility to residents.

**Fee**

A fee of £25 per hour will be paid (or institutional equivalent for teaching replacement)

Regional  
Arts Lottery  
Programme

Application  
Form  
2002 to 2003

You should read the **application guidance notes** carefully before you fill in the application form.

You should send the filled-in application form to the relevant Regional Arts Board, addressed to Regional Arts Lottery Programme. You can find a full list of addresses in the folder.

---

## **Instructions**

**Please read through the application guidance notes and the entire form before you start to fill in this application.**

We have designed this form so you can provide all the information we need to reach a decision about whether to contribute funds to your proposal. Your answers should be clear and concise. Your answers should show that you have thoroughly considered every aspect of your proposal.

**Your organisation must be fully constituted.**

You should send a copy of the constitution (written rules) of the organisation with the application form.

**Please make sure you clearly fill in all questions on the form.**

We will not be able to assess your application if it is only partly filled in or if it is not easy to read.

**Copying the application form.**

You will be able to get a copy of the application form from our web site ([www.arts.org.uk](http://www.arts.org.uk)). If you plan to produce your own version of the application form, you must make sure that it follows the format and layout of this application form and that you include every question. The pages should be A4. You must also return the monitoring form with your application form as this gives us important statistical information which we will scan into our national database. Your application will not be eligible without the filled-in monitoring form.

**Do not attach or enclose any extra information unless we specifically ask for it.**

If we need more information (for example, a marketing strategy or education plan), we will contact you as soon as possible.

**The signatures on the application form must be originals.**

We will not accept photocopies or faxed signatures.

**Please return two copies of the application form to your Regional Arts Board and mark it for the attention of Regional Arts Lottery Programme (you can find addresses in the folder).**

**You should keep a copy of your filled-in application form for your records.**

**Please write and let your Regional Arts Board know about any changes to the information provided, as soon as possible.**

**We cannot accept applications sent by fax or by e-mail or on computer disk.**

<b>Section 1</b>
------------------

**About your organisation****1.1 Details of your organisation**

a Full name of your organisation

a Exeter Community Initiatives
--------------------------------

department (if appropriate)

b Full address

B 3 Palace Gate
-----------------

Exeter
--------

c Full postcode

C EX1 1JA
-----------

d Phone number

D area code: ( 01392 ) 205800
----------------------------------

e Fax number

E area code: ( 01392 ) 205802
----------------------------------

f E-mail address

F trevor@palacegate.org.uk
----------------------------

**1.2 Main contact**

Identify the main contact person for your organisation. We will send correspondence to this person.

a Full name of main contact

A Trevor Gardner
------------------

b Position of main contact in your organisation

b Job title: Development Manager
----------------------------------

c Address and postcode, if different from above

C As above
------------

Postcode:
-----------

Phone:
--------

Fax:
------

E-mail:
---------

d Please give details of any particular communication needs you may have, for example, a minicom number, large print etc.

D N/A
-------

**1.3 Legal Status**

Please tell us the status of your organisation.

<input checked="" type="checkbox"/> Company limited by guarantee
--

Please choose from the following. If you choose

<input type="checkbox"/> Company limited by shares
--

'Other', please make sure you give the type of your organisation.

<input type="checkbox"/> Unincorporated group
---

<input type="checkbox"/> Local authority
--

<input type="checkbox"/> Other (please give details):
---

If you are a registered charity, please give your number

Registered charity number: 1026229
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#### 1.4 Type of organisation

Please tick the category which most closely describes your organisation. If you choose 'Other', please make sure you describe the type of organisation.

- Community or amateur group
- Youth group       College or university
- Voluntary organisation       Hospital or health care
- Arts organisation       Local authority
- School       Trust or foundation
- Other (please give details):

#### 1.5 VAT registration

Is your organisation registered for VAT?

Yes       No

If 'Yes', please give this number.

VAT registration number:

#### 1.6 More about your organisation

Please provide details about the structure of your organisation.

a When was your organisation set up?

A 1993

b What does your organisation do?

ECI develops and manages a range of community projects that provide practical and emotional support. We use a community development approach, to enable local people to take responsibility for the work being done and to campaign and challenge the causes of social exclusion.

c Please briefly describe your current programme of arts activity to help us see how this proposal will help your work in the future.

ECI is not an arts organisation but is committed to putting an arts project at the core of one of our current initiatives. This is the Farm Hill and Kinnerton Way Community Project that commenced in June 2002. We currently employ a community and youth worker with the intention of raising the confidence and capacity of the area.

d Do you have any regular, paid employees?

d Yes  No  How many? 24

e Do you have any volunteers?

e Yes  No  How many? 90

f Are you a membership organisation?

f Yes  No  How many?

g What is the total income of your organisation each year?

g £600,000

h Do you own a building?

h Yes  No

Freehold     

Leasehold

If leasehold, how long is the lease?

Years left on lease

<b>Section 2</b>
------------------

<b>The quality of artistic and educational activities, including plans to involve artists</b>
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<b>2.1 Details of your proposal</b>
-------------------------------------

<b>a Name of your proposal: Farm Hill and Kinnerton Way Art Project</b>
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<b>b Summary: describe the arts project, capital items, organisational development activity you want us to fund and what you hope to achieve (in not more than 500 words). Here we are looking at how your proposal shows the quality of artistic and educational activity including the involvement of artists.</b>
--

This will be a one year participatory arts project with residents of Farm Hill and Kinnerton Way area providing the opportunity for local people to have their own voice about changes taking place where they live. A professional artist of high quality standing within this field will be commissioned to facilitate residents' ideas and creative productions. The project is part of the Farm Hill and Kinnerton Way Community Project (FHKWCP) managed by Exeter Community Initiatives with a steering group which includes the Farm Hill Area Residents Association (FHARA), local agencies and local people.

The aims of the project are to:

- increase confidence, understanding and support between people in the area through creative expression of concerns and experiences
- address exclusion, isolation and quality of life of individuals by contributing creative resources, activities and outcomes
- raise awareness of local opinion and culture to a broader public, through publicly sited work

As a participatory arts project specific outcomes of the project will not be imposed in advance on residents but will be decided collaboratively through discussion and practical experiment. Our research suggests, however, that an initial focus, in our case Change, is important as a catalyst and to avoid the alienating scenario of a 'blank canvas'. Initial discussions with residents through a FHARA event and local agencies have shown that residents are eager for the project and have highlighted that intergenerational comparison of changes in working life, environment and dreams for the future is of particular interest to people. Outcomes of the project could therefore include a series of ongoing skill based workshops, reclamation of green spaces with creative interventions, local heritage photo-documentation presented in a publication, a video documentary, a performance event or a festival. These outcomes and the media to be used will depend on the combined skills and wishes of the artist and residents.

The quality of the artist will be assured through a selection process open to artists living within the region, judged by a representative panel including residents and professional artists. Quality of the working process and outcomes will be maintained through ongoing supervision for the artist with a professional in this field, utilising the expertise of partners within FHKWCP including that of people from within the estate, buying in technical assistance where needed and through periodic review of the project with the project sub-group. The artist, employed for

52 days will: have a track record within this area of practice; be an excellent facilitator and will develop joint objectives with residents early in the project. Residents may be included in the project through conversations about their memories or through hands-on making in a way appropriate to their needs and wishes. The responsive nature of the work that will take place will allow for the exact nature and timing of an ending to be generated as the project proceeds.

The predicted timescale will be:

Jan. 03	panel interview process and artist in post
Jan. 03 - Mar. 03	artist undertaking outreach and networking, gathering ideas
Mar. 03	shared objectives written
Jun. 03	interim event to reflect on progress
Jun. 03 - Jul. 03	agree final objectives and outcomes
Jul. 03 - Oct. 03	working on outcomes
Sept. 03	agree ending for project and continuation strategies
Dec. 03	ending event

This project will provide the cultural and creative dimension of the community project and will bridge the work of the Community and Youth Workers, residents associations and building developers. The artist will work closely with these workers, housing associations such as the Guinness Trust and local agencies such as Centre Exe and Exwick Middle School, to establish contact with residents and to draw on their expertise. There is presently no community provision within the area, no spaces to meet, to take part in activities, to learn new skills and consequently many people within the area feel isolated from one another, from decision making about their area and from the city itself. It has been stated by key members of the residents association that an art project would spark people's interest and be a tangible way for people to get involved in their area.

This form of inclusive art practice builds on the work of successful projects such as Window Sills (Exeter 1998-2000) and national initiatives delivered by Jubilee Arts, Loca, inIVA and Helix Arts and research of The Arts Council of England. Some of the agencies such as Buddle Lane Family Centre and residents at Iveagh Court (Guinness Trust) who participated in Window Sills are now part of the Exwick Partnership and through their positive experiences of Window Sills have been instrumental in stressing the value of a participatory art initiative in the Farm Hill area. Through our partnership approach we will not only be establishing supportive networks of people and activities, which can function beyond the timeframe of this application, but sustaining previous successful work and relationships.



c Please describe how this proposal will be additional to the work your organisation is already funded to deliver.

C The Farm Hill and Kinnerton Way Community Project is funded to provide a community and youth worker to work predominantly with young people and young families. For the first time in our history the arts project will provide additionality to the overall project as it will both provide a different approach, involve different and intergenerational groups/individuals and will enable a process in itself whilst fitting in with the overall project aim, that of capacity building and confidence building.

d Where will this activity take place? Please tell us the names of villages, towns and cities and local authority areas.

d Villages, towns and cities:

Farm Hill and Kinnerton Way  
area of Exwick, Exeter

Local authority areas:

Exeter

e If the activity in this proposal takes place in more than one Regional Arts Board area, please give details.

E N/A

f Have you contacted your Regional Arts Board? If 'Yes' please name the officers whom you have spoken to.

f Yes x No

Nigel Buckler

g Have you contacted the local authorities where the activity will take place? If 'Yes' please name the officers whom you have spoken to.

g Yes x No

Catherine Bailes

h The start and end dates you expect to achieve.

g Start: Jan. 03

End: Dec. 03

i Are there any factors which affect the start or end dates of the proposal?

i. The start date will depend on finding a suitable artist through an equal opportunities selection procedure. The end date will depend on what residents and artist wish the outcome to be and whether the end date falls at an appropriate time within the life of the project. Where the level of ambition of residents exceeds the timeframe and an end date would be premature, we will either produce a work in progress event or agree a more suitable ending and timeframe with our funders, residents and supporting agencies.

## 2.2 Main type of arts activity in the proposal

<input checked="" type="checkbox"/> Combined arts	<input type="checkbox"/> Music
<input type="checkbox"/> Dance	<input checked="" type="checkbox"/> Visual Arts
<input type="checkbox"/> Drama, mime or puppetry	<input checked="" type="checkbox"/> New media
<input checked="" type="checkbox"/> Film or Video	<input type="checkbox"/> Other
<input type="checkbox"/> Literature	

<b>Section 3</b>
------------------

**Public benefit including access, plans for marketing, the effect on the public and value for money**

**3.1 People who benefit**

Please describe the particular groups who will benefit from this proposal.

- **Farm Hill Area Residents Association** - 10 direct involvement, 20 indirect/audience

The project will support the work of the residents association who are attempting to create a forum for discussion about changes and to have a stake in local authority decision making. They have been instrumental in developing this proposal and believe it will be a means of sparking people's imagination and encouraging a greater community input through creative expression. This will encourage a greater and more diverse membership to the association and enable them to actively address a greater number of concerns through projects and lobbying. FHARA will be included through the overall Steering Group and art the project subcommittee, their own committee, open meetings and one to one contact with members with specific interests or skills.

- **Residents of Iveagh Court Sheltered Housing** - 15 direct involvement, 15 indirect/audience

Iveagh Court provides sheltered housing development run by the Guinness Trust for 30 residents with differing degrees of independence. The lack of provisions in Farm Hill means that many of the residents feel isolated particularly from young people. Iveagh Court has a meeting room which will be used for events and opportunities for intergenerational work. The Community and Youth Workers are both presently based at Iveagh Court which means that residents have easy access to find out about developments and to maintain contact with the artist. Warden Grace Morris is active in creating opportunities for residents such as their participation in the Window Sills project which residents regarded very highly. Residents here are keen to develop greater contact with younger generations and to share experiences and see an art project as a means of creating a cultural and creative link. The project will create opportunities for personal contact with younger people through events held at Iveagh Court and jointly working on outcomes through the local schools and Centre Exe.

- **Families of the Centre Exe family workshop** - 10 direct involvement, 10 indirect/audience

The family group facilitated by a worker from Buddle Lane Family Center meets once a week at Centre Exe and includes mainly young mums and their small children. Some of these families live in the Farm Hill Area. This group is under threat of closure but is proactive in addressing members' needs and opinions. The project will support their ongoing concerns and if they are disbanded will work through Buddle Lane Family Centre to maintain the group work which has begun. Initial discussions with the Community Worker have shown that they would be keen to become involved and expand their art and craft activities. The artist will meet with the group and establish how they wish to be part of the project and make suggestions about linking up with the other project participants.

- **Under-represented/vulnerable residents within the area** - 10 direct involvement, 20 indirect/audience

Within the Farm Hill area there is a large degree of residents on low incomes in both council housing association and privately owned housing. Many of these residents are not actively involved in the residents association and are isolated from city facilities

through lack of transport, financial pressure or aspiration. The community worker has made it a priority to establish contact with these residents to assess their needs. The artist will work with the community worker and with local schools to open up a creative opportunity for these residents through the art project to build self esteem and develop new skills. The Community Project is seeking premises which will be used for youth and community work. This will provide a point of contact for the artist to a diversity of residents to discuss their involvement.

- **Young people - 40 direct involvement**

The artist will be subject to a police check and will work through local schools and established organisations to actively involve young people in the project. The art project will provide a vital creative addition to the curriculum and access to creative and cultural expression outside the formal education environment through special workshops with the artist at their school and through their independent involvement via contact with the Community Project Youth worker, West Exe Technology College inclusion officer, school nurse and counselor. The form of their involvement will be determined by the young people themselves subject to resources and expertise and they will be encouraged to take part in intergenerational activities. New media will be made available with the option of working on video editing at Exeter Phoenix or Exeter School of Art and Design.

- **Other Residents as audience - 200**

Siting of the project work directly in the neighbourhood will draw in a local 'audience' who will benefit from new and expanded awareness of creative expression along with any environmental improvements, social events and knock on local pride and 'community spirit'.

### 3.2 Number of beneficiaries

How many people do you think will be involved in or benefit from your proposal? Please give numbers from your current yearly programme and also the number benefiting from this proposal.

Current Yearly Programme	This proposal	
As people taking part	90	As people taking part
As artists	1	As artists
As audience members or viewers	265	As audience members or viewers
<b>Total</b>	<b>Total 355</b>	

### 3.3 Age range

What is the age range of the people you expect to benefit from the proposal, as people taking part or the audience?

People taking part or group members	Audience or viewers
Children (under 5)	<input type="checkbox"/> Children (under 5)
Children (5 to 15)	<input type="checkbox"/> Children (5 to 15)
Young adults (16 to 24)	<input type="checkbox"/> Young adults (16 to 24)
Adults (25 to 64)	<input type="checkbox"/> Adults (25 to 64)
<input type="checkbox"/> Adults (65 and over)	<input type="checkbox"/> Adults (65 and over)
<input checked="" type="checkbox"/> All age ranges	<input checked="" type="checkbox"/> All age ranges

### 3.4 Long-term benefit

What do you believe the long-term benefit of the activity might be on those taking part or audiences?

- Increased understanding between residents of different generations and backgrounds
- Quality of life through improvements to local environment
- New friendships leading to greater consideration, mutual support and trust
- Increased confidence in personal skills and opinions
- Sense of pride in local area and increased interest in local heritage
- More positive image of the area to the rest of the city

### 3.5 Evaluation

Please give details of how you will evaluate your proposal?

- **Qualitative** – the main emphasis of the evaluation will be qualitative through anecdotal evidence, photo and video documentation, artist's reports and comments books. This is inline with recent reports calling for the recognition and revaluing of qualitative data within the arts. Benchmarks will be agreed with the steering group and residents at the same time as objectives. For example, the quality of outcomes through peer recognition and local feedback, change in participants views of other generations and their own capabilities.
- **Quantative** – a record of numbers both taking part and viewing the progress and

outcomes of the project. An assessment of the expenditure and participants view of value for money. For example, number of outcomes, number of people able to view outcomes.

**3.6 Effect**

Please give details of the expected effect of your proposal where relevant.

15	The number of education or training sessions (half day or evening) carried out
At least one	The number of new works or products commissioned
20-ongoing	The number of performances or viewing days
52	The number of artist's days employed

**3.7 Marketing**

Please describe how you will encourage people to go to or take part in your activity (or both).

- **Local organisations** - through existing contacts such as Buddle Lane Family Centre, Exwick First School, Iveagh Court, we will meet with clients, students and residents to discuss and engage interest
- **Events** - during the course of the project one or more events will be held to attract attention and engage people in dialogue and creative activity with the view to continued participation. The type of event may be conditioned by the winter weather.
- **Word of mouth** - a successful method of endorsement, we will rely on existing participants to engage their friends and put us in contact with interested people and local experts
- **Local press** - with existing interest from the Express and Echo we will continue to advertise the project and call for specific local knowledge
- **Door to door** - whilst being mindful of covering the ground that the Community Project has already trodden and becoming a nuisance, we will use this method for specific elements of the project where it directly affects people in a street eg. Installing art work.
- **Leafletting/news sheets through FHARA** - to spread the word and call for specific input
- **Web site** - we will assess the feasibility of producing a web site. This could be produced as an integral part of the project for instance with young people.
- **National art press** - whilst this is a local project, it is important for the continued support of this kind of work that it is presented at a national level.

**Section 4****Ability and commitment of the organisation to manage the proposal****4.1 Management structures**

What systems or structures will you use to make sure that the proposal is well managed and run efficiently?

- **Professional supervision for artist** – as the project is managed by a partnership comprising majority ‘non-arts’ specialists we have identified the need for a supervisor with professional experience in this art form. The supervisor will advise and support on any issues concerning artistic content and strategies for artistic collaboration. They will complement the general supervisory role of the line manager and will liaise with the line manager through quarterly meetings to ensure a cohesive approach.
- **Line management** – a line manager appointed through Exeter Community Initiatives will provide supervision through monthly meetings with the artist and intermediate liaison to advise on strategies, to trouble shoot and mediate if necessary and for general support and budget management. The line manager will be responsible to and gain support from both the Community Project steering group and Exeter Community Initiatives management structures.
- **Steering Group through the Art Project sub group** – the sub-group will act as a local committee to ensure that the objectives are being fulfilled. At bi-monthly meetings the artist and one or more participants will feedback and discuss progress to the group comprised of Exwick Partnership members who will offer guidance and practical support for direction of the project.
- **Local skill support** – the project is committed to utilizing the skills of local people. Local people who have knowledge of project management or collaboration will be encouraged to take an active part in the art project sub-group and in managing or supporting specific aspects of the project. Where appropriate this input will be paid through our administrative and training costs.
- **Administrator and coordinator support** – it is anticipated that some administrative support will be available through volunteers working for the community project; as well as buying in some essential hours particularly towards the end of the project when artworks/interventions are being produced and sited.
- **Liaison with SWA about agreed schedule**

**4.2 Project management experience**

Please outline the previous experience your organisation has had in managing projects. Please give details of the financial scale of these.

Exeter Community Initiatives has over 10 years of experience of project managing initiatives in the city, including setting up and running St Petrocks Day Centre for homeless people, Turntable Furniture Project and St Sidwells Centre. The current annual turnover of the organisation (ECI) is approximately £600,000.

**4.3 Commitment of your organisation to the proposal**

Please outline the actions you have taken to prove the commitment of your board and staff to the proposals.

E.C.I has approved this proposal as being wholly in keeping with the organizations ethos and values as within the aims of the Farm Hill and Kinnerton Way community Project. The Development Manager, Community Worker and Youth Worker are all wholly supportive of this proposal as is the Steering Group.

**4.4 Partnerships**

Please list any partners for your proposal and outline their roles. (Section 6 deals with partnership funding.)

<b>Partner</b>	<b>What are they contributing? / How will you be working together?</b>
Exwick Partnership including West Exe Technology College, Buddle Lane Family Centre, Devon County Constabulary, Exeter College, the LINKS Project, Exeter City Council, Exwick Parish Church, Guinness Trust, FHARA University of Plymouth	Expertise, management through steering group, in-kind support  Professional Supervision and specialist equipment/resources i.e. dark room, cameras/video

<b>Section 5</b>
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## **The extent to which the proposals meet the aims of the programme and contribute to regional (or national) priorities**

This application pack includes a sheet outlining the regional priorities which apply to your Regional Arts Board. To be considered for funding, your project should deal with at least one of these priorities. (In the case of national organisations applying for funds for organisational development you should deal with at least one of the national priorities.) You may choose to deal with more than one priority. If your application meets more than one priority, we will not treat it more favourably than those which only look at one.

### **5.1 Regional or national priorities**

Please give details of which regional or national priority or priorities you are aiming to deal with, and how.

- **Arts Projects that empower socially excluded individuals and socially excluded communities – or run by these communities** – our project will be locally driven by residents and will directly address their own concerns and wishes. Farm Hill and Kinnerton Way is an area of Exeter which has been under-resourced since its development in the 1980s. It has the largest concentration of young children under 5 in Exeter with many single parent families on low incomes who have had, until the present Community Project, no local community support or provision and still have no post office or doctor's surgery. There are no cultural resources locally with many residents feeling isolated and excluded from city centre cultural activities. The area has received bad press due to poor housing and prejudice. The project will actively work with residents empowering them to direct the course of the project which will develop skills, confidence, greater understanding and respect between neighbours through providing opportunities for personal expression and shared experiences. By addressing people's lived culture and the cultural heritage of the locality the project will increase local pride and raise the profile of the locality for other area of the city.
- **Initiatives that develop the creative and professional skills of artists, educationalists and arts workers in the region** – the project will enable a regional artist to gain further experience and thereby develop their career within a supportive and well researched context. As this is still an emerging art form within the region and specifically within Exeter city the project intends to raise the level of the art form to that of others areas of the country and provide a model of practice which can be used by the local authority and regional arts board for future development. The project work will be disseminated within the region and nationally through research seminars and conferences thus furthering knowledge of artists and arts workers within this art form.
- **Investment in Artists – Projects that enhance the economic status of artists and increase opportunities for the employment of artists within other sectors such as health, social services, education and regeneration** – the project is committing paid employment to an artist from within the region for a whole year at a rate inline with South West Arts guidance. The commission will also include a pension. The artist will be employed within a community regeneration programme of which the FHKWCP forms an integral part. They will have the opportunity to work alongside a community and youth worker, as well as professionals and volunteers from social services, health, planning and crime prevention. This is the first project of its kind in Exeter to employ an artist within a neighbourhood regeneration scheme and has been endorsed by the local authority which is keen to monitor its outcomes for future regeneration programmes.



**Section 6**

**Financial viability of the proposal and its future impact on the organisation**

**6.1 Other fundraising**

Please give details of any plan you have for raising funds from other sources for this proposal.

- We have consulted with Exeter Arts Council and subsequently submitted an application for £500 grant
- We are actively working with private sponsors including Barrats Housing and the Cooperative Retail Society to secure a sum of £750. We are confident of our success due to the impact of their past and present business activity within the area and their wish to maintain a favourable relationship with residents.
- Exwick Partnership - agencies involved in this partnership will contribute their time and expertise to committee meetings etc. (in-kind).
- FHARA - the residents association will contribute time and resources for marketing the project, supporting the artist and through involvement in the Exwick Partnership.
- In-kind funding as project progresses - from experience it is vital to approach companies for exact materials rather than a general request. The participant driven nature of our project means that these materials will be known further into the project. Possible in-kind sponsors include: B&Q community initiative, FotoFirst for camera film and processing, local Exwick retailers for events, Exe Print, Builders firms involved in local developments.
- Should we be unsuccessful with our additional funding applications the project will still be able to implement the project with cut backs on expenditure items such as capital items although this a contingency and would prove inconvenient.

**6.2 Effect on the organisation**

Please tell us how this proposal will affect the workload and management of the organisation, and future running costs (for example, extra insurance for capital items).

The workload of the Development Manager and other staff will be affected but this has been factored into their work programme as have the management costs to the project.

## Section 7 Equal opportunities

We are committed to giving everyone equal access to funding.

### 7.1 Making sure your project provides equal opportunities

Describe tell us how your proposal provides equal opportunities. Please tell us if you have an equal opportunities policy and describe how you provide equal opportunities in your work.

- Exeter Community Initiatives Equal Opportunities policy
- All of the agencies comprising the Exwick Partnership have equal opportunities policies.
- Selection of the artist will take place through a panel comprising local residents, steering group and arts professionals, using equal opportunities process.
- Many of the partner agencies have expertise in specific areas of learning or disability and this will be drawn on to ensure our strategies and practices are accessible.
- We will ensure that our events and practices are staged in accessible buildings such as Iveagh Court meeting room or Exwick Parish Rooms. Any building will be planned to ensure accessibility and usability for all.
- Leaflets and other printing materials will be in large print and use colours to assist people with dyslexia and impaired vision.

## Section 8 Other applications for funding

### 8.1 Regional Arts Board and Arts Council funding

Have you already applied for, or do you plan to apply for other funds from your Regional Arts Board or the Arts Council of England towards the proposal described in this application? If so, please give details, including the name of the fund you have applied to and any reference numbers the applications have been given.

No. Discussion with three advisers revealed that no funding schemes were appropriate.

### 8.2 Other Lottery funding

Have you previously received or applied for funding from any Lottery distributor? If so, please give details, including the name of the distributor you have applied to, any reference numbers given and the outcome of the application if known.

Lottery fund	Project	Reference Number	Successful?	
			Yes	No
New Opportunities Fund	St Sidwell Centre	E/HLS1/1999/15	x	
Community Fund	Counselling services	MJ/1/010042125		x

<b>Section 9</b>
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**The budget for this proposal**

See the guidance notes for further help with filling in this section and please check figures carefully.

This budget should be for the **total cost** of the project activity, capital purchases and organisational development needs. If your application is for a project which lasts for more than one year, please give the total project cost on this form and a separate breakdown of the budget over the period it will last.

**9.1 Income for this proposal****Income****Amount****a Public funding – Local Authority grants.**

Exeter Arts Council	Applied for <input checked="" type="checkbox"/>	Approved	£500
	Applied for <input type="checkbox"/>	Approved <input type="checkbox"/>	£
	Applied for <input type="checkbox"/>	Approved <input type="checkbox"/>	£
	<b>Subtotal</b>		<b>£500</b>

**b Other public funding – for example, Regional Arts Board, Arts Council, European Union (please give details).**

	Applied for <input type="checkbox"/>	Approved <input type="checkbox"/>	£
	Applied for <input type="checkbox"/>	Approved <input type="checkbox"/>	£
	Applied for <input type="checkbox"/>	Approved <input type="checkbox"/>	£
	<b>Subtotal</b>		<b>£</b>

**c Private income – for example, donations, trusts, sponsorship (please give details).**

Barrats Housing and the Cooperative Retail Society	Applied for <input checked="" type="checkbox"/>	Approved	£750
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	<b>Subtotal</b>	<b>£750</b>
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**d Earned income** – for example, sales of tickets, publications (please give details)

		£
	<b>Subtotal</b>	<b>£</b>

**e Income in kind** – for example, items or services given to you, which you would otherwise have to pay for (please give details).

FHARA	Applied for <input type="checkbox"/> Approved x	£1000
Exwick Partnership	Applied for <input type="checkbox"/> Approved x	£1000
Materials speculative	Applied for x      Approved <input type="checkbox"/>	£ 500
	<b>Subtotal</b>	<b>£2500</b>

**f Other income** (please give details).

	Applied for <input type="checkbox"/> Approved <input type="checkbox"/>	£
	Applied for <input type="checkbox"/> Approved <input type="checkbox"/>	£
	Applied for <input type="checkbox"/> Approved <input type="checkbox"/>	£
	<b>Subtotal</b>	<b>£</b>

**g Amount you would like from the Regional Arts Lottery Programme**

<b>£23999</b>
---------------

**Total Income**

<b>£27749</b>
---------------

**9.2 Spending for this proposal****Type of spending****Amount**

Please give details of all the items you will be paying for as part of your proposal. Please read the application guidance notes carefully. Page 3 gives details of what we will not fund.

**a Artistic programme** – for example, a breakdown of artists' and performers' fees, materials, commissioning costs, touring costs (please give details).

<b>Artists fees - 52 days @150 pday</b>	<b>£7800</b>
<b>Technicians 3 days @ £120 per day (1)</b>	<b>£360</b>
<b>Materials - eg. Photographic + video, clay, wood, paper, plastics, fabrication (2)</b>	<b>£6475</b>
<b>Equipment + machinery hire - eg. editing suite, kiln, (3)</b>	<b>£500</b>
<b>Exhibition/installation/documentation (4)</b>	<b>£580</b>
<b>Artists travel and subsistence 52 days @ £25 pday (5)</b>	<b>£1300</b>
<b>Subtotal</b>	<b>£17015</b>

**b Marketing** – for example, including print, design, publicists' fees, advertising (please give details).

<b>Printing flyers, information for outreach (6)</b>	<b>£240</b>
<b>Event printing, design (6)</b>	<b>£645</b>
<b>Advertising artists post - costs include preparing and sending out application packs and processing applications. (7)</b>	<b>£200</b>
<b>Subtotal</b>	<b>£1085</b>

**c Overheads** – for example, administrative and support staff (not artistic directors, actors), administrative costs such as phone, stationery, post, insurance (please give details).

<b>Administrative support and coordination - 4hours pweek for 48 weeks @£8 phour (8)</b>	<b>£1536</b>
<b>Administrative costs, phone, stationary, post</b>	<b>£500</b>
<b>Employees on costs - artists @ 17% (NIC + pension), admin @ 12% NIC</b>	<b>£1510</b>
<b>Line management (10% employees total cost) + Professional supervision 36 hours@ £30 phour (9)</b>	<b>£2164</b>
<b>Audit, insurance, payroll, Vol. Exp. Meeting Exp. Room Hire, Stationery, Postage, Telephone, Newsletters, etc. (10)</b>	<b>£2600</b>
<b>Subtotal</b>	<b>£8310</b>

**d Capital Spending** – for example, equipment, instruments and so on. (Please attach a detailed breakdown if you need to.)

<b>Digital Video camera - based on a Sony TRV18</b>	<b>£649</b>
<b>Video camera equipment - tripod, camera case, etc</b>	<b>£290</b>
<b>Subtotal</b>	<b>£939</b>

**e Organisational development spending** – for example, training, costs of relocation and so on. (Please attach a detailed breakdown if you need to.)

<b>Training for participants (11)</b>	<b>£200</b>
<b>Training for artist eg. Video editing</b>	<b>£200</b>
<b>Sub-total</b>	<b>£400</b>
<b>Total spending</b>	<b>£27749</b>

**Section 10**

**Declaration**

When you fill in this section, please use BLOCK CAPITALS and include full names and positions of those people signing. At least two members of the organisation must sign the application form. One of these people should be the main contact, the other the chair or other member of your organisation's management.

The proposal in the application falls within our objects and powers of the constitution or Memorandum and Articles of Association. We have the power to accept any award if offered, depending on the conditions shown, and to repay the award if we do not meet the condition.

I confirm that the information I have given is true and accurate and I will make sure I let you know immediately about any change to the information provided.

Name **Trevor Gardner**

Name **Alistair Macintosh**

Position **Development Manager**

Position **Operatios Manager**

Signature

Signature

Date

Date

**Declarations of interest**

The board and staff of Lottery distributors must declare any relationships or interests with organisations which apply for lottery grants.

Do you know about any personal relation or link to a board member or anyone employed by the Regional Arts Board receiving this application?

Yes <input type="checkbox"/>	No <input checked="" type="checkbox"/>
Name N/A	

**Please return this form, plus one copy, addressed to Regional Arts Lottery Programme, at the Regional Arts Board. You can find the addresses in the folder.**

**Please keep a copy for your records.**

**Application form checklist – Before you post this, please check the following.**

- Have you filled in every question on the form?
- Has the application form been signed by two members of your organisation?
- Have you enclosed the original monitoring form, the application form plus one photocopy of the application form?
- Have you kept a copy of the application form for your own records?
- Have you enclosed a copy of your last set of accounts or, if you are a new organisation, a signed statement of your planned income and spending for your first year?
- Have you enclosed a copy of the constitution or rules of your organisation? (It should be signed and dated.)
- Have you enclosed a quotation for each capital item over £1,000?
- For projects lasting more than a year, have you enclosed a business plan? (This should include a detailed breakdown of the budget over the period of the project.)

**Data Protection**

The information on this form will be processed by, or for, the Arts Council and the Regional Arts Boards. We will hold the information on computer and use it for statistical purposes. We may provide copies of the information to individuals or organisations that are helping us assess applications or monitor grants.

Appendix 1, i

- Tick this box if you want us to keep you informed of any new plans for new arts funding initiatives.
- Tick this box if you are happy for us to pass your contact details to organisers of arts marketing activities, conferences and training events.

**Regional  
Arts Lottery  
Programme**

**Monitoring form**

**You must return this monitoring form with your application.**

**Your application will not be eligible without it.**

We have designed the questions on this form to help us analyse applications to the Regional Lottery Programme. We will not use this information as part of the assessment process.

**Cultural diversity**

The Lottery distributors have agreed with the Department of Culture, Media and Sport that information about applications for Lottery funding will be recorded on whether the people who will benefit from the project are entirely or mainly from ethnic minority communities and on whether your management committees are made up, entirely or mainly, of minority ethnic group members.

**Would you define the activities you are planning as being directed at, or particularly relevant to, any of the following ethnic minority communities?**

**NO**

**Asian or British Asian**

Indian

Pakistani

Bangladeshi

Any other Asian background

**Black or British Black**

Caribbean

African

Any other black background

Chinese

Irish

Any other ethnic group  
(please give details)

**Is your management committee made up, entirely or mainly, of members from a minority ethnic group?**

**NO**

**Asian or British Asian**

Indian

Pakistani

Bangladeshi

Any other Asian background

**Black or British Black**

Caribbean

African

Any other black background

Chinese

Irish

Any other ethnic group  
(please give details)



**Disability**

Everyone who applies must show that their project will meet the needs of disabled people.

We also want to keep a record of those people applying who employ disabled people as staff, artists or representatives on their board or management.

- Are your activities directed at, or particularly relevant to, disabled people? Not specifically
  
- Do you employ disabled artists? As yet unknown for this project.
- Do you employ disabled staff? Yes  No
  
- Do you have disabled representatives on you board or management organisation? Yes  No

**Special focus**

Please give details if your proposed activities have any other special focus which we should recognise. YES

The project focuses on socially excluded individuals; specifically those on low incomes, vulnerable young people and isolated older people, whilst recognizing that a healthy neighbourhood means including, and developing understanding and respect between, people with different cultural and economic status'.

**For office use only**

<table border="1" style="margin: auto; border-collapse: collapse;"> <tr> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> <td style="width: 20px; height: 20px;"></td> </tr> </table>																					

## Application form

### Q1 Contact details

**Name of your group, school or body**

Exeter Community Initiatives (ECI)

**Any other name you use or name of your project if this is different**

Farm Hill and Kinnerton Way Photography Project

**Main contact for this application**

This must be someone who knows about your project and can be contacted during office hours.

This is normally the person completing the form.

**Title**

Mr

**First name**

Trevor

**Surname**

Gardner

**Position held in the group, school or body**

Development Manager

**Contact address**

3 Palace Gate, Exeter

**You must enter the postcode here**

EX1 1JA

**Is this address (tick one box only):**

- Your group's office  
 The main contact's address  
 Other (please specify)

**Email**

trevor@palacegate.org.uk

**Telephone (Daytime)**

01392 205800

**Telephone (Evening)**

**If you have any specific communication needs, tell us what they are.**

- Textphone  
 Sign language  
**Other language (please specify)**

**Other communication need**

## Tell us about your group

### Q2

**What type of group are you?**

Tick whichever boxes apply.

School

Insert DFES number

Health body

Please state

Parish/Town Council

If you have ticked any of the 3 boxes above go straight to question 6.

Community group/club/society

Company limited by guarantee

Registered charity in England

Exempt or excepted charity registered with the Inland Revenue in England

Registration number

1026229

Other

If you have ticked any of the 5 boxes above go to question 3.

### Q3

**When did your group start?**

Month:

August

Year:

1993

### Q4

**Briefly describe the purpose of your group.**

ECI develops and manages a range of community projects that provide practical and emotional support. We use a community development approach, to enable local people to take responsibility for the work being done and to campaign and challenge the causes of social exclusion. One such project is the Farm Hill and Kinnerton Way Community Project, a locally driven initiative including the Farm Hill Area Residents Association, that commenced in June 2002, with the intention of raising the confidence and capacity of the area.

### Q5

**If you are a branch of, or related to, a larger organisation, please tell us which one.**

## Tell us about the project or activities you are planning

### Q6

**Describe the projects/activities you plan to use this grant for.**

**What project or activities will take place if you receive a grant?**

This will be a 4 month photographic art project giving residents of the Farm Hill and Kinnerton Way area of Exwick the chance to tell their own stories and dreams of local change. It has been developed through a partnership between Farm Hill Area Residents Association (FHARA), a local artist/researcher, EC) and other local organisations of the Farm Hill and Kinnerton Way Community Project (FHKWCP). The project will be facilitated by a professional artist selected by the partnership and will include residents of differing ages and backgrounds. Participating residents will be provided with a disposable camera where needed and will be able to draw on the artist for advice and practical assistance and to identify skill development needs eg. in the form of group workshops, exhibition visits or skill sharing. Residents will draw on their day to day experiences and the rich social and environmental heritage of the area to interpret change in any way they wish and will be encouraged to go out and take photos as well as use their old photos. One resident has already suggested looking at changes in working life, and others to compare the changes young and older people face and would dream to happen. The resulting photographs will form a public collection for the neighbourhood such as a book and/or exhibition along with a celebration. The project is to provide a cultural and creative dimension to the Farm Hill and Kinnerton Way Community Project with the artist linking with the work of the recently appointed Community and Youth Workers. Residents see the potential of an art project to provide a key to inspiring local people to get involved where other forms of community development may struggle. The artist will work with the residents association and local agencies to broaden access to the project and will work with all participants to develop new opportunities for them to meet and share ideas.

**What difference do you hope the grant will make to people in your community?**

This is an under resourced neighbourhood in Exeter with no community facilities and opportunities which has been ignored by decision makers for a long time. By its participatory nature the project will provide a much requested opportunity for residents to voice their opinions, and act as a catalyst for residents who feel isolated to make new friends and increase understanding of each other. It enables people to explore and express their creative capacity which, research shows, contributes greatly to self esteem and quality of life. The public display of photographs will help to show life in this neighbourhood in a positive light to counter the negative perception other city people have. The residents association is newly formed and although enthusiastic cannot cater for the needs of all residents. The project will strengthen the positive beginnings of the residents association by providing a focus for a greater number of residents to become active within the neighbourhood.

### Q7

**When are you planning for your project/activity to start?**

Month:

February

Year:

2003

### Q8

**How many people do you expect to benefit directly from your project/activity?**

150.

**Q9****What, if any, special safety issues are related to your project/activity?**

Liability of artist working in public sites. Residents visiting derelict land or building to take photos. Public event to show photographs.

Please complete if your group has any of the following:

Public liability insurance

Other insurance (specify)

Employers liability, volunteers personal injury

Relevant leaders' qualifications

Name of affiliated governing body

**Q10**

Please tell us how this project will meet the aims of Awards for All.

Tick here if your project/activity will extend access and participation:

Tick here if your project/activity will increase skill and creativity:

Tick here if your project/activity will improve the quality of life:

1. This is a participatory project which by nature actively includes residents in making art work and deciding outcomes. The artist will use existing networks eg. friends, colleagues, activity groups through the residents association and other local organisations to endorse the project and use a method of introduction to make it more accessible. The artist will be someone who can carry out the core principle of the project, to extend access through being sensitive to individuals needs, abilities and expectations. More marginalised residents will be contacted through the Youth and Community workers whose job it is to identify particular individuals and areas in need. Residents will be encouraged to participate for the whole project through support with the photography at all stages and by taking a central role in deciding how and where the photographs should be made public.
2. Photography is being used as a creative means of expressing ideas, feelings and concerns. For many this will be either a new or revived creative experience and will be an opportunity to learn from one another and from a professional artist.
3. At present there are no community facilities and activities in the neighbourhood. This has led to isolation and diminished confidence for many people along with frustration for those who wish to be more active. The project will increase quality of life by valuing each individual's expression, thus increasing confidence, intellectual stimulation, physical activity and local pride.

**Q11**

Tell us how much money you need for your project and give us a breakdown of what the money is for.

Item or activity	A Requested from Awards for All	B Total cost
artists fee - 16 days @150 + 17% on costs	£2,633.00	£2,968.00
cameras, film, processing, display	£970.00	£1,170.00
admin,audit, payroll, insurance	£692.00	£887.00
professional supervision 8hours @ £30 per hour	£180.00	£240.00
publicity	£200.00	£400.00
line management (10% artists/admin fee)	£309.00	£309.00
Totals	£4,984	£5,974

If the total in column B is higher than the total in column A, please tell us where the rest of the funding will come from.

- £200 publicity costs will be inkind through ECI and FHARA
- £195 administration costs will be inkind through ECI and FHARA
- £200 inkind materials
- £395 Elmgrant Trust and other trusts

**Q12**

Please describe any contribution you are making towards this project.

As a partnership project including FHARA, ECI and other agencies through the FHKWCP steering group, our contribution will be through human resources for the management process, in-kind publicity through mailing out and inclusion of the project in our FHKWCP and FHARA publicity. Part of the administration costs will be contributed by us.

**Q13**

Please tell us if you are applying to any other funder for the project described in this application.

Funding body	Your reference number	Amount
Paul Hamlyn Foundation	not yet known	£5,000.00

**Q14**

Please give us your bank or building account details.

Please double check that the information you provide is accurate.

Check with your bank/building society if you are unsure.

Your group's account name	Exeter Community Initiatives
Bank / Building Society name	Royal Bank of Scotland
Bank / Building Society address	Exeter Branch Broadwalk House Southernhay Exeter
Sort code	161925
Account number (must be 8 digits)	11342151
or Building Society roll number (Use this box only if you have a building society roll number)	

List all the people who are authorised to sign cheques or withdrawals on this account.

1 Name T Gardner	Position in the group	Development Manager
2 Name N. Collings	Position in the group	Chair of Council
3 Name J. Thomdyke	Position in the group	Secretary
4 Name J. Allan	Position in the group	Treasurer

If you are a School, Parish/Town Council or Health body go straight to question 16.

If your group is less than one year old, do not complete question 15, but please send us a financial projection. Then go to question 16.

All other applicants go to question 15 below.

**Q15**

Provide the following details from your most recent annual accounts.



Account year ending:
Total (gross income)
Minus total expenditure
Equals loss / profit for the year
Savings (reserves, cash or investments)

**Q16****Signature of the main contact**

I confirm that, to the best of my knowledge and belief, all the information in this application form is true and correct. I understand that you may ask for additional information at any stage of the application process.

Signed

Date

**Q17****Independent referee**

Title

First name

Surname

Occupation

Email

Contact address

**You must include the postcode here**


Telephone (Daytime)

Telephone (Evening)

How long have you known this group/school/body?

Months

Years

How do you know this group/school/body?

I confirm that I know this group and its work. I have read this application and support this request for funding. I am willing to be contacted to discuss this application further. I am also willing to comment on the grant at a later date if the application is successful, and to provide a short written report if required.

Signature

---

--

Date

--

---

**Q18****Senior contact**

Title

Mr
----

First name

Alistair
----------

Surname

Macintosh
-----------

Position in the group

Operations Manager
--------------------

Email

alistair@ecum.fsnet.co.uk
---------------------------

Contact address

3 Palace Gate, Exeter
-----------------------

**You must include the postcode here**

EX1 1JA
---------

Telephone (Daytime)

01392 205806
--------------

Telephone (Evening)

--

**The person named in Q18 must read and sign the Contract.**

## Additional Information

You must complete this section. It gives us important information about the people who will benefit from your project.

### A1

How many people are involved in running your group?

Committee members	50
Volunteers	90
Others	

### A2

Of the people you included in your total for A1, how many of them would you describe as:

Disabled people	5
Young people (25 or under)	5
Older people (60+)	20
Women and girls	70
People of minority ethnic origin	0

### A3

What ages are the people who you hope to benefit through your project?

- 0 - 5  
 6 - 10  
 11 - 16  
 17 - 18  
 19 - 25  
 26 - 59  
 60+

### A4

Where do most of the people live who will benefit from project?

Name of town, city or village

Exwick, Exeter

Local authority area

Exeter

### A5

How would you describe the people who will benefit from your project?  
(You can tick up to 3 boxes)

<input type="checkbox"/> People living in rural areas	<input checked="" type="checkbox"/> Unemployed people
<input checked="" type="checkbox"/> People living in urban areas	<input type="checkbox"/> Disabled people
<input type="checkbox"/> People on low income	<input type="checkbox"/> Women and girls
<input type="checkbox"/> Refugees and asylum seekers	<input checked="" type="checkbox"/> Other older people

**A6**

Tell us about the majority of people who will benefit from your project.  
(You can tick up to 3 boxes)

<input type="checkbox"/> Indian	<input type="checkbox"/> African
<input type="checkbox"/> Bangladeshi	<input type="checkbox"/> Caribbean
<input type="checkbox"/> Pakistani	<input type="checkbox"/> Any other Black background
<input type="checkbox"/> Any other Asian background	<input type="checkbox"/> Chinese
<input checked="" type="checkbox"/> White British	<input type="checkbox"/> Mixed Race
<input type="checkbox"/> Irish	<input type="checkbox"/> Other

**A7**

Please tell us if your group has applied for any Lottery money before.

Lottery funder	Your reference number	Successful?	
		Yes	No
New Opportunities Fund		<input checked="" type="checkbox"/>	<input type="checkbox"/>
The Community Fund		<input type="checkbox"/>	<input checked="" type="checkbox"/>

**Advert for Residents Association newsletter**

**Artist Gill Melling and the Exwick Partnership have been talking with local residents to find out if there is interest in developing an art project in Farm Hill and Kinnerton Way as a way for people to express their opinions about life here. Funding still needs to be found, but at this stage we would like to hear whether you think this is a good idea and Gill will be at the afternoon of activities and AGM on the 20<sup>th</sup> July for you to find out more. Alternatively phone her on 01392 422769.**

Thoughts for the Exwick project

Re conversation with young people.

If you could make changes to Farm Hill what would they be?

If you could put on an event for Farm Hill what would you do?

The idea of the art project is to gather together opinions and peoples own stories about their lives. A lot of people who live up here feel that as an area is has been forgotten by the rest of the city and the project is providing an opportunity for people to say what they want to say. There are quite a lot of changes which the council has begun but not everyone is in agreement and feel that they are not listened to. So although it is called an art project, art is used in the broadest way. Art to me means finding a way to express yourself and what is going on around you. So it can be just as much an action as a painting.

But the action has to have purpose; it is focused.

Ideas for initial catalyst

Festival – bringing together different groups under the same umbrella. Not forcing people to work together initially but setting up the opportunity for people to see how each other feel. A showcase. In conjunction with the opening of the community space. Creating a documentary out of it. Preparing for the festival. Having the festival. Responses to the festival.

Including a series of workshops: carpentry, photography, video.

Mothers doing a carpentry course at B&Q and working with skateboarders to construct a temporary/permanent ramp and furniture. Painting the ramp. Sponsorship from B&Q.

**Photographing May Day Event*****Purpose***

- To make a record of the day which could be made into a book or put on a web site for those who came along, and to use for future funding bids.
- To involve local people attending event in the recording of the day through giving them disposable cameras on the day, taking instant photos and asking for their comments about the event.
- To work with Alan Lukehurst and use the recording process as part of the consultation exercise about the Community Hall (if appropriate).
- To have an exhibition of the photographs in the Farm Hill area eg. Iveagh Court, Centre Exe, or to use the photographs within the photography project eg. Artist contacting those in the photos or who took the photos.

***Materials***

Disposable cameras

Badges for kids – ‘Official photographer’

Table

‘bin’ to put cameras in

Instant camera

Permanent markers

Stickers

Drawing pins

Pin board/large board

***Costs***

<b><i>Expenditure</i></b>	<b>£</b>
5 disposable cameras	35
Instant camera film	10
SLR film	20
Film processing	72
Video – hire, editing, materials	170
Pens	5
Stickers	5
Drawing pins	3
Exhibition	50
<b>Total</b>	<b>370</b>
<b><i>Income</i></b>	
In-kind cameras	20
In-kind film	10
<b>Total</b>	<b>30</b>
<b>Shortfall</b>	<b>240</b>



**Appendix 2**

**EXETER COMMUNITY INITIATIVES (ECI)  
FARM HILL & KINNERTON WAY COMMUNITY PROJECT  
PHOTOGRAPHIC ART PROJECT  
JOB DESCRIPTION AND PERSON SPECIFICATION**

<b>Job Title:</b>	<b>Arts Practitioner/Project Co-ordinator</b>
<b>Salary:</b>	£2,400 (based on 120 hours at £20 per hour)
<b>Responsible to:</b>	Project Steering Group through the Arts Sub-Group, with line management by the relevant ECI member of staff, and appropriate professional supervision
<b>Hours:</b>	120 hours to be worked over a four-month period

**Background Information:**

Exeter Community Initiatives (ECI) develops and manages a range of community projects that provide practical and emotional support. We use a community development approach, to enable local people to take responsibility for the work being done and to campaign and challenge the causes of social exclusion. One such project is the Farm Hill and Kinnerton Way Community Project (FHKWCP) that started in June 2002, with the intention of raising the confidence and capacity of the area. It currently employs a part-time community worker and part-time youth worker to work predominantly with young families and young people.

Farm Hill & Kinnerton Way is part of the Exwick ward and lies on the western outer boundary of the city of Exeter. A series of estates have been developed in the area over the past 20 years. Today there are over 1,000 homes, including 250 social housing units managed by the City Council, Guinness Trust Housing Association and Sovereign Housing Association. Much of the housing is high density and there are two sites that are currently being developed for yet more housing, one of which will also include a community room and shop. There is a huge amount of energy and expertise among residents across the area working for change. A residents' association (Farm Hill and Area Residents' Association – FHARA) has developed in the past two years, which is continuing to grow. This is an under-resourced neighbourhood in Exeter with no community facilities, and which has often been ignored by decision-makers in the past.

**Main Purpose of the Photographic Art Project:**

This is a participatory arts project involving the residents of the Farm Hill and Kinnerton Way area of Exeter which aims to:

- a) increase the confidence, understanding and support between people in the area by developing shared activity between generations and across income groups.

- b) address exclusion and raise self-esteem by actively enabling local people to contribute positively and creatively to changes within the area which directly affect them.
- c) improve self-image and the image of the area within the rest of the city through celebrating local culture, past and present.

The project will run for four months, hopefully from June to September 2003, although the exact timing will depend on when the project co-ordinator is appointed. The project will use photography in its broadest sense as a medium to allow people to tell personal stories about change in the neighbourhood.

The project will be facilitated by the Arts Practitioner/Project Co-ordinator (with the additional support of 32 hours administrative time) and will include residents of differing ages and backgrounds. Participating residents will be provided with a disposable camera where needed and will be able to draw on the artist for advice and practical assistance and to identify skill development needs e.g. in the form of group workshops, exhibition visits or skill sharing. Residents will draw on their day-to-day experiences and the rich social and environmental heritage of the area to interpret change in any way they wish and will be encouraged to go out and take photos as well as use their old photos. One resident has already suggested looking at changes in working life, and others to compare the changes young and older people face and would dream to happen. The resulting photographs will form a public collection for the neighbourhood such as a book and/or exhibition along with a celebration.

The project is to provide a cultural and creative dimension to the FHKWCP, with the artist linking with the work of the community and youth Workers. Residents see the potential of an art project to provide a key to inspiring local people to get involved where other forms of community development may struggle. The artist will work with the residents association and local agencies to broaden access to the project and will work with all participants to develop new opportunities for them to meet and share ideas. A total of 150 residents are expected to benefit through direct involvement and enjoyment of outcomes.

The project was developed by a local artist, working in partnership with FHKWCP and FHARA. It is mainly funded by a grant from Awards for All with other financial and in-kind support from the FHKWCP and FHARA.

**Main Purpose of the Post:**

To ensure the successful implementation of the photographic art project.

**Major Tasks:**

1. Working with the local community and arts-sub-group to develop and implement the project.
2. Promoting the project in the area.
3. Working in partnership with other agencies/groups in the area to deliver the project.
4. Sourcing materials for the project.
5. Ensuring appropriate monitoring and evaluation of the project.
6. Ensuring good practice requirements are met in terms of Equal Opportunities, access to the project etc.

**Specific Tasks will include:**

1. Working with the local community and arts-sub-group to develop and implement the project.
  - Ensuring regular meetings of the arts-sub-group are convened to oversee the direction of the project, and attending these meetings
  - Working to involve local residents in the design and deliver of specific activities
  - Liaising regularly with the person providing administrative support, and colleagues from the FHKWCP
2. Promoting the project in the area.
  - Ensuring the project is advertised through appropriate networks
  - Liaising with other groups and agencies in the area to promote the project
3. Working in partnership with other agencies/groups in the area to deliver the project.
  - Networking and liaising regularly with appropriate agencies and groups in the area
  - Identifying opportunities for these agencies and groups to be involved in the project
4. Sourcing materials for the project.
  - Ensuring appropriate materials are provided, working within budget
5. Ensuring appropriate monitoring and evaluation of the project.
  - Ensuring appropriate records of activities are kept using a range of methods

- Producing a report on the project for the funder and the organisation as a whole.
6. Ensuring good practice requirements are met in terms of Equal Opportunities, access to the project etc.
  7. Other
    - Attending regular meetings with the LINKS Project Co-ordinator for line management purposes
    - Attending regular meetings with the external professional supervisor
    - Working to promote and maintain the aims and values of the FHKWCP
    - Carrying out other tasks and duties as may be necessary to ensure the smooth running of the project

## **PERSON SPECIFICATION**

### **Essential Skills, Experience and Qualities:**

1. Wide experience of managing, delivering and facilitating community arts projects using a variety of methods including photographic art.
2. Experience of liaison with the voluntary and statutory sector.
3. Experience of working with people from a wide age range
4. An understanding of the role that photographic art can play in community development.
5. Evidence of strong networking and development skills.
6. Good inter-personal and communication skills, both written and oral.
7. High quality creative and artistic skills/abilities.
8. Ability to organise and co-ordinate projects and events.
9. Ability to encourage and motivate others.
10. Ability to work flexible hours, including evenings and weekends.
11. Open and participatory style of working.
12. Evidence of an understanding of, and commitment to, Equal Opportunities policy and practice.
13. Committed to the aims and ethos of the FHKWCP.

### **Desirable Skills, Experience and Qualities:**

14. Experience of working to a non-executive/voluntary sector management committee/steering group.
15. A formal qualification in a relevant field of work.

## **TERMS AND CONDITIONS**

## Appendix 2

- **Payment of £2,400 gross based on 120 hours at £20 per hour to be worked over a four-month period.**
- **Unless the person appointed is registered with the Inland Revenue as self-employed and can provide evidence of having suitable public liability insurance, we will employ the person and pay them through PAYE on a monthly basis. If the person is self-employed, they will be paid on receipt of invoice, based on a monthly invoice**
- **Final payment will be subject to satisfactory completion of the project.**

**Appendix 3**

**Appendix 3**

From: "Gill Melling" <[gmelling@blueyonder.co.uk](mailto:gmelling@blueyonder.co.uk)>  
To: [roxanepermar@thenewartstudiopapil.fsnet.co.uk](mailto:roxanepermar@thenewartstudiopapil.fsnet.co.uk)  
Cc:  
Subject: questions

Hi Roxanne,

Its been a while since I contacted you and I hope this email is still correct.

I am nearing the end of my PhD (I hope) and it has changed in focus a fair bit.

To help with a specific aspect about what it means and whether it is indeed possible to be democratic in facilitation I wondered if you would have time to answer a couple of questions. I am myself getting to grips with the honest nitty gritty realities of communicating and enabling others and how I as a facilitator 'frame' others self-generation. It is important for me to position my own experiences against other artists and know you have alot of experience of facilitation (if this is what you call it for yourself).

Hope you can help!

How do you consider the idea of democracy in relation to your participatory art work?

In which ways do you find that your democratic/fair intentions when working with others are challenged/limited/changed in practice?

Could you give me some examples of how choice is negotiated between participants and yourself?

Do you have any thoughts on how you present the participatory projects to a new audience?

Thanks Gill Melling



From: [roxanepermar@thenewartstudiopapil.fsnet.co.uk](mailto:roxanepermar@thenewartstudiopapil.fsnet.co.uk)  
To: [gmelling@blueyonder.co.uk](mailto:gmelling@blueyonder.co.uk)  
Sent: 06 August 2005 13:36  
Attach: \_users\_ roxanepermar\_Desktop\_newlyn art gallery  
commission\_SUMMARY CURRICULUM VITAE.doc  
Subject: your questions

Hi Gill

here are some answers to your questions....very sorry i got a bit carried away and the result is very rambling. i attach a c.v. as I cannot remember how much you know about my work! also imagine you need other information...so am pasting a bit in!

please ring if you want to discuss further - 01595 859 202

All best

roxane

How do you consider the idea of democracy in relation to your participatory artwork?  
democracy n. a form of government in which the people have a voice in the exercise of power, typical through elected representatives; a state governed in such a way; control of a group by the majority of its members; derives from demos (Gr) 'the people' and kratia (Gr) 'power, rule'.

I looked up the word 'democracy' as I am not sure how to interpret my works that have participatory elements in them.

There are two key points in the definition which relate to my work – 'people' and 'power'. I suppose that the participatory nature of my work has evolved over time because I want people, i.e. my audiences, to begin to learn and to think through their experience of my work. I have a strong educationalist streak in me and my art practice is totally integrated with my educational/teacherly instincts. Thus I want my work to serve as a catalyst for an intellectual response, i.e. thinking and learning, as well as aesthetic and psychological ones.

The notion of 'power' in my work was initially more about individual power, rather than as a group or state. However, if the individual is empowered, then that individual could be moved to bring about change. I have always felt that my work could have the potential to trigger change. While I know that artwork can be politically charged and at moments in history has huge symbolic relevance – e.g. the USSR, Hitler's Germany, the TV reportage of the pulling down of Saddam Hussein's statue in Baghdad, I never have really thought that art can change the world. I hold onto that view as an ultimate aspiration.

Perhaps if individuals feel empowered through their experience and response to an art work, perhaps ultimately that could be channelled through a sense of community empowerment. I have more recently worked within communities (1998, A

Splash of Colour, Small Heath, Birmingham; 2003 Park Matters, North Fulham, and this last year as Community Agent for Burra Isle, where I live).

This notion of 'power' in my work also relates to the politicised position from which I began making art in the early 1980s. I became highly politicised in the mid to late 1970s and early 1980s. I in fact dealt with political issues directly in my work.

Perhaps one of the keys to the participatory aspect of my work is that to date my work has elements of the 'idea of democracy'. It has not so far been what I would consider completely democratic whereby I would be an equal player within the entire process of making the work, e.g. the majority voice of the group of people 'elected' to make this work would determine the work. But questions always remain....who chooses this group of people that will create the artwork? And of course, that old question, what is the artwork? In this instance, the artwork is the process of creation and any final form is really an artefact of this process.

To date I consider that the power relationship in my work is not really totally democratic because it is one where I as the artist have the power to devise the project (although this is often in consultation and collaboration with other professionals). I create the system whereby the audience is invited to participate. If they accept this invitation, then they can have 'complete' freedom. This freedom functions, however, within a structure that I have created.

I have been involved in projects/works whereby we worked 'collectively', most notably with the Women's Work Collective at the Brixton Art Gallery. We had two exhibitions per year at the gallery, starting in 1983. In 1985 or 1986 (?!!) we decided that one of these shows each year should be organised by the black women in our group. Of course that was problematic because then there were two somewhat segregated shows! Anyway, that's not the point here.

In 1984 Women's Work proposed and realised an exhibition called Our Territory which was comprised entirely of collectively produced artworks. I took part in two works. Each one actually was really a collection of parts, so that each woman made something individually as well as, towards the end, when we knew each other better, we tried to make something collectively. With Women's Work we also produced a publication which is actually extremely good and I believe is still available from the Brixton Art Gallery.

I wrote a little piece for this publication about what it is like to be working as part of a collective....I have always asked myself 'why'? It is extremely difficult to completely give up your individual artistic voice and for it to become part of this democratic process described in the original definition up above. Despite the difficulties, I have continued to try to find ways of working with other people in a creative process....

I have devised ways of encouraging this process over the years. For example, I have tested and experimented through

- Seminars, workshops and residencies during exhibitions (loads of places, initially The Brixton Art Gallery; A.I.R. Gallery; Waterman's Arts Centre through to The New Art Gallery Walsall 2000/01 and most recently the Crossovers project in London and Japan 2003, 04 and 05))

### Appendix 3

- making the actual work during the exhibition in a gallery (1987, A.I.R. Gallery, London) so that people could see, perhaps de-mystifying the process (and yes, it worked, visitors came who had never thought to go into that particular gallery before);
- the development and evolution of the creation of a completely different artistic identity, Echolalia, whereby I experimented with the relationship between audience and artist; audience and artwork. I completely gave up my own artistic identity, perhaps somewhat suicidal for a mid-career artist!
- The initiation of the emplacements project with Françoise Dupré in 1997 whereby we worked with artists to create and realise a series of installations firstly in London then in what turned out to be a series of projects over four years which involved many UK and Russian artists and other professionals in St Petersburg, Russia, which all took place between 1999 and 2003.
- Working in tandem with architects Shillam + Smith in the process of consultation for architectural projects (A Splash of Colour 1998 and Park Matters 2003)
- Inviting audiences to make the artwork installation completely, 1,100 Rosebuds, Newlyn Art Gallery, a CST project (PALP were my 'organisers')
- Residencies in tandem with the production and citing of an artwork (Hungry for Success, Moray Council, 2005)
- Inviting participants to contribute to the making of the artwork (Echolalia's Walsall Archive, The Croft Cosy Project (1992-95, with Wilma Johnson, Shetland)
- Inviting participants to take part in an event and make artefacts (The Encyclopedia of Knitted Stories, 2003, the emplacements project, in collaboration with Tatyana Nikolaenko)

I suppose that ultimately my move to Shetland is my test for myself. I want to find out if I can totally integrate my personal living and working contexts. What will it be like to live and work in Shetland? How will my work develop? I know that there are many artists who speak of 'responding' to their environment (I am surrounded by artists inspired by the landscape and seascape!). But I don't want to 'illustrate' my environment. I want to see if it is possible to totally integrate my practice with the social, political, historic, economic and cultural contexts of Shetland where there is no other artist who has a practice like mine. I have lived here four years and eight months. I came with the intention of building a live/work studio/house and operating my practice from it. This idea began to develop in 1994 when I bought a piece of land and a friend's son-in-law architect who lives down the road began to design it. In June finally we began to build. It should be complete in two or three months. Economic issues are huge. I am facing a huge problem in that I am now £30,000 short and terrified to let anyone in my local community know for fear of bad feelings, ruined reputation etc etc etc! And my chances of raising a mortgage are slim...my one meeting with a bank manager was depressing...he basically seems to not understanding the principles of self-employment and freelance work – the very things that provide the backbone of my bread and butter are precisely what he says cannot be seen as recognised income because how would they know that they would keep coming? My reply is that I have done this for twenty years....So we'll see.

In which ways do you find that your democratic/fair intentions when working with others are challenged/limited/changed in practice?

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It depends on the project and the situation. I suppose that I used to be very idealistic. My involvement with the Brixton Artists Collective and Women's Work in the 1980s was very influential and reinforced my idealism. In 1984 Our Territory (Women's Work exhibition at The Brixton Art Gallery) I worked with a group of nine women on one work (remember this is over twenty years ago so it probably seems very dated!). The power relations were very difficult. We made the work in my studio, which from the start skewed the balance of power within the group and distorted the creative process. Nonetheless we worked successfully and even women who had not been to art college and were keen but somewhat lacking in confidence, made works they were proud of and which became totally integrated with the others. We all learned to help and support each other and exchange skills. We reached the point where, when it came to installing the work in the gallery, we decided to add an element, which involved us collectively painting a life size figure of each artist in the group directly onto the gallery walls.

Our group was very diverse in terms of background, from a professional illustrator to one who had no art experience. It was a big step for this latter person to draw and paint publicly on the gallery wall. Unfortunately after we had finished as a group – an intensive spell of work as a group – one woman later went back and 'touched up' this one woman's painting. She was very upset as it had undermined and shattered her confidence.

This experience had a strong influence on my approach to working with groups of people who have different skills, levels of ability and experience, strengths and weaknesses. I basically have tried to devise ways that all these differences can be embraced and channelled positively without isolating anyone in particular.

I am sorry to say that I am no longer so idealistic. I am now much more pragmatic. While I have very strong personal views, a strong sense of justice and ethical 'code', I am easy going and try to see ways to solve problems and make everyone happy. I now accept that there are contradictions and complexities over which I have no or little control.

the emplacements project has thrown up a variety of hugely challenging, stimulating and often difficult situations through its cross-cultural nature. We could speak on the phone about it if you want, as it is a very complex project. I think one of the things it has done for me is nourish my pragmatism and allowed me to see that it is possible to let go of my perfectionism as it is not always appropriate! Different priorities are required in different situations. emplacements helped me to examine myself more closely as well.

Working with diverse communities, such as in A Splash of Colour and Park Matters, and particularly with adults, who have no previous professional art 'expertise' is also hard for many reasons, ranging from pre-conceptions, which can be undermining to lack of making skills or little practice or confidence in making aesthetic judgements. Working with Steering Groups comprised of well-meaning volunteers who have little or no experience of the skills needed to manage community projects but are full of enthusiasm but can also have members with lack of confidence or too much arrogance; bundles of energy juxtaposed against burnout and disillusionment!

The Croft Cosy Project threw up huge problems which constantly challenged my beliefs.

I think it marked the end of my idealism! If you want to talk about this one, perhaps we could make an appointment to speak on the phone!!!

My twelve months 'traineeship' as a Community Agent in Shetland has been extraordinarily illuminating with regard to my small community of Burra and the wider Shetland context. I have been very challenged by some attitudes, most commonly people who refuse to form committees or join committees because they will not work with other people in the community. Similarly, negative attitudes and opinions about individuals based on rumour and/or events that occurred many years ago or even by relations rather than the individuals themselves.

I have been particularly challenged by some adults' attitudes to young people's achievements and efforts to do something for themselves. On the one hand, some projects I have undertaken in Shetland with young people have been extraordinarily well received and well supported by adults. However, it can be the opposite. This last year I worked with a group of young people, aged 13 – 18 yrs alongside our Community Learning and Development Officer to help them identify and define their needs for a 'hut'. They would manage it themselves and design it. We used sound, photographic and video digital recording equipment alongside pencil and paper and a laptop to collect and help them shape their views. In the end they selected a 'portable' building made from a converted container, they designed an interior plan and also wrote a consultation questionnaire for adults and children in our community. They made a fundraising game and a presentation for a public consultation meeting for our community. They also edited a film with my help which we showed on that night.

We used their designs and film to support an application for local funding which was well received but unsuccessful in obtaining the funding. It was a huge achievement as there had been vandalism and disaffection among young people in our community. Enthusiasm waned and I felt there has been lack of support and perhaps even discouragement from the adult community. The local government youth development department has not been particularly helpful either due to political decisions made prior to my arrival in Shetland. (The creation of 'hub' youth centres' means that only a 'safe, social space' can be provided in localities outside these places, so that my island doesn't really qualify for this extra support required to support these young people's idea).

One thing that has been hard for me is when I feel I am letting people down. This usually happens in the follow-up to the project. The worst so far for me is Echolalia's Walsall Archive because I haven't yet got the web site going or the CDs made. There was a high level of expectation and anticipation of these public outcomes because the project was so successful. However, my life was very complicated at the time – I resigned from Gray's School of Art simultaneous to the project starting, so my contract ended one week after the show came down. I'd had an AHRB grant but I still was reliant on significant institutional support. After I left I had to begin to live on a very reduced income and one that was sporadic. I have, since resigning and moving to Shetland, spent most of my time and energy trying to make ends meet. I haven't finished up that project although I paid out of my own pocket for assistants to help finish the photographic documentation of the gifts. This need arose out of the success of the project as I hadn't anticipated the huge

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response we would get. So despite having a budget or assistants, they were too busy simply dealing with the public, helping them with their gift exchange, and they couldn't do the photographic documentation in the gallery. I have learned from this experience, so that when I took on the project for CST at Newlyn Art Gallery, which became 1,100 Rosebuds, I worked out a way to have closure within the parameters of the time for the project.

With 1,100 Rosebuds, I noticed that the some people were getting 'too creative' with the making of their rosebuds. I had wanted a particular look – a single, tin rosebud on one long stainless steel stem. They could make this rosebud however they wanted – I worked with a team of volunteers to teach people how to make the rosebud. Because everyone made them differently (it was a bit tricky), they all looked different. They also could draw on them or write on them. Initially in the set of tools laid out on each work table in the gallery, I included scissors.

One day very early on, the first or second day, I noticed that a few folk had used the scissors to cut a leaf out of their piece of tin. As this would disturb the visual look I had in mind for the final installation, I decided to simply take the scissors away. In this way I didn't have to give the participants instructions which limited their freedom by saying "you cannot make a leaf/leaves". Instead they continued to have complete freedom to do what they wanted with their rosebud.

One other problem arose on the next to the last day. One group of mothers and children from a local housing estate realised there were so many rosebuds, that they would have difficulty finding theirs in the end. So they folded their stem back by about four – six inches. One of the volunteers helping with the project obviously noticed this and straightened them out. I didn't know any of this until the group returned and were searching for their rosebuds and we couldn't find them! I don't know what I would have done if more people had started to do that.... I think I would have had to say please, no! I think that people would have understood because the aesthetic look was so strong they would have realised it would change and undermine it.

Could you give me some examples of how choice is negotiated between participants and yourself?

I'm not sure quite what you mean....In my work people have always had a choice as to whether they want to take part. The way in which they find out about this invitation to take part varies. They also have an element of choice in how they participate and what they do or what they create. The environment or atmosphere is terribly important and I try for it to be welcoming, open, warm, friendly and, if possible, busy. I try not to impose on people and to let them have space so that if they don't want to participate that is fine. I try to judge what level of interest, curiosity they have and try to pitch a conversation with them accordingly. It requires a lot of sensitivity, tact and guts.

In Echolalia's work, she actually makes written invitations which people receive by post or, in the The New Art Gallery Walsall, these invitations were available in the gallery for people to take. In Echolalia's Walsall Archive there were 'conditions', which were both open, yet with clear parameters. The

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participants were able to give Echolalia any gift they wanted to give. However, there were a combination of 'incentives' and 'restrictions' by which everyone, with one exception out of 1,775 people, followed. The incentives were clear – participants received a gift, their gift to Echolalia remained on public display until the end of the exhibition, the written record of their experience in the form of the questionnaire plus a photograph of their gift would be included in the database and eventually go into the CD and onto the web site. The 'restrictions' were in a sense voluntary, i.e. they weren't stipulated anywhere, but were implied. The colour code was pink, although they didn't have to give a pink gift. There were 'clues' and 'guides' to the kind of gift Echolalia would like to receive conveyed through the exhibition of previous selections of her personal archive displayed in four cases in the same room. These included an unfolding 'story' of her life, likes and desires. Hopefully people would warm to Echolalia and not only want to give her a gift, but give her a gift that she would like. A practical consideration was one of size. The space in which their gift would be exhibited was limited in height.

I guess the little story above about 1,100 Rosebuds also relates to this question. In 1,100 Rosebuds people were able to choose whether they wanted to take part. In this work there were a number of ways people could find out about what was going on, so to speak. There was a free brochure they could pick up which explained the project, including the story of the Rosebud. There were always volunteers and myself in the gallery who would explain and also teach everyone how to make a rosebud. The furniture in the gallery was set up to make it clear that it was a 'workshop' and the atmosphere was industrious, informal and welcoming.

Do you have any thoughts on how you present the participatory projects to a new audience?

I am assuming that mean the record of the work?

Or do you mean getting a new audience involved in a participatory project? If you mean the latter, then it is resolved through the very nature of the project itself...how you define it and devise it takes into account this process of getting the audience. I realise that perhaps this is a problem for some works...in this last issue of AN I read a review of a work at Peacock Gallery in Aberdeen in which it sounds like the work failed to get an audience... unfortunately the reviewer didn't discuss this issue. If the work requires an audience to take part, then I believe there are problems with the work if it fails to engage its audience. (While the artist's friends might take part, then I don't think it is sufficiently engaging). Perhaps we could discuss this issue further if this is what you mean!

If you mean recording or documenting the work in order to present it to new audiences, then this is really tricky and in a way has to be tackled as a new project, i.e. as a different work from the original participatory project. I haven't really cracked this one! I never really seem to have the money to do what I'd really like and, also, and perhaps more crucially, my temperament seems to drive me to the exciting bit of the next project, rather than reiterating the completed one.

Ultimately I suppose that I feel participatory projects are akin to performance. A

participatory project (do you notice I constantly slip from the word 'artwork' to 'project' with this notion?) is a temporal experience that is personal to each participant. I don't wish to represent it in any way other than that.

The emergence of the idea of 'memento' in my work in 1995/96 perhaps is one way that I have tested for individual participants to take a 'memory' or 'souvenir' from the project. It also then becomes a way of presenting it to another audience. I have tried film (and even shown them in exhibitions), photographs - photo albums, single page/s of photographs with explanatory blurb; publication as article or on web journals, web site; sound interviews; written and/or photographic journal/diary that I make.

I tend to think that it is impossible to re-present a project, and I shouldn't try to present it in any other than a very simple format. I suppose moving image and sound best convey the dynamism and time-based element of the experience of participation. In Echolalia's Walsall Archive I have the gift which people gave to Echolalia in the exchange. I also have the questionnaires which everyone completed who took part. The intention is to one day publish these on the Internet. These two last forms are quite dense and have already been public. In 1,100 Rosebuds the participants returned to the gallery to take away rosebuds they made, or, because it was so difficult to find their original one, some folk took away any rosebud without concern for who had made it. For everyone who returned to the gallery, the experience of searching for their rosebud gave them a completely new experience of the project.

## SOME DESCRIPTIONS OF WORKS

Normand Park Matters, 28 September 2003. 4000 Flowers laid out and distributed to signal the public launch of the consultation process with architects Shillam + Smith for the North Fulham NDC regeneration of Normand Park. At the end of the event the flowers were distributed as mementoes to those taking part in the consultation and some were planted in the park.

1,100 Rosebuds. An event at Newlyn Art Gallery, 1 – 8 May 2004. I invited members of various community groups, schools and the general public to help me make 1,100 rosebuds in memory of the Newlyn fishing boat, The Rosebud. The work drew on the story of The Rosebud, which travelled in 1937 from Newlyn to Westminster carrying a petition signed by over one thousand Newlyn residents who were trying to stop the demolition of local houses. This demolition threatened to destroy their local community. With the decline of the fishing industry, Newlyn today is finding itself having to re-invent itself once again in order to support its community. The rosebuds were made from tin, a material which has played a significant role in the industrial history of Cornwall but represents an industry that has now almost entirely died out. On the last afternoon everyone who made a rosebud was invited to return to take it away as a memento.



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Encyclopedia of Knitted Stories, a live event on 4th July 2003 at the State Museum of City Sculpture, part of the emplacements project during Manchester Week in St Petersburg, Russia, 28 June – 6 July 2003. Eighty people knitted squares 10 cm x 10 cm in the colours of the flags of Russia, Great Britain and America and wrote an account of the story attached to it. This material will be posted on the web site [www.webnitki.net](http://www.webnitki.net) from 1st October 2003.

Echolalia's Walsall Archive, for In Memoriam, The New Art Gallery Walsall, installation and participatory research project facilitated by archive assistants in the gallery; 1775 visitors exchanged gifts and contributed to the research Residency at The New Art Gallery Walsall for In Memoriam and Echolalia's Walsall Project. November 2000 to January 2001.

Appendix 4

Appendix 4

# Exwick Image Project

June - September 2003

Exwick Image Project



## Evaluation Report

December 2003

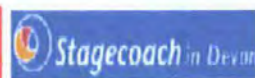
A partnership project of Exeter Community Initiatives



Registered Office: 14 York Rd, Exeter EX4 6BA  
Registered Charity Number: 1026229  
Company Number: 2844870



**Exeter  
Arts  
Council**



**Appendix 4**  
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## 1. Outline of project

The 'Exwick Image Project' June - September 2003 was managed by Exeter Community Initiatives (ECI) as part of the Farm Hill and Kinnerton Way Community Project (FHKWCP) that started in June 2002. ECI develop and manage a range of community projects; promote, enable and undertake community development; and challenge and address the causes of social exclusion.

Farm Hill & Kinnerton Way is part of the Exwick ward and is an under-resourced neighbourhood in Exeter with no community facilities, and which has often been ignored by decision-makers in the past.

The project was set up to provide a cultural and creative dimension to the FHKWCP and a key to inspiring local people to get involved, with the artist linking with the work of the community and youth workers. The artists brief was to work with the residents association and local agencies to broaden access to the project and with all participants to develop new opportunities for them to meet and share ideas. A total of 150 residents were expected to benefit through direct involvement and viewing project art works.

### 1.1. *Original Project Aims*

- Increase understanding and support between people in the area by developing shared activity between generations and across income groups.
- Address exclusion and raise self esteem by actively enabling local people to contribute positively and creatively to changes within the area which directly affect them.
- Improve self-image and image of the area within the rest of the city through celebrating local culture, past and present.

### *Additional statement presented to participants*

'The **Image** project is part of the Farm Hill and Kinnerton Way Community Project and is about local residents presenting an image of themselves in their own way, rather than the image the rest of the city has of the area. It is about how people want themselves and their neighbourhood to be seen and what is good and bad about living in the area. It is about local people having their own say.' (Display material at the Iveagh Court exhibition)

### 1.2. *Statement of objectives*

The objective of the 'Exwick Image Project' was to produce photographic imagery which could be used within the collective/public domain in a manner which was purposeful to participants. Photography would be used as a tool for self and collective expression based on the premise that photography is an understandable and accessible creative medium through popular media exposure and distribution of disposable cameras. A series of events would be organised as milestones during the project for local people to take part in.



### **1.3. Staffing and Management**

The Project was managed by an Arts sub-group of the FHKWCP Steering Group whose membership comprised:

Sue Bennett (Professional Consultant - Plymouth University)

Wendy Cranston (Families First Project - Exeter College)

Alistair Macintosh (Director - ECI)

Sheila Saffin (Local Resident)

Rachel Wilson (Community Worker - FHKWCP)

Project Staff on the Steering Group:

Gill Melling (Arts Practitioner/Project Co-ordinator)

Barbara Steele (Administrator)

The group met four times during the project, and was also responsible for overseeing the recruitment of Gill Melling as (Arts Practitioner/Project Co-ordinator) and Barbara Steele as Administrator.

Line management of the Arts Practitioner was provided by Wendy Allison (the LINKS Project Co-ordinator) with professional supervision provided by Sarah Bennett from Plymouth University. Personnel and financial management was provided through ECI by Alistair Macintosh.

### **1.4. Funding/In-kind support**

The Project was funded through two cash grants of £4,984 from Awards for All and £500 from Exeter Arts Council with in-kind support provided by: Focal Point - disposable cameras, film processing and loan of equipment; Exposed - disposable cameras and film processing; Stagecoach and Adshel - use of display spaces on buses and bus shelters.

## 2. Description of working methods

### 2.1. *Hexworthy Avenue and neighbouring streets*



*Photogram workshop*



*Gill with residents at their house*

Through the May Day event and contacts Rachel (FHKWCP Community Worker) and Deborah (student placement with FHKWCP) had made, Gill began working with young people living on Hexworthy Avenue and neighbouring streets. This continued with a photogram workshop and then giving out disposable cameras which they used to photograph the neighbourhood, their families and friends. Contact was through outreach based on visiting their houses to look at the results of their photos, discussing what the photos should be used for, inviting them to events and repeated interaction in the street to discuss progress. Gill's continued presence in the street also drew in two parents to take photos and to involve parents in choosing photos for posters and house plaques.

### 2.2. *Youth Club*



*Youth club members dressing up filming*



*Preparing to paint the mural*

Gill visited the Youth Club, run by Denise, Mark and Ellie, 6 times to take photos which could be used to create a mural. Slides were taken of the young people dressing up in jumble sale clothes which were then projected onto a wall in their hall to make stencils for the mural. The young people dipped in and out of working on the mural with a core group developing. Gill discussed layout and colours with the group and suggested methods of painting. Gill needed to spend time motivating the young people each week and needed to take on some of the tasks of discipline and control arising from making the mural. Many of the Youth Club members also live in or near Hexworthy Avenue so there has been a cross over with two areas of work which was valuable in establishing trust.

### 2.3. *Iveagh Court*



*An Iveagh Court residents' social evening*



*Residents socialising*

Gill worked with residents both on a one to one basis and through a small informal social network. Gill found it most effective to combine a certain amount of reminiscence with picking up on concerns about Iveagh Court and the neighbourhood and building on some of the positive aspects of residents' activities. Conversations through meeting people in their homes, the Communities Week slide show and exhibition of photos Gill organised at Iveagh Court, led to residents taking photos themselves, showing old photos and using the photos to give value to their activities. Some of the residents were already keen photographers whilst others were sceptical of their own photographic abilities but willing to have a go. Grace Morris, the housing warden for Iveagh Court, also assisted in making contact with residents.

### 2.4. *Other residents*



*A house plaque made for a resident's house*

Gill managed to work with a few individual residents of other streets. They took part in the project through coming to events, taking part in the postcard exchange and through their photos being used in conjunction with other residents. Contact was in their homes and at the events.



### 3. Outcomes and achievements



*Van of a resident covered with residents photomontages*

#### 3.1. *An overview of outcomes*

- a) Gave out and processed 21 cameras and films used by participants. Collected 3 sets of photos from other mainly older residents along with 1 sketch, 1 poem and a decorated apron.
- b) Creation of a mural with the Youth Club at Centre Exe based on projected silhouettes of them dressing up.
- c) Two workshops on Hexworthy Avenue. One to make photograms, the other to prepare collages for T shirts. 8 came to the former with 6 making photograms, posters and games and 10 to the latter.
- d) An intergenerational event, exhibition and workshop at Iveagh Court. Iveagh Court residents, young people and family members Gill had been working with, and passers by attended.
- e) An intergenerational mail-art project between Iveagh Court residents, families and young participants. In total 19 exchanges took place.
- f) 13 of the young participants transferred self-made collages onto their T-shirts.
- g) The van of one of the parents is being used as a mobile gallery with montaged images stuck onto both sides.
- h) Car stickers were made and given out at the final party on the 20th September
- i) 7 of the households chose to have house plaques showing the montaged images made from the photos their children had taken.
- j) 5 large posters have been displayed in city centre bus stops, and one at the end of Kinnerton Way, and small posters have been displayed on the E and F buses.
- k) A final party jointly organised with 5 of the young people
- l) Images taken by 5 women residents of Iveagh Court were transferred onto a table cloth they can use, together with a new patio table giving value to their evening get togethers.
- m) Two wall hangings were made with two residents, showing the photos they have taken, and making a personal record of their lives.

#### 3.2. *Achievement of aims and objectives*

##### 3.2.1. *Intergenerational cooperation*

- There have been difficulties in creating intergenerational activities, an observation supported through the low numbers of Iveagh Court residents attending the event organised at Iveagh Court, coupled with the late arrival of the young people who consequently missed all but two older residents. However feedback throughout the project has been that there is ongoing conflict between residents of Iveagh

#### Appendix 4

Court and some young people living in the area and resulting distrust. There are also very few present opportunities for generations to mix. One resident commented that the 'opportunity to meet socially, bridged the gap that would normally exist between different generations.'

- The postcard exchange showed that there is a willingness for this intergenerational work to happen. The young people and older residents both supported the idea of sending postcards to each other, and made the effort to make postcards or find one of their own to send. They also made the effort to write a message to each other, and some of the young people asked when they would get their postcard.



*Making postcards at Iveagh Court*



*Photo of Dave at final party taken by 4 year old resident*

- One particular resident of Iveagh Court came to both the Iveagh Court evening, where he stayed to help the young people make postcards, and the final party. Subsequently a number of the young people have mentioned him and shown that they valued him making the effort to come to their street. Another resident of Guinness Lane attended both events indicating that she valued the interaction.
- According to residents of Hexworthy Avenue, a group of older women came to see the van. Many of them find the distance a long way to walk and were put off coming to the final party because of this. It therefore shows that their involvement in the project gave them enough interest and consideration to organise the means to come and see images that they are part of.

#### 3.2.2. *Locally determined image making*



*Posters displayed on local buses*

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- Feedback from residents through interview, questionnaires and anecdote is that they are proud that their images have been on display in the city centre and on the buses. They have said that they have received a lot of comments from friends and colleagues about the images, some people finding them entertaining, others asking questions about the reasons for them.
- Some of the initial concerns expressed by some regarding the display of images of themselves have been overcome and replaced by a sense of pride and ownership. Some of the young people have shown concern that some of the posters have been taken down.
- An Exeter City Council Officer was impressed by the images and asked for a set of posters to show to his colleagues and to display in the council building. This shows that the images have become a useful tool for social activism and that they therefore are successful in portraying a message that the area needs attention.
- Misunderstandings regarding the responsibility and ownership of bus shelters led to 5 of the big posters being removed and 3 destroyed by Adshel employees who were not aware of authorisation for the display of the posters. Whilst Stagecoach gave permission to use the display cases, we later found out that Adshel nevertheless needed to give authorisation. This impacted on the duration of the display of the posters and therefore on the degree of exposure of the project to a larger audience. It also resulted in a smaller return on the outlay for the posters than had been envisaged.

#### 3.2.3. *Personal contributions, self esteem and ownership*



*Posters displayed on local buses and bus stops*

- The participants have been able to choose their own subject matter for the photos. This has been both very personal with images of family and friendships, has reflected concerns about community provision and degradation of the local environment, and has celebrated their own skills, things that they enjoy and make them laugh, and the natural beauty of the neighbouring landscape. The photos show a diverse 'image' of the area and highlight the personal expression which has taken place.
- Feedback from residents through questionnaire, interview and art work shows that over 75% of people were able to contribute their ideas and skills, shown in: the choice to make car stickers and stickers on a van; collaging pictures for personal T

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shirts; making posters for a party; thinking up and organising games for a party; choosing which photos to take and use; suggesting a mural and selecting colours and form. They have been pleased about using the posters to state concern about the promised Community Hall and lack of play areas. One resident noted that her concern about children having nowhere to play had been “highlighted in the posters”.



*Young residents with their printed T shirts*

- Of the 11 questionnaires which were completed, 7 indicated that residents considered the project to be theirs, one stating that it was also collectively shared between participants. The Youth Club stated that ownership was enabled through the numbers of them that were involved. Ownership increased as the project progressed with residents acting as advocates of the project to their neighbours and in their joint organisation of the final party. The questionnaires indicated through statistical information that in some cases family members who had not worked directly on the project, still considered themselves as part of it. This reveals the ripple effect of interest and achievement within this project.
- 7 out of 11 questionnaires and interviews said that participants had gained confidence through the project. One lady said she had been inspired to sort out and present her own photos. The young people showed esteem for what they were doing with the project in sending Gill two cards thanking her for her work with them and in jokingly calling the project the ‘Gill’s Here’ project. A group of residents took ownership of the project during a planning meeting by renaming it the “Exwick Image Project” instead of the “Image Project”.



Appendix 4  
*'My Journey' - a wall hanging made with a resident of  
Iveagh Court showing photos of memorable times*

**3.2.4. Positive contribution to local change**

- The project has been used as a public forum with parents discussing issues out in the street, and families and neighbours working together to make decisions about using the photos.



*A house plaque chosen by Daniels family*

- Positive visual and social changes in the locality have been located in specific streets in the form of house plaques, small scale local parties and activities in the street, reinforcing the links between participation, ownership and care of public outcomes.
- The location of the parties and workshops in a car parking space caused one neighbouring resident concern and disturbance. Feedback from this resident has been that whilst she understands the positive contribution such activities make to local young people and the problem with lack of community play and meeting places, she has had experience of her property being damaged in the past. She did however cooperate to stage the party and there was no negative feedback from her about this final event.
- These changes came about through intensive facilitation. Feedback from one resident has been that facilitation of this nature is needed to create this kind of collective change. Extending the feeling of cooperation and consideration for the public environment to other parts of the area needs to be focused, requiring those people living in and using a specific place to be actively involved.
- Feedback from residents and ongoing sketchbook and photographic monitoring, shows that young neighbours who often have personal conflicts were able to work alongside and with one another over a 4 month period. Interview feedback from one parent was that there had been a noticeable decrease in nuisance activity from the young people during the project. This parent suggested this was down to the young people having something to get involved in, which ties in with the general view given throughout the project, that there is normally nothing for the young people to do and nowhere for them to go. This concern was reiterated in one of the photographic posters we created.

#### **4. Key Issues relating to the delivery of the project**

##### **4.1. *Engaging people***

###### **4.1.1. *Lack of community provision***

The main challenge presented for engaging people with the project was the lack of existing community groups or community centre which local residents regularly attended. This meant that contacting local people through agencies was limited to the Youth Club which only contacted 13-18 year olds. The lack of community provision also meant that people were unused to socialising or working collectively as neighbours beyond family groups. This was most evident between older and younger generations. This lack of meeting places meant that communities of people and their networks revolved around families and friends in small localities. It hindered getting people involved across a broader area, and limited the range of those participating, as there were no existing social networks to utilise.

###### **4.1.2. *Strong family and friendship networks***

The close network of family members within a small area enabled the number of people included to grow. It also helped to endorse the project as trust between families and what they were taking part in was already established. The friendships between the young people within this small area encouraged parents to take an interest and talk with one another. The project helped to cement friendships and create a greater degree of toleration between neighbours through collective work. The fact that the young people hung out together in their street made continued contact easier as they would announce Gill's presence to one another.

###### **4.1.3. *Building on previous projects***

In addition to the Youth Club collaboration, the lack of formal structures resulted in an outreach approach being adopted, building on informal contacts established by Rachel and Denise, and continuing through street-based workshops and facilitation. This initial introduction through Rachel proved invaluable in engaging a core group of young people below the Youth Club age. The cross over between the Youth Club and young people involved through outreach proved valuable in creating a greater degree of contact, resulting in increased rapport with a core group of young people. Gill was also able to build on her previous contact with the Guinness Trust and residents of Iveagh Court created during the 'Window Sills' project.

###### **4.1.4. *Partnerships***

It was decided early on in the project that Partnerships between the project and other agencies should be focused to attract residents of the Farm Hill area. This resulted in the partnership with the Youth Club. Discussion between project workers led to the decision that linking with family groups or schools working in other parts of Exwick would engage too many residents outside the Farm Hill area, and would steer the project in the wrong direction. The Guinness Trust through Iveagh Court offered the free use of their social room for the interim exhibition and T shirt printing.

##### **4.2. *Sustainability***

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A strong intention of the project was to ensure that elements of it could be sustained beyond its life span. Many participants have stressed the urgency of having another project and Gill has spent time talking with them about the difficulties this presents, for example funding issues. This however shows a willingness and commitment of local people to the future of creative projects within their area.

A main issue which has been raised by local people in sustaining the local cooperation created by the project, is the need to have a facilitator. At the present time there appears to be a lack of aspiration and knowledge held by local people to carry out self-organised and self-managed projects or collective work, although feedback during the evaluation stage revealed that one parent would be willing to help in fund raising through local businesses.

Sustainability has been achieved with differing degrees of success. The main achievements have been:

- Establishment of contact between Exeter City Council Arts Development workers and the Youth Club resulting in a new performing arts project.
- Establishment of link with national arts development project called 'This is where I live' organised by the Runnymede Trust. They want to include photos and a brief report on the Exwick Image Project in their report and final exhibition in London. They have indicated that funding may be available to bring some young people to London for the show.

The main hindrances have been:

- Limited existing activities in the area with which to form links largely owing to the lack of a local community space.
- The resignation of Rachel and Denise, removing the possibility of the work being sustained through the broader community project.
- Existing agency provision being pushed to capacity, limiting the possibility to integrate new families.
- Limited time of facilitator to research and establish links with wider city organisations.
- Lack of other arts organisations in Exeter who can work in an outreach capacity.

### **4.3. Management of facilitation**

#### **4.3.1. Overcoming difficulties with support structure of work**

The main difficulties with the support structure for the facilitator were:

- Under funding of the project resulting in limited management support.
- Under resourcing of the FHKWCP resulting in the community worker being stretched to capacity and unable to offer much support to Gill. Child protection guidelines recommend that outreach work should not be carried out with one worker acting alone. The lack of support for Rachel in this respect had a knock on effect for the project, where Gill was required - through the demands of the working context - to work alone in order to deliver the project.
- Lack of adequate planning about 'on the ground' support.

These were overcome through:

- Gill working in a visible way in the street where parents were aware of activities, by making sure parents knew who she was and including them as far as possible in events and planning.

- Rachel and Denise offering support when they were able. At the suggestion of Wendy Allison, a timetable was drawn up half way through the project of forthcoming events, in order to plan when support was needed and possible. This worked to a partial extent with Rachel needing to pull out of support for one event due to other commitments. Denise stepped in to give support on several occasions at short notice, rearranging family commitments and being flexible with her availability.

#### *4.3.2. Time management*

- As Gill was using the project towards her PhD she devoted 155 additional hours to it.
- In the early stages of the project Gill consulted with her professional supervisor and line manager to manage the creative ideas for the project against the time available. Gill found this balance difficult at times due to wanting to include a diversity of residents and wanting to up-hold the responsibility to those participating.
- The project was delivered in accordance with the timetable of events with the exception of the evaluation which could not be completed until December, due to holidays and illness.

#### *4.3.3. Local motivation and advocacy*

- The legacy of low community provision has contributed to low motivation and aspiration of local residents to take part in community activities. Residents have indicated their distrust of the City Council and largely do not believe that a community hall will ever be built. The demographics of the area where unemployment is high and many young people experience family, social and educational difficulties means that being asked to give commitment to a project is unfamiliar. This led to a requirement for high intensity attention to participants to encourage them to commit to the project and follow through their ideas. This continued attention led to local advocacy of the project and Gill being welcomed into the fold. The project has shown that intensive attention is necessary to build up trust needed and to effectively work against the tide. Through the course of the project, local motivation increased with responsibility for the end part being shared between the younger participants.
- Time pressure meant that the same intensity could not be given to some of the older residents of Iveagh Court. Feedback from some of them showed that they did not feel ownership of the project and did not see how future art projects could be relevant to them. However, one older resident from Iveagh Court became a 'local coordinator' through feeding back information and opinions between a small group of friends and Gill, which supported Gill through saving her time and being an advocate for what the project was trying to achieve.





*Local residents with their printed table cloth*

- The level of motivation needed by Gill, together with the unfamiliarity of residents to a project of this sort, the need to work in an outreach capacity and to work alone, placed an emotional strain on Gill, particularly at the early stages of the project. Engaging with people on their doorstep at times felt intrusive and confrontational. The project also required Gill to deal, occasionally, with challenging behaviour, which placed her in a vulnerable position. As the project progressed and trust was established, this strain was reduced.

## 5. Recommendations

### 5.1. *Recommendations for future project management*

The main difficulty that has arisen out of beginning a creative project which introduces evolving plans some time into the life of an established project, is that it is not possible to plan in advance a detailed timetable of shared activities and worker support. The nature of activities, and timing of them, needs to emerge out of the facilitation itself. This means that a lead-in time for initial activities is needed in order to establish what they will be, followed by acting on the outcomes of those activities.

The attempt to organise joint activities between the community project and the Image Project was difficult largely due to this difference in working method and timing. If the 'Exwick Image Project' had been over a long period of time joint working would have been made easier, as an initial lead in could have been followed by a longer period of time to organise and work towards the joint activity.

Recommendations for future project management of participatory arts work in this area are:

- Integrate creative projects into the core of the development work brief in order that creative methods become part of the strategies for achieving development targets.
- Employ a development work assistant/coordinator whose role it is to support the work of key development workers on the ground (including an artist) so that vital outreach work can be carried out in line with child and vulnerable adult protection policies. This could be established as a training or work experience post requiring formal disclosure.
- Increase the funding requirement for the employment of an arts worker and their management in order that their time worked on the project is adequately paid for.
- Continue working in an outreach capacity whilst no community space exists. This way of working has been shown to be productive. It is therefore advisable to continue such an outreach approach but with a greater degree of on the ground support.

Recommendations for other projects:

- Integrate creative methods into the core of your development work.
- Consider the benefits of outreach methods where community space is limited, but be sure to provide adequate 'on the ground' support for key workers. This will give necessary moral support to the worker and improve the safety of worker and participants.
- Look to other projects with similar working conditions and objectives to gain a realistic picture of the number of hours which the arts worker will need to dedicate, and the funds which will be needed. A guide is to consider the number of hours which will be needed and to double the figure. This will take into account preparation, leg work and administration which are often under-estimated.

### 5.2. *Recommendations for follow on projects in the Farm Hill area*

- Disposable camera photography competition in the area, with winners having their photos integrated into the community hall. This both builds on existing photographic interest and is a new opportunity for participants to use their photos, and extends the involvement to a wider public. It creates a positive focus on the community hall with local people taking an active part in its development making their mark on its fabric.

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- Use of the images as a tool for community dialogue. Further posters could be made from them, they could be projected as an installation one evening to provoke attention, further house plaques could be made from them bringing more residents into connection with one another, and more car stickers could be made and handed out to people.
- Another fete or festival. Most of the young people Gill worked with spoke frequently about the May Day event requesting another of its kind. One young person said they found it the most interesting source for his photos. This could be tied into the local heritage of the area, for instance apple-growing and an apple day. This would encourage older people to take an active interest and create greater intergenerational work. It would be useful to site this closer to the Farm Hill area such as the park behind Centre Exe, where many celebrations used to take place before, during and after the war.
- A street theatre project. Many young people spend a lot of time outside in their streets during the summer and some have shown an interest in performing arts. This could involve instrument-making out of found objects integrating an awareness of environment and celebration.
- The locating of a creative project in a different street or set of streets to extend community provision.

## 6. Statistical information

### 6.1. *Methods of collecting evaluation material:*

Method	details
Questionnaires	20 sent and 11 returned
Interviews	1
Monitoring note book	
Attendance lists	
Observation	Gill's memories of what she observed
Anecdotal	Telephone conversations, conversations at events and during facilitation
Photographs	Taken by participants and Gill
Art works	Made by participants throughout the project

### 6.2. *Quantative findings*

	Age						total
	0 - 5	6-12	13-17	18-25	25-65	65+	
People taking or contributing photos	1	11	6	1	4	11	34
People contributing in some other way to the project (interest, ideas)		5	2		8		15
People at photogram workshop		4	4				8
People at collaging workshop		5	4				9
People at 23 <sup>rd</sup> event		7	8		3	8	26
People at final party	1	7	12		2	2	25
Youth Club participants			14	2	3		19
Audience for outcomes							150+
Beneficiaries of sustained work			14	2	3		
Male participants							27
Female participants							37
<b>Total participants/ contributors</b>							64
Increase in participants/ contributors from June to September							15 (an approximation taken from people leaving and joining)

Appendix 4:

People committed to total project							31
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## 7. Acknowledgements:

We would like to acknowledge the following people for their support of the project:

- All participants for their hard work and commitment.
- Farm Hill Area Residents Association for publicising the project in their quarterly newsletter.
- The Guinness Trust for the use of their meeting room at Iveagh Court for project events.
- Exeter School of Art, the University of Plymouth for providing premises, equipment and technical expertise.
- Nick Gillon for his assistance in mounting art work and moral support.
- Snappy Snaps for rising to the challenge of making the wall plaques and committing to their production.
- All those people who put in extra time in order to make the project work.
- Exeter Rowing Club for the loan of a pergola for the final event.
- Members of the Steering Group and other local agencies.
- Cash and in-kind funders listed in 1.4.

**Appendix 5**

**Appendix 5**

## **ARTIST'S BRIEF**

### **Lead Artist**

#### **Mitchell House Garden Project (Elder Flowers)**

A freelance Lead Artist is required to develop this exciting project, which forms part of the Borough of Poole's Adult Social Services (Provider) Unit Arts Programme. Proposals are invited from visual artists and makers who are interested in working with older people, including those with dementia. Experience of working with other artists and volunteers would also be an advantage.

The project will involve developing a sensory garden within the grounds of Mitchell House, which is a residential home, respite service and day centre for older people. The garden is intended to serve, in particular, service users with dementia. The residency will involve the artist working closely with service users, staff and volunteers, in collaboration with a musician and a landscape architect, and with the support of the Project Steering group. The project will take place between December 2001 and April 2002, with an opening of the garden to take place around May 2002.

### **BACKGROUND**

The Borough of Poole's Adult Social Services (Provider Unit) Arts Programme is a partnership between the Borough's Cultural Services and Adult Social Services (Provider Unit). The programme includes a number of projects and initiatives, managed by the Arts Programme Manager, of which The Mitchell House Garden Project represents a part. Specialist services for people with dementia at Mitchell House, including residential, respite and day services, are currently being developed, and the garden project will serve to complement this.

### **THE BRIEF**

#### **Key Tasks:**

- To work with service users, a musician and a landscape architect to design the garden and features.
- To create artwork(s) in accordance with the overall design
- To oversee construction of garden and installation of finished artwork in accordance with original design
- To attend and contribute to meetings as part of the Project Steering Group
- To monitor and evaluate the project in conjunction with the Project Steering Group



## Appendix 5

### General Responsibilities:

- To seek opportunities for the direct involvement of service users and staff in the creation of the artwork wherever possible
- To develop the work in accordance with the needs and aspirations of service users.
- To ensure a consistently high standard of artistic quality throughout the project

### PERSON SPECIFICATION

You will be a professional artist who is both a creative thinker and an excellent facilitator. You will be experienced in working with groups who have specific needs. In particular you should demonstrate an understanding of the needs of older people, and of the issues involved in working in a residential and day care setting. You will be accustomed to encouraging people to express their own creativity to a quality artistic outcome. You will have experience of working creatively outdoors, and demonstrate knowledge of creating therapeutic, sensory environments. You will be well organised, efficient and imaginative, and you will enjoy communicating and working with a wide range of people, including artists working in other disciplines. You will be able to demonstrate an enthusiasm for the project.

### EXPERIENCE

<b>Essential</b>	A degree in fine art or equivalent Substantial professional arts experience Experience in participatory arts Experience in creative outdoor projects
<b>Desirable</b>	Experience working with older people, and those with dementia Experience in working in a residential or day care setting Enthusiasm for working with other artists Own transport

### FEES

The fee for the residency is £2,250 with an additional budget of £375 available to cover subsistence. Hours will be flexible according to the needs of the project, and you will be expected to plan workshops within the normal running hours of the Day Centre. This is a freelance contract and you will need to make your own Income Tax and National Insurance contributions. Please find attached a breakdown of the budget for the project.

### **MANAGEMENT SYSTEMS**

Your key contact is the Borough of Poole's Arts Programme Manager for the Provider Unit Arts Programme.

### **APPLICATION PROCESS**

Your application should include the following:

1. A letter stating:
  - Why you are interested in the project
  - How you would apply your existing knowledge, skills and experience
  - An outline of how you would approach the residency
2. A CV
3. 8 slides, or equivalent examples of your work.
4. The contact details of two referees.

You should send your application to: Anna Shiels, Arts Programme Manager, Cultural Services, Borough of Poole, Poole Arts Centre, Kingland Road, Poole, Dorset, BH15 1UG.

**Deadline for applications Friday 2 November 2001**

Short-listed candidates will be informed by: Monday 19 November  
Interviews will be held on: Monday 26 November

### **FURTHER INFORMATION**

For an informal chat about the project, please contact Anna Shiels, Arts Programme Manager on: (01202) 665334 ext. 244  
Email: [annas@pooleartscentre.co.uk](mailto:annas@pooleartscentre.co.uk)

Appendix 5

Elder Flowers Project  
Projected Budget

PROJECTED COSTS		
Lead Artist	15 days @ £150.00	£2,250.00
Subsistence	15 nights @ £25.	£375.00
Features / installation / materials		£1,000.00
	<i>subtotal</i>	<i>£3,625.00</i>
Site clearance		£400.00
New paving and paths		£1,650.00
3 raised beds		£650.00
New planting		£360.00
Materials		£300.00
Compost delivery		£35.00
Compost bin / water butt		£30.00
	<i>Subtotal</i>	<i>£3,425.00</i>
staffing / volunteers(In Kind)		<i>£12,100.50</i>
	<b>TOTAL</b>	<b>£19,150.50</b>

INCOME	
<b>In kind contributions:</b>	
Voluntary labour: 10 people x 10 days @ £80	£8000.00
Project manager: 30 hours @ £9.50	£285.00
Landscape architect: 15 hours @ £11.50	£172.50
Day Centre support staff: 37 hours @ £9	£333.00
Admin / clerical support: 10 hours @ £7	£70.00
Music animateur: 10 sessions @ £110	£1,100.00
Steering group members time: 10 people x 20 hours @ £10	£2000.00
Refreshments	£100.00
Compost / mulch	£40.00
<i>subtotal</i>	<i>£12,100.50</i>
<b>In cash contributions</b>	
Borough of Poole Cultural Services	£2000.00
Awards for All	£4,950.00
Rotary Club of Poole	£100.00
	<i>subtotal</i>
	<i>£7,050.00</i>
	<b>TOTAL</b>
	<b>£19,150.50</b>

## Appendix 5

### ELDER FLOWERS (Mitchell House Sensory Garden Project) Commitment Form

BoP Arts Development Unit will supply the following:

1. Provide organisation, administration and other support for the project
2. Provide a Key contact for artists, Mitchell House staff and steering group (Anna Shiels)

Mitchell House will:

1. Liaise with the artist (Gill Melling), music animateur (Andy Baker) and coordinator (Anna Shiels) as appropriate
2. Provide continuity of staff working directly with the artists in pre-arranged sessions.
3. Identify and support up to 5 residents with dementia to work with the artists at any one time.
4. At other times, support a mutually agreed number of residents from other units working with the artists
5. Ensure there is an appropriate space available for the artists to work with residents.
6. Make arrangements with Gill Melling to ensure she has access to funds for materials for the project, totalling £1000.
7. Notify the project coordinator immediately of any changes to the project
8. Contribute to the evaluation of the project

Artist, Gill Melling will:

1. Commit 15 days to the project, to be worked in part or full days by arrangement
2. Work in partnership with Andy Baker and Mitchell House on the project
3. Purchase materials as required by the project
4. Arrange sessions with residents as convenient with Mitchell House
5. Contribute to the evaluation of the project
6. Be responsible for taking out public liability insurance, and payment of income tax and National Insurance contributions as a self-employed artist.
7. Provide receipts for all expenditure and subsistence, which will approved by the budget holders before redemption

Agreed rate of pay: £150 *per diem* to total of £2,250 plus travel/subsistence costs up to £375 in total.

Fees will be paid in three installments of £750 each. The first payment will be in January, and subsequent payments after 10 and 15 days work respectively. Please invoice the project for these amounts.

Music Animateur, Andy Baker will:

1. Commit 10 half day sessions to the project
2. Work in partnership with Gill Melling and Mitchell House on the project
3. Arrange sessions with residents as convenient with Mitchell House
4. Contribute to the evaluation of the project

Funding for the music animateur is provided within the Service Level Agreement between the Borough of Poole and Bournemouth Symphony Orchestras.

#### Signatures

Signed on behalf of the Arts Development Unit by Anna Shiels .....

Signed on behalf of Mitchell House by Pam Butterworth.....

Signed by Gill Melling.....

Signed by Andy Baker.....

Please sign both copies and return one copy to The Arts Development Unit, Borough of Poole, Poole Arts Centre, Kingland Road, Poole, BH15 1UG

Appendix 6

Appendix 6

## **Elder Flowers - Mitchell House**

### **Loose ends and recommendations**

All these recommendations are based on dialogue with and observation of residents of Mitchell House throughout the project, research of available items (seating), discussion with staff of Mitchell House and other professionals such as an Occupational Therapist working with us in installing the garden.

#### **1) Seating**

I recommend that seating is placed in the following areas and in the following way:

- a) Brick raised bed – one or two individual wooden seats with arms placed within the semi-circle, which will be easier to move than one large bench if access is needed for wheel chairs to different plants. The seats need to be solidly constructed so that they do not topple over if weight is placed on them. They may also need to be raised by fixing blocks to each leg.
- b) Bed of grasses and bed with blue ball – having looked into the option of a curved bench, I have found that these are not comfortable to sit on and are very wide in places from front to back and so not suitable. Instead I suggest a set which has two adjoining seats with a table between which are arranged in a curve and can be bought from most garden centres. However, the curve of the set may be too tight and therefore need widening with the addition of wooden wedges between the chairs and the table. A set which is screwed together rather than permanently fixed could easily be adjusted by someone with basic wood working skills. The benefit of this arrangement is that the table can be used for drinks, bags etc. without the need for a table in front which may obstruct passage for other people. It is also sturdy so that the table will not get knocked over.
- c) Central pergola – As above (b) or a number of suitable seats (see above a) with a table so that it encourages people to stop rather than walk straight through. This space will also have a music box fitted which people can use, which will take up some room on the right hand side facing down the garden. The space can be used for music sessions, singing, or other activities away from the buildings but in view for those inside. As in previous cases ample room will need to be left for wheelchair access and so experiment with the number of seats will be needed.
- d) Pergola by the building – as well or instead of the existing bench, extra seating is needed as above (a) which can be moved for versatility. A lower (still reachable) table would be useful which could be placed at the garden end for drinks, food activities etc. but not to obscure the garden.

#### **2) Pointing of brick bed**

I believe that there is still a small amount of pointing to be done around the back of the brick bed. I know that Darren offered to do this so he may have done so already.

#### **3) Trellising**

At present the trellising has been positioned too low on the walls meaning that there is nothing for the plants to climb up when they begin to grow. This needs to be moved so that it begins just below where the cane ends. It may encourage the climbers (yet to be

bought) better if it is slightly away from the wall so that they can climb through and behind.

#### **4) Pergola roofing**

During the planning stage of the project I thought of roofing one of the pergolas but due to limits of funding this was not possible. During our evaluation this has been raised again by staff members who have suggested having roofing over the pergola nearest the building to allow residents to sit out even when it is raining. My suggestion would be to use clear or coloured acrylic sheeting to allow light through and create a coloured glow eg. Blue which is calming. The problem of cleaning would need to be addressed but may only require a powerful hose and a broom every now and again.

#### **5) Activities**

One of the most important findings from this project and my previous project at Lucerne House was the need for ongoing activity with people with dementia. Because memory deteriorates, producing new memories and reminders on-going is vital to retain connections with activities residents have taken part in and therefore the meaning of those activities for residents. In addition to this because things are experienced as if for the first time for many people with dementia, repeated interaction with and use of the garden will continually create new experiences.

- a) Seating within bungalow 5 – at present the chairs in bungalow 5 are arranged with their backs to the window much of the time. Having taken the trouble to create such a visually interesting and stimulating garden it seems vital that residents should be encouraged or at least be enabled to see it. From both my research with residents and talking to staff, residents have directly shown that they wish to see what is going on outside and take pleasure in doing so. Some residents told me that whilst they do not like to do anything themselves in the garden they like to watch other people. This was the reason for placing the wooden raised beds, which are designed for residents to use, in front of the window so that others may watch. If the seats are arranged in this way due to sunlight causing a problem then I would refer back to my suggestion of blinds or to find some other solution to this problem.
- b) Music and art sessions – our evaluation shows how much many residents appeared to gain from taking part in music and creative sessions. Residents were able to express themselves in new ways through using musical instruments or using clay or paint for instance. Staff who I have spoken too were surprised at the level of interaction and kinds of expression arising through the project music and creative sessions. Finding means of expression for people with dementia is vital for continued quality of life in order that they may reinforce their identity. I would therefore suggest that continued creative sessions are crucial to the quality of life of residents.
- c) Physical activity – Many of the residents with dementia like to walk about and already use the garden for this purpose. The garden is designed so that residents can take part in gardening, can wander through it safely and can interact with objects and plants in a flexible way. One issue raised by members of staff is that whilst residents are encouraged to go out into the garden, they do not have easy access due to safety measures on doors to bungalows. When a resident is outside on their own they cannot easily get in as the door to the garden needs to be locked to stop people walking up through Mitchell House and out of the front door. If a second door was

added across the corridor leading up to the day centre which could be locked, then residents could come and go out of the bungalows and into the garden more freely. This could also mean that the lobby area leading to the garden could be integrated with the garden more creatively so that there is not such a distinct and potentially frightening barrier between inside and outside.

- d) **Wooden Flowers** – these have been designed through working with residents and are not intended for a specific use. They are not suitable for planting in but are intended to be played with or for residents to put objects in which they collect if they wish. The writing inside is important in that it is the words of two residents and it may be valuable to draw residents attention to it so that they too can make their own sense of it.

## **6) Plants**

We will know more clearly in the spring and summer how the plants are taking to the garden, if any need moving or more need adding. The planting has been thought through in direct response to the residents so whilst staff, residents and visitors may wish to add or change plants I would suggest that an idea of the reasons behind the planting is kept so that it continues to stimulate in the way it was intended. On the other hand residents themselves will indicate what is of particular interest or what may be needed, so I would also suggest that staff take note of the way residents interact and what they have to say so that any changes can be made accordingly. All of the plants have been checked for toxicity and this rule should be applied to new plants brought in.

## **7) Water feature maintenance**

We have already seen that the water feature collects leaves in the winter. It will also collect a certain amount of sediment. Having consulted with Bow Aquatics where we purchased the pump system, you could add a product called Chlorox which is used in swimming pools to keep the water clean. This should mean that the water feature will not need cleaning out unless it becomes very green and clogged up with leaves. The pump itself has a filter so should not become blocked. They have also advised me that the pump can be left running all year as temperatures in Poole do not drop sufficiently to create a problem. There is however a switch fitted should you need to turn it off for any reason, which is the opposite way to a normal switch in that it is on when the top is pushed in. Should you need any further advice on the Pump I suggest you speak with Bow Aquatics who are very helpful on 01363 82438.

## **8) Support for the climbers**

After talking with Anna Shiels and Kitty's daughter I would recommend that either garden wire be wound up the posts of the pergolas or that a fine garden mesh is used. The climbers will need some training initially. The different clematis need different amounts of pruning. Any Macropetala or Alpina do not need cutting back whereas other types of clematis need cutting back in early spring to encourage new growth and flowering. The winter flowering Jasmine needs to be pruned lightly just after it has flowered.

## **9) Blinds**

In addition to the features within the garden I have an idea for blinds in bungalows 4 and 5 featuring the artwork of residents. This has developed from the idea I showed to staff and residents for lanterns/translucent hangings which used residents' paintings.



## Appendix 6

The paintings were created in our session growing the seeds in glasses and were used as collars to keep light out to allow germination. I have combined this symbolic and literal protection from light and encouragement of growth and arrived at the idea of installing blinds in the windows looking onto the garden. These would protect residents from the direct sunlight which at present causes them to close the curtains or sit with their backs to the garden, as they could be pulled down part way or in sections where the sun comes through. They would also show the paintings done by the residents which would be illuminated by the sun streaming through and provide interest and personal meaning. The blinds could be made by transferring the paintings onto ready made white blinds through heat transference (this would need a small amount of testing out to ensure durability and fire resistance). An alternative to this would be to use muslin with the transferred paintings as 'net curtains' half way up the window which could be pulled across where needed.

### **10) Rose arch and gate**

Given more funding I would have liked to have installed a rose arch and gate at the intersection of the path leading out of the garden and the central circle. Research undertaken by the University of Stirling suggests that having a gate in a garden designed for people with dementia can be a good thing as it can give a sense of control by shutting and opening the gate. Placing it in an arch would draw people towards it whilst creating a definite landmark for entering and exiting the garden. One resident during the project in bungalow 4 commented a lot on the state of the fencing in one of the other gardens, suggesting that it could do with painting. This could become an activity for residents, painting a gate or existing trellising.

Appendix 7

Appendix 7

## ELDER FLOWERS

### Mitchell House Sensory Garden Project

#### Evaluation Questionnaire

Please complete the following evaluation form as fully as possible. This form will be used only for the purpose of evaluating the project, and to help us to develop best practice in future projects. Please be honest both in your criticism and praise!

Name.....**Gill Melling**.....Organisation.....Artist.....

#### Description of Project

- Please describe the project in your own words.

**As artist/facilitator I created a garden with residents and staff at Mitchell House which was meaningful and appropriate through a process of listening and responding. Through a number of visits with residents myself and musician Andy Baker opened up a dialogue with residents using creative methods so that the residents themselves could 'voice' how the garden should be. The final design and contents of the garden were drawn together from these interactions. The resulting garden emphasizes different sensory experiences, can be used by people with differing degrees of independence and reflects the needs, experiences and language of those residents with dementia with whom we worked.**

#### Project Aims

Please describe the extent to which the project achieved its original aims:

- To develop existing garden area, creating an area that is relaxing, stimulating and safe for residents with dementia. (Please consider garden layout, materials, planting, access, art work, maintenance and any other observations)

**On first impressions it appears that this has been fully achieved, however we will only know this when the garden begins to be more accessible as the weather gets warmer. More can always be done, but given the budget I think we have achieved the most possible**

- To enable residents to develop their arts skills, and to express their ideas creatively with the assistance of the artists.

For me this is always a learning curve and some methods of working are more effective than others. It was more appropriate with some residents that with others to try and develop skills. I think that opportunities were given to all those involved and individuals took up these opportunities on their own terms. It was vital that there was assistance in addition to the artist to enable residents to express themselves so that enough attention could be given to the particular needs of each individual and so that they were not simply given a task.

*Were you directly involved in creative sessions? Yes*

- To develop links with local volunteer and community groups.

This was only achieved at the build stage of the project. It is difficult to say how other community groups could have been involved earlier on and so much of the interaction depended on building a relationship between myself and the residents and working in a very flexible and open ended way. When too many people are involved the situation can become too much about planning and management of people who maybe do not fully appreciate what the process is. I think that on balance the fact that two different community groups along with some church members and friends and family were involved and some will continue to contribute to the garden is successful.

*Do you represent a community / volunteer group? no*

- To raise awareness of the value of working with professional artists within Adult Social Services Provider Unit, in particular with older people.

From feedback from Jane Gilliard and Anna Shiels it appears that at least two directors within SS have been thoroughly impressed with the project which I hope takes into account the use of an artist. I also think that many staff at MH have increased their understanding and appreciation of working with an artist.

**Other aims (Please add any other aims)**

**To improve the quality of life for residents**

**To increase understanding of the needs of people with dementia on a daily basis.**

**Creative sessions**

- Do you think the music sessions achieved their objectives? Please say why.

**Yes. They were intended to provide an opportunity for residents to express themselves through music and for us to gain an understanding of how these residents make sense of rhythm and melody in order that we could incorporate this into the garden. Both of these were achieved.**

*Did you take part in any of the music sessions? Yes*

- Do you think the sessions with the artist achieved their objectives? Please say why.

**Yes, although I would have liked more sessions and chances to explore individuals stories in more depth to add more depth to the garden, and to include more residents in their own way.**

*Did you take part in any of the sessions with the artist? Yes*

- What do you think were the benefits to residents who were involved in the project? (please list as many as you can think of)

**They were asked their opinions and felt valued for this (evidence through smiles and 'thankyou's, giving opinions, saying how they felt).**

**They were given personal attention and time which staff have admitted they do not usually get the chance to give and they know is beneficial.**

**Residents now have a usable garden which they can interact with. This benefit needs to be sustained by MH continuing to work with residents to use the garden in an active way**

**The plants in the garden have already been seen to be calming and relaxing for residents**

- What do you think were the benefits to staff who were involved in the project? (please list as many as you can think of)

**They gained a greater understanding of what residents are capable of  
They have a place where they can go to relax during the day given the opportunity**

**They have an extra resource to use with residents which will make their care more stimulating and diverse.**

**They were able to contribute ideas to the garden to make it meaningful for them too.**

- **What do you think were the benefits to community groups who took part?**

**One of the groups (adults with learning difficulties?) seemed to enjoy working in the garden and I believe want to continue maintaining the garden.**

**The young offenders did not appear to gain much benefit but this is difficult to say when we don't know the individuals.**

**The members of the church who helped plant seemed to enjoy themselves**

*Do you represent a community / volunteer group? no*

#### **Other information**

- **What, if anything, could have improved the overall experience for those who took part in the project?**

**More time for myself to work with residents and more time for staff to become involved. This boils down to more money which would also have made the building of the garden a lot easier.**

- **Any other comments?**

Thank you for taking the time to complete this evaluation questionnaire

Please return to: Anna Shiels, Arts Programme Manager, Arts Development Unit, Waterfront Museum, 4 High St, Poole BH15 1BW

**Appendix 8**

**Appendix 8**



# Southern England in Bloom

CATEGORY

***BEST NEW LANDSCAPING***

***WINNER***

***MITCHELL HOUSE, POOLE***

Signed



REGIONAL JUDGE

Signed



MANAGING DIRECTOR - TOURISM SOUTH EAST

Date

***July 2003***



**TOURISM  
SOUTH EAST**

*Supplied by Solent Design Studio Ltd in support of the Southern England in Bloom campaign*



As .par Russell - Corco

Monday 16<sup>th</sup> June 2003

My dear Anna,

I hardly know where to begin with the "quish" I want to write to you after spending a truly enchanted afternoon at Mitchell House for the launch of the Seniors Garden and celebration of the Elderflower project.

You might recall that gardening, gardening and everything to do with plants is an extraordinary and great joy in my life. I do miss popping over to Kew and visiting the monthly flower shows at RHS Halls in Victoria and it's like having a window into Chelsea F.S. on TV. But this afternoon was a far greater source of joy.

The launch was so beautifully done from the first moment I entered Mitchell House. With so many guests I didn't expect that people would think of my needs. But I was delighted when my SLI Jan met me outside the building where she had been told to wait for me, having already been briefed about what was to happen. This is such a rare experience for me at Poole or Bournemouth events. Once inside she was given a chance to meet the speakers too. So far planning + performance. As people gathered, we could watch your wonderful screen presentation of the project. This was splendid + also means that we spend no time standing around waiting for things to happen, as

Appendix 8: The usually lives at numerous. Also it was a terrific appetizer for the garden we hadn't yet seen. Even the "speakers" were great too. Charlie's thinking of the art's + care provision operatives should be quoted in the JAP!

The tape-cutting parade was exquisite. As we made our way to the garden entrance we couldn't see anything but tuning the music to start with the tape-cutting was a beautiful + brilliant touch. "English Country Garden" via an SHI was just as exciting as it was for others in the parade. And then there the garden was, The BGC Trio under the tree in their white tuxes. Oh wooh! I hope you all enjoyed planning this claim to the last beautiful detail because it was like waves of discovery for me, such a gorgeous treat.

As for the garden itself it's a lovely but practical design for the residents, re the hard landscaping and pergola etc structures that will be enhanced as the children grow. It's lots of little gardens in one - something for everyone :- bedding area raised to wheelchair height, ditto the herb garden (ceramics in the brick-work) that you can touch and smell. grasses patch for sand + maenads; ferns around the water feature; herbaceous border further on; experimentals in pots that can be planted out later - ditto odd young plants that will be lovely in a few years like the Japanese maple. Plus lots of things that are pretty + easy to work as great fillers over a year or two e.g. the geraniums, crocosmia + other reliable plants.

The art features were superb + obviously grounded in the experiences and desires of

The residents e.g. 'the wooden flowers that opened & shut with lovely phrases' inside. I was tremendously moved by these things and excited too. It would have been all too easy to impose artworks on these residents and the garden. Sort of art which says "look at me, the artist. I created this here." But in this garden, the art had no thinking about the people who live and work at Mitchell House. These were beautiful things created by a community working with an artist who tuned into that community. The art tells a story about that, if you like. But it also told me new things about older people who live in residential care; like they have a genuine sense of humour ... and much more.

I do not know what the "piccolo" type installation in the pergola would be called. I will have to come back & play with it again as one of my hearing aids was blocked up & there was too much extra noise for me to really tune into the music. Judging from the vibration when I put my hand on it, I reckon I could hear it if I returned when things are more peaceful. Of course, I was overwhelmed by the beauty of this installation and its use of everyday materials. When you told me that Gill's father had travelled back from work in London to work on this, I just filled up with yet more awe & wonder! At what is possible and how so many different people can and do contribute to a project when the planning and the building of a community around it is the well from the beginning.

As I spent the afternoon learning more

about the Elderflower project. I realised  
 how many people and how many groups  
 had been involved & I had been encouraged  
 to carry / support / sponsor the Cream, as  
 it were. It's simply awesome; for the  
 companies who provided materials &  
 individual Christians that helped with the  
 garden furniture etc. to the learning  
 disabled gardeners who I enjoyed talking  
 to & the BB Barmenath & Poole  
 young offenders (was that their group label?)  
 and so many volunteers.

Down the two years that I have known I  
 worked in partnership with you Anna, I've  
 learned how you are sort of "self-effacing"  
 when it comes to taking credit for events.  
 It's not your style to be "up-stair", as it  
 were. But I was Cleverly today when  
 Charlie ended his Thanks-list with  
 credit to you as the driving force. I  
 do hope you are well pleased with this  
 "award" and can bring yourself to a  
 wee pat on the personal back! It's been  
 a career project I launch & you ought  
 to think about writing it up for "Mail Out"  
 etc. Putting it on the web ... You rule  
 stars this in the field. It's the most  
 lucky thing to come out of SS Arts for  
 years - and in every way have inspired  
 me with this.

A few more points: -

- After the garden, the refreshments were  
 divine! Loved the label re chickens after  
 the Deaf Yoga & Massage weekend at  
 Astra Lodge (Gains House Estate) where there  
 were so many "cher" labels in the food.  
 "funny enough, I bumped into the Cook  
 for a weekend as her mother is a T.H.  
 resident!

• And you even organised the weather for  
this glorious garda party!

Pertick !!!

Mavis aye

Maggie

MAGGIE WOOLLEY

Ans Developed Officer - Social Services

On behalf of the Leisure & Tourism  
Directorate

P. S. - Handwritten because of no PC at  
work.  
- Has PC also aching up.

Gill  
 Elder flowers comments  
 from open day.  
 The "Pots in Bloom"  
 judges will be there  
 next Friday! How  
 exciting! - I'll let you  
 know if we win (and  
 make sure your name is  
 down as designer through  
 collaboration or something)  
 P.S had a lovely Anna  
 letter from your dad  
 today

COMMENTS

"beautiful"

Just begging to be explored!

however, you have captured  
paradise here

This is a Stunning project  
well done

Fabulous idea & beautiful other  
great!

Very attractive, loved the tall  
yellow flower.

Very beautiful and I was very surprised.

Really enjoyed the garden & lovely  
places to sit & relax

Garden is lovely. Coloured lanterns  
in the trees for night time would  
be lovely.

COMMENTS

The garden is beautiful.  
Please don't put wet curtains  
up so the residents can't see  
it. Lights in the trees at  
night would be lovely too.

Is there a hose pipe near by  
to water plants & "top-up" water  
feature.

COMMENTS

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