THE UNIVERSITY of EDINBURGH

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Workshops: Investigating and Developing Participatory Environments for Artistic Learning

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Contents

Contents (cont.)

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1.1. *Shift/Work: Unlearning* (2014; 2016; 2017)

Shift/Work: Unlearning is a paragogy wherein participants co-create and share unlearning practices. It challenges a group of participants (Shift/Workers) to assist each other in collectively devising and playtesting unlearning.

1.2.1. *Shift/Work: Unlearning* (2014) – Edinburgh Sculpture Workshop, Edinburgh, 28th - 30th May – Planning Phase

I joined the participatory action reflection cycle for this composing workshop later in its development. By the point I joined Shift/Work the group had already identified Sean Kaye and Crille Lampa as workshop conductors for the workshop. This has since been the last time Shift/Work has used conductors from outside the core membership of Shift/Work itself. *Shift/Work: Unlearning* (2016) was conducted by Dan Brown, Neil Mulholland and me, and *Shift/Work: Unlearning* (2017) was conducted by just Neil Mulholland and me. This is not a reflection on Sean Kaye and Crille Lampa but instead reflective of a shift within Shift/Work to move from observation roles into active conducting roles. For *Shift/Work: Unlearning* (2014) the members of Shift/Work acted as facilitators and observers in the groups playing the workshop. We planned the workshop so that both groups would be divided upon entrance and remain separated for the entirety of the workshop. Each group was sent to different locations within Edinburgh Sculpture Workshop but provided the same materials, including basic stationary such as pens, paper, post it notes, tape.

1.2.2. *Shift/Work: Unlearning* (2014) – Act and Observe Phase

I observed group 1, which was conducted by Sean Kaye, during the initial stage of the workshop he led a harkness discussion (analysed in the thesis exegesis component of this submission) into what unlearning was with the players of Group 1. The culmination of which provided the group with a set of statements that embodied what they agreed unlearning could mean. Based on these statements the players then composed workshop activities that attempted to enact or embody the statements they had agreed upon. These activities included being bound together as a group while attempting to make a cup of tea for everyone and Blindfolding players and then asking them to move/dance to music and explore the room.

Group 2 was led by Crille Lampa and observed by Neil Mulholland. The initial group discussions regarding what the group considered to be unlearning were conducted through a jigsaw classroom approach (analysed in the thesis exegesis component of this submission). The players independently wrote suggestions on post -it notes and then worked together to group the suggestions in themes emerging across the group. Based on these groupings the players composed activities that embodied these themes. These included blindfolding players and tasking them with leaving the building to take a group selfie in front of a tree; Having to follow instructions to create a group drawing without being told what the group are attempting to render; and tasking players to create a protest against the other group including occupation of the others space.

1.2.3. *Shift/Work: Unlearning* (2014) – Reflect and Re-Plan Phase

Upon proposing their workshops, the groups were tasked with playtest the scores they had composed. The groups had to produce three-hour long workshops so there was need for fine tuning of the activities through practical experimentation. The playtesting gave the groups an opportunity for them to reflect on worked and what didn't, making necessary alterations that either involved simplifying activities, extending them, honing instructions, and/or incorporating new materials.

1.2.4. *Shift/Work: Unlearning* (2014) – Act and Observe Phase

The groups then switched spaces and played the scores left for them by the other group and were conducted by the corresponding group leaders. I observed group 1 playing group 2's workshops, there was a playful engagement with the activities, with group 1 being struck by the fact both groups had chosen to blindfold each other and impede bodily movements to instigate processes of unlearning.

1.2.5. *Shift/Work: Unlearning* (2014) – Reflect Phase

Based on playing the composing workshop Shift/Work: Unlearning (2014) we identified certain elements of the score that required addressing. Firstly, that bringing in outside conductors was not essential. Although the conductors of Shift/Work: Unlearning (2014) had positively inflected the activities with their own practical knowledge and approach, Shift/Work wanted to produce a score for the workshop that we could coordinate efficiently ourselves or that others could conduct based on a written score. This led to our second reflection, the initial phase of discussion within the groups needed standardisation and more structure if the score is to be played by more groups and with more conductors. We identified this as the need for calibration, i.e. the production of a consensus of what conditions each group would compose their workshops too.

1.3.1. *Shift/Work: Unlearning* (2016) – Re-Planning Phase

In 2016 Shift/Work was invited by Listaháskóli Íslands to conduct workshops for their undergraduate cohort. We decided this would provide a useful opportunity to refine the *Shift/Work: Unlearning* (2014) score and experiment with practical developments.

During the intervening period I had worked with Naomi Garriock to collaboratively co-compose *H-Frame* (2016), this was a discussion-based workshop intended to focus building consensus on a chosen matter of concern. Shift/Work decided we would playtest this workshop within the early stages of Shift/Work: Unlearning (2016).

1.3.2. *Shift/Work: Unlearning* (2016) – Listaháskóli Íslands, Reykjavik, 28th & 29th September – Act and Observe Phase

Shift/Work: Unlearning (2016) was able to unfold over two days. On the morning of the first day we played a version of Shift/Work: Decisions, Decisions (2016b) to provide an experience for the players of what a Shift/Work composing workshops could create. In the afternoon session we initiated the composing phase of the workshop. This included commencing by playing the H-Frame (2016) developed by Naomi Garriock and I orientated towards the matter of unlearning.

After H-Frame (2016) the players transferred material during the workshop to the next session which was calibration led by Neil Mulholland. This involved aggregating the assertions developed through the H-Frame into a covenant constituted by four quadrants (Helpful, Ideal, Condition, Prohibition). Once the group had agreed on what qualities and ideas should be in each quadrant these became the conditions by which all participants agreed to compose unlearning workshops by.

The group was then divided into three, with each group accompanied by a conductor from Shift/Work. I will reflect on only the workshop my group produced and the ones they experienced.

Given one hour to compose a one-hour workshop and a further hour to playtest it the players in my group (conducted by me) used a jigsaw classroom approach to generate and condense a set of practical suggestions for workshop activities. This culminated with the composition of three mini-activities that they playtested, including:

- Co-drawing, wherein players in pairs were tasked with taking it in turns to disrupt their partner while they attempted to respond drawing prompts.

- Musical free-play in which the group would be provided with a range of instruments and instructed to play anything but consistently for 20minutes.

- Finally a mind-mapping exercise that asked players in pairs to discuss and plot out things they'd like to forget and look for connections between their suggestions.

On the second day the groups reconvened and rotated to play one another's workshops, the conductors remained to conduct the scores their group's had composed.
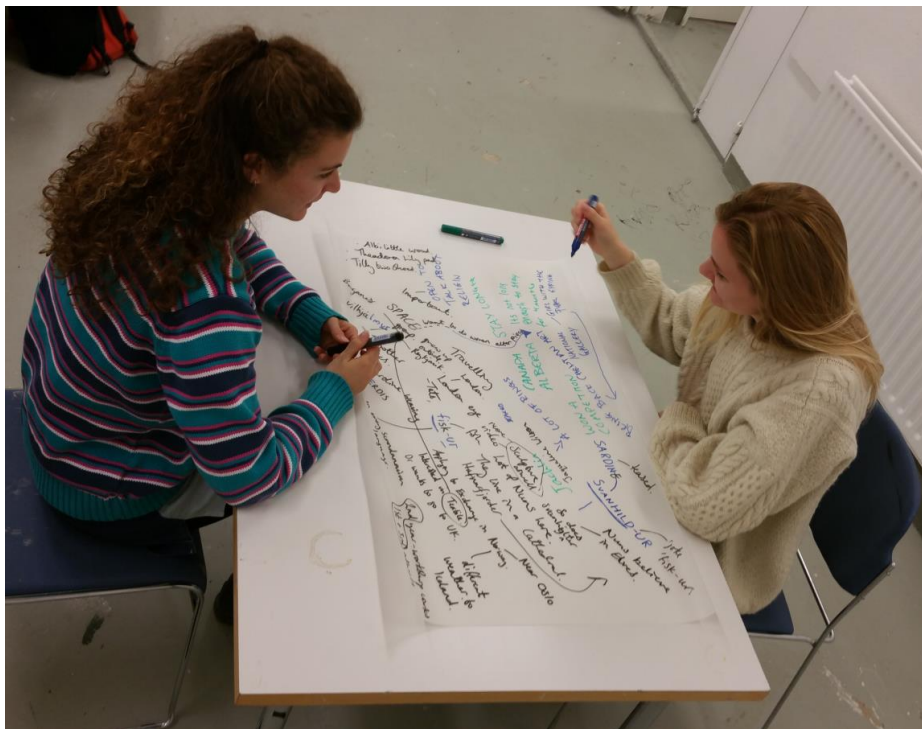
1.3.4. Shift/Work: Unlearning (2016) – Listaháskóli Íslands, Reykjavik, 28th & 29th September – Reflection Phase

Having playtested Shift/Work: Unlearning (2014; 2016) twice, Shift/Work were able to refine the structure of the workshop score into a distinct set of phases.

Below is a diagram that illustrates the score as it stood after two iterations. This score was the basis for the Re-Planning Phase leading to *Shift/Work: Unlearning* (2017).
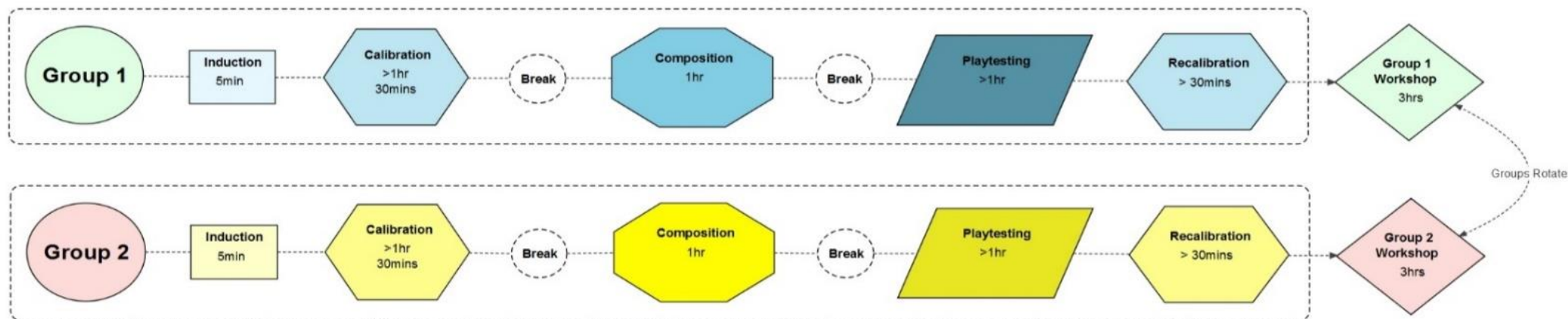
1.4.1. Shift/Work: Unlearning (2017) – Re-Planning Phase

Shift/work received an invite to conduct a programme of workshops at the Kochi-Muzuris Biennale in March of 2017. This provided another opportunity to playtest the Shift/Work: Unlearning (2014; 2016) score in a context outwith a northern European context. We devised a programme that included incorporating the playing workshops produced during *Shift/Work: Speculations* (2017a) but wanted to preface the playing of the workshops by providing the players present with a practical experience of how Shift/Work composing workshops operated. We decided to

Based on the diagram above we composed a version of Shift/Work to run over the course of two-days. This would include the replaying the H-Frame and Calibrator activities within the 1hr and 30 minutes allocated to calibration.

1.4.2 Shift/Work: Unlearning (2017) – Kochi-Muzuris Biennale, Kochi, 22nd & 23rd March – Act and Observe Phase

We initiated Shift/Work: Unlearning (2017) with a version of the H-Frame (2016) workshop mentioned previously, splitting the players into groups and then reconvening to aggregate the content they produced through their H-Frames to guide the creation of a calibrator.

Once this stage was completed the players were split into different groups and instructed to compose, playtest, and recalibrate a workshop for the other group to play the following day.
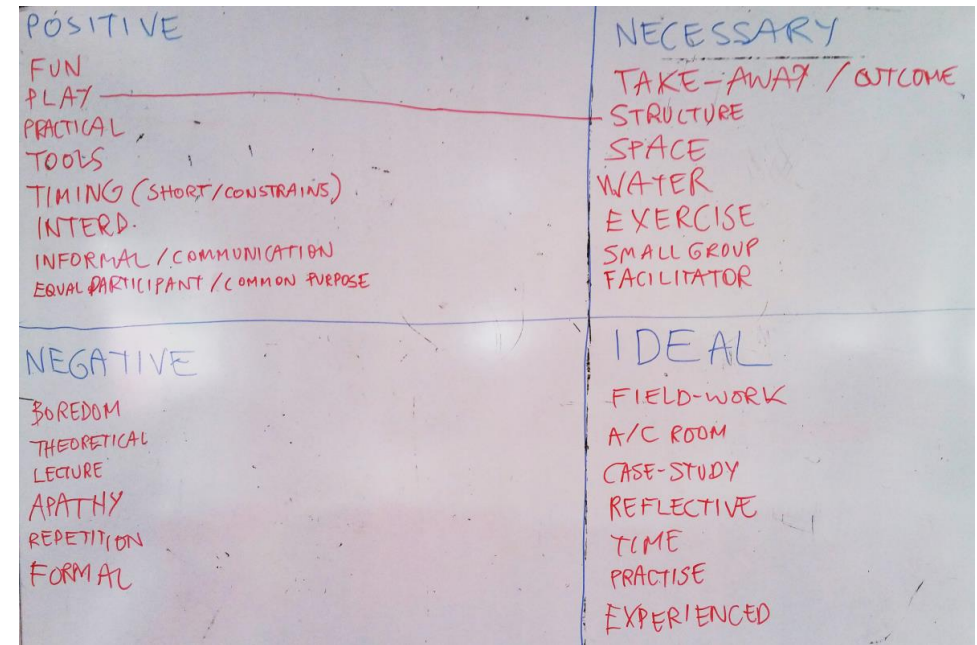
Neil Mulholland and I conducted a group each, as with the previous iteration in 2016 we would stay with the scores our groups produced to conduct the playing workshops the next day.

After further negotiation of what my group considered to be unlearning and how to structure a workshop score on this they produced the following instructions for their playing workshop *Unlearn Repetition*:

1. Identify negative processes that you repeat within your creative routine.

- Discuss why you think this pattern repeats itself (30mins)

2. As a group take a walk to find solutions to these patterns (40mins)

3. Present your solutions as a checklist (20mins)

The next day I then conducted the reciprocal group, the images that follow are of their examples of negative behaviours, their proposed solutions and a checklist to enact them
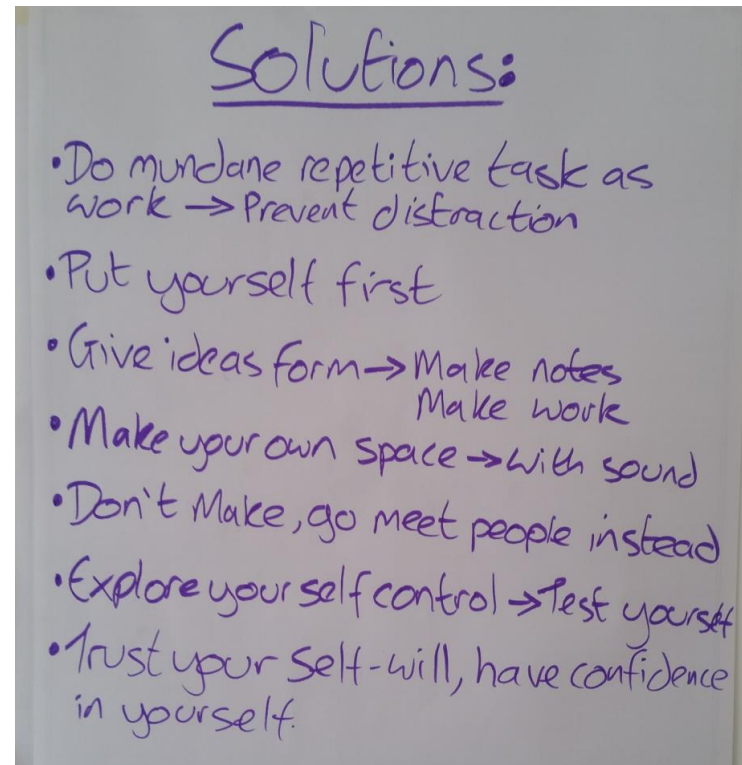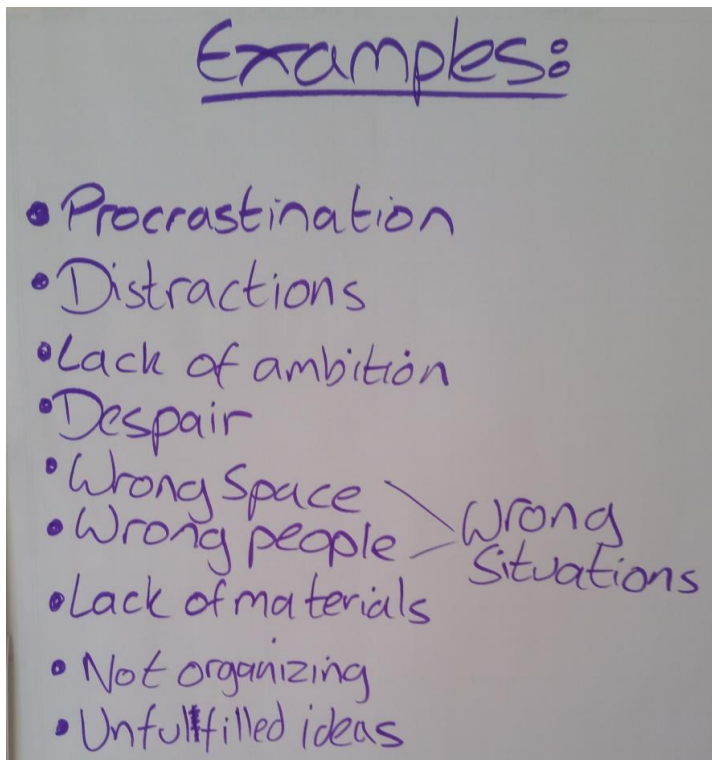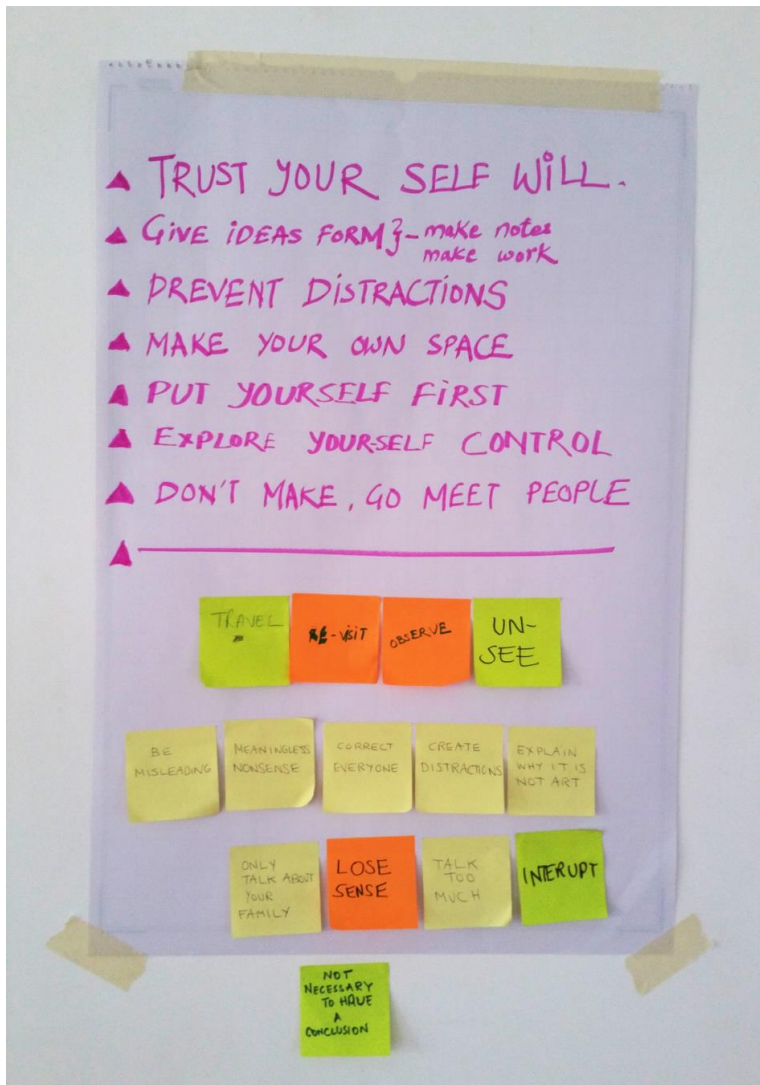
1.4.3. Shift/Work: Unlearning (2017) – Kochi-Muzuris Biennale, Kochi, 22nd & 23rd March – Reflection and Re-Planning Phase

After having iteratively playtested the *Shift/Work: Unlearning* (2014; 2016; 2017) composing score Shift/Work are confident in the current score to operate as an open educational resource. We have made the score available by a copy-left licence and commissioned artist Andrew Gannon to reinterpret the score visually (image below).

Shift/Work: Unlearning remains an open participatory action research cycle and may continue to be iteratively developed in the future. Our intention for now is process the materials produced to support academic papers on our findings.

2.1. Shift/Work: Speculations (2017a) – Edinburgh

Sculpture Workshop, Edinburgh, 3rd & 4th March

Shift/Work: Speculations was a workshop in which players developed, learnt and applied speculative artistic research methods. It is crucial that the genesis of this workshop is, in its own right, speculative. Our speculative process is intended to encourage artistic practices that cannot be held, observed or enacted without taking risks or experiencing their consequences.

The initial composing participatory action reflection cycle of the *Shift/Work: Speculations* (2017a) workshop ran at Edinburgh Sculpture Workshop 3/3/17; this workshop included its own composing and playtesting participatory action research cycle undertaken by the players present. The playing phase of *Shift/Work: Speculations* (2017b) was then conducted at the Kochi-Muzuris Biennale 22/3/17.

2.1.1. Shift/Work: Speculations (2017a) – Planning Phase
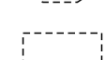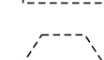
When composing the initial iteration of *Shift/Work: Speculations* (2017a) we collated a heuristic of speculative concepts, practices or acts and used these terms to create a deck of cards. Members of Shift/Work then responded to the cards by selecting or creating objects to pair with each one. These objects were intended to act as cultural probes (Gaver, et al., 2004; Boehner, et al., 2014) that players could use in conjunction with the speculative terms to negotiate their potential application as the basis of a collectively composed workshop on speculation.

	Group 1. ↓	Group 2. ↓	Group 3. ↓
Type A. →	Abduction	Lateral Thinking	Probe
Type B. →	Hyper-stition	Imaginary Solutions	Extended Cognition
Type C. →	Gaming/Playing	Forecasting/Divination	Licensing
Type D. →	Fabulation	Fictioning	Weird-ing

Group 1:

Abduction	+	?
Hyper-stition	+	?
Gaming/Playing	+	?
Fabulation	+	?
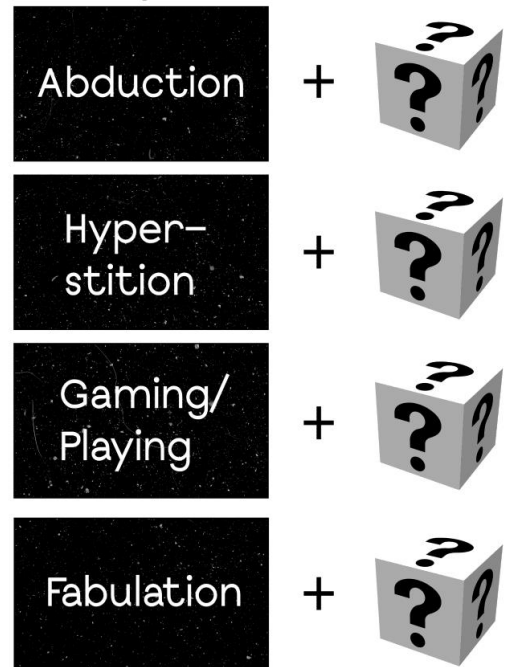
Key for Shapes:

⬭ = Group consists of participants and a facilitator.

◇ = Black box stage of composition where provided materials are experimented with, rearticulated as a workshop model, and playtested.

⬡ = Fully composed and playable workshop model that each group will take in turns to experience and feedback on.

▭ = A card that includes a speculative term or practice to stimulate and foucs discussion.

⬡ = Object selected in response to term on accompanying card. Can act as a probe for exploration of idea or for inclusion in the workshop model.

Key for Cards:

S = Abduction
P = Hyperstition
E = Gaming/Playing
C = Fabulation
U = Lateral Thinking
L = Imaginary Solutions
A = Forecasting/Divination
T = Fictioning
I = Probe
O = Extended Cognition
N = Licensing
S = Weird-ing

Key for Objects:

1 = Darts
2 = Time Capsule
3 = Horse Racing Game (no instructions)
4 = Spirit Money (Chinese Joss Paper)
5 = Lateral Thinking Puzzle (no diagram)
6 = Ladybird Picture Book
7 = Growling Bear Spirit Stones
8 = Strip from Eagle Comic 1990
9 = Dream Catcher
10 = Notebook
11 = Recipe Template (ingredients & directions only)
12 = Weirding die

Group 1

S P E C
1 2 3 4

Discuss Compose Playtest → Output → Workshop 1

Group 1 Rotation 1

Group 2

U L A T
5 6 7 8

Discuss Compose Playtest

Group 3 Rotation 2
Group 3 Rotation 1
Group 2 Rotation 2
Group 2 Rotation 1

Workshop 2 ← Output

Group 3

I O N S
9 10 11 12

Discuss Compose Playtest → Output → Workshop 3

Group 1 Rotation 2

12
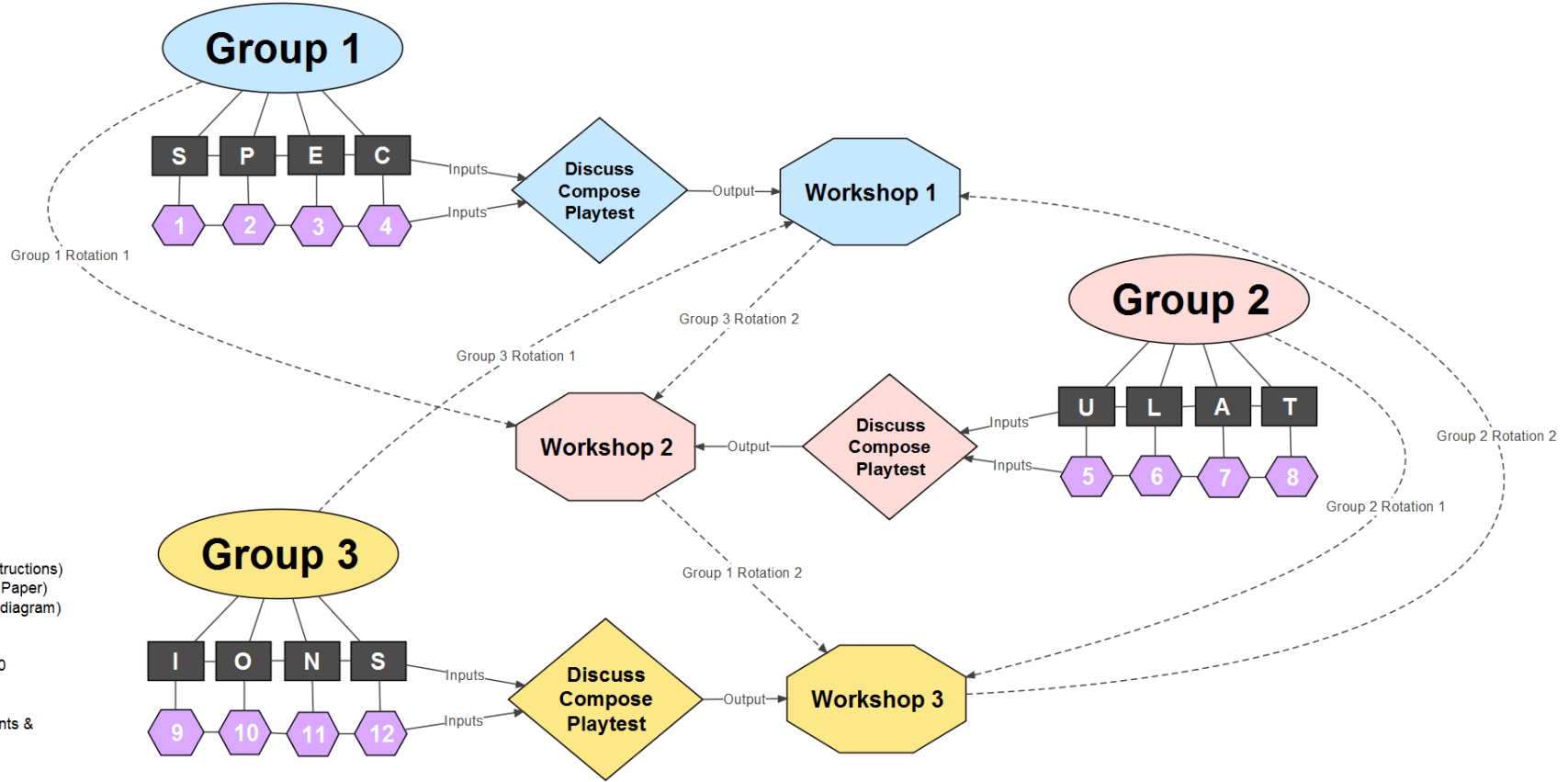
S|P|E|C|U|L|A|T|I|O|N|S

In the format of - Card Letter | Speculative Term | Cultural Probe

The groupings for each set of players in Shift/Work: Speculations (2017a) were as follows:

<u>Group One</u>

- S | Abduction | Darts

- P | Hyperstition | Time Capsules

- E | Gaming/Playing | Horse Racing Game (without instructions)

- C | Fabulation | Spirit Money

<u>Group Two</u>

- U | Lateral Thinking | Lateral Thinking Puzzle (without diagram)

- L | Imaginary Solutions | Ladybird Picture Book

- A | Forecasting/Divination | Growling Bear Spirit Stones

- T | Fictioning | Strip from Eagle Comics

<u>Group Three</u>

- I | Probe | Dream Catcher

- O | Extended Cognition | Notebook

- N | Licensing | Recipe Template (ingredients & directions only)

- S | Weird-ing | Weird-ing die

A set of four of these pairings were provided to each group of players in the workshop. The connections between the objects and concepts provided were not necessarily explicit, linear, literal, or even clear, but the pairings were provocative acts on the behalf of Shift/Work.

Our intention was, that when confronted with seemingly incongruous materials in the form of the objects and abstract concepts, players would be encouraged to become entangled in making meanings and building or dismantling connections between the materials and themselves. As with other enabling constraints we have designed for other Shift/Work workshops the idea was for these materials to constrain the field of possibilities; moving players from *speculation could be anything* and channelling it towards a more productive space of *speculation is something that could be channelled through these things*.

2.1.2. Shift/Work: Speculations (2017a) Composing Cycle Act and Observe Phase

The players of *Shift/Work: Speculations* (2017a) were split into three groups and each group was tasked with composing and playtesting a workshop for the other groups. Each group then playtested the other groups workshops and reconvened to decide what workshops worked or needed honing before being conducted in *Shift/Work: Speculations* (2017b) in Kochi.

The three groups each spent a morning discussing the materials they were provided and their relationship to speculation. They then had an afternoon to finalize these discussions and use them to compose workshop models which they then had to playtest. On the second day, each group was given time to finalise their workshops and then began rotating and playing each other's workshops.

The workshops each group composed are as follows:
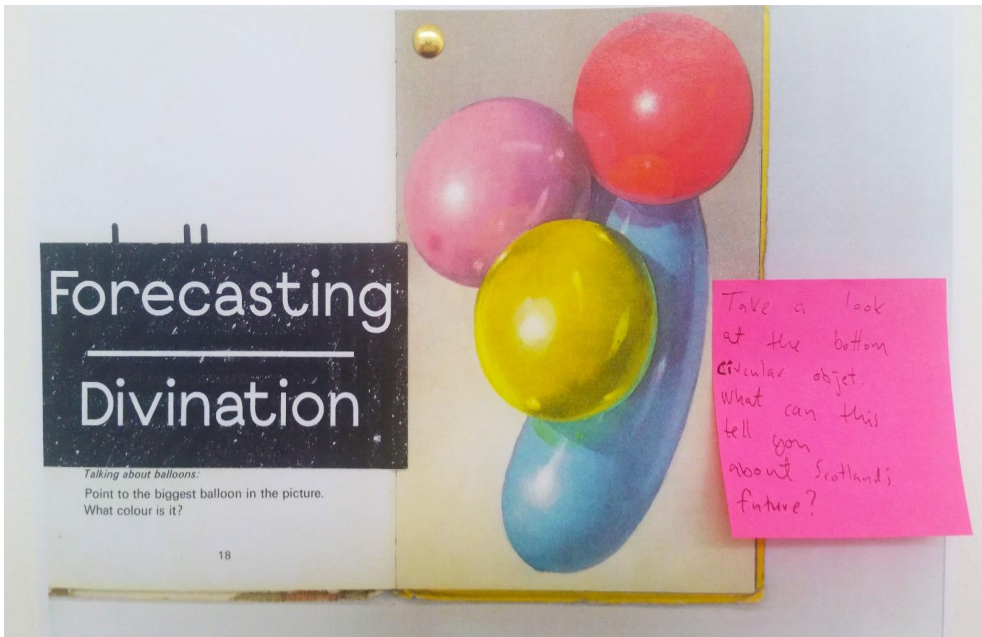
2.1.2.1. Ladybird Second Speculations Book

Group One chose to focus on using the Ladybird Picture Book they had been provided in conjunction with the entire deck of speculations cards available. In combining these two sets of objects they composed a workshop that introduces players to a dozen forms of speculation and requires them to negotiate their potential meaning. The players are tasked with applying these forms of speculation to objects depicted in the Ladybird Picture Book to swarm-author new questions that the combination of object and concept provoke. Through this process players publish an OER book that can be used to practise speculative methods.

The workshop is intended to last 60mins; in that time the players will have written the pages of the book, its preface and given it a title by following these instructions.

1.   On a surface place an image from the Ladybird picture book in conjunction with a speculative term.

2.   Use post-it notes to write a question that the object might ask to encourage the form of speculation suggested by the word. Repeat this action and write the questions as quickly as possible. (5mins)

3.   Stick the questions on the wall next to the image. Take it in turns to read your questions. The other members in the group should then try to answer. (5-10 mins)

4.   Based on the answers they solicited, individually, quickly eliminate the least speculative questions. Stop when there are only two questions remaining. (2 mins)

5.   When you have exhausted your questions, repeat the process with the next image/word combination. (Stop after 50mins)

6.   Using the template, the group will rewrite the preface and change the book title. (10mins)

7.   Once the new edition of Ladybird Second Speculations Book is complete it can be published on shift-work.org.uk
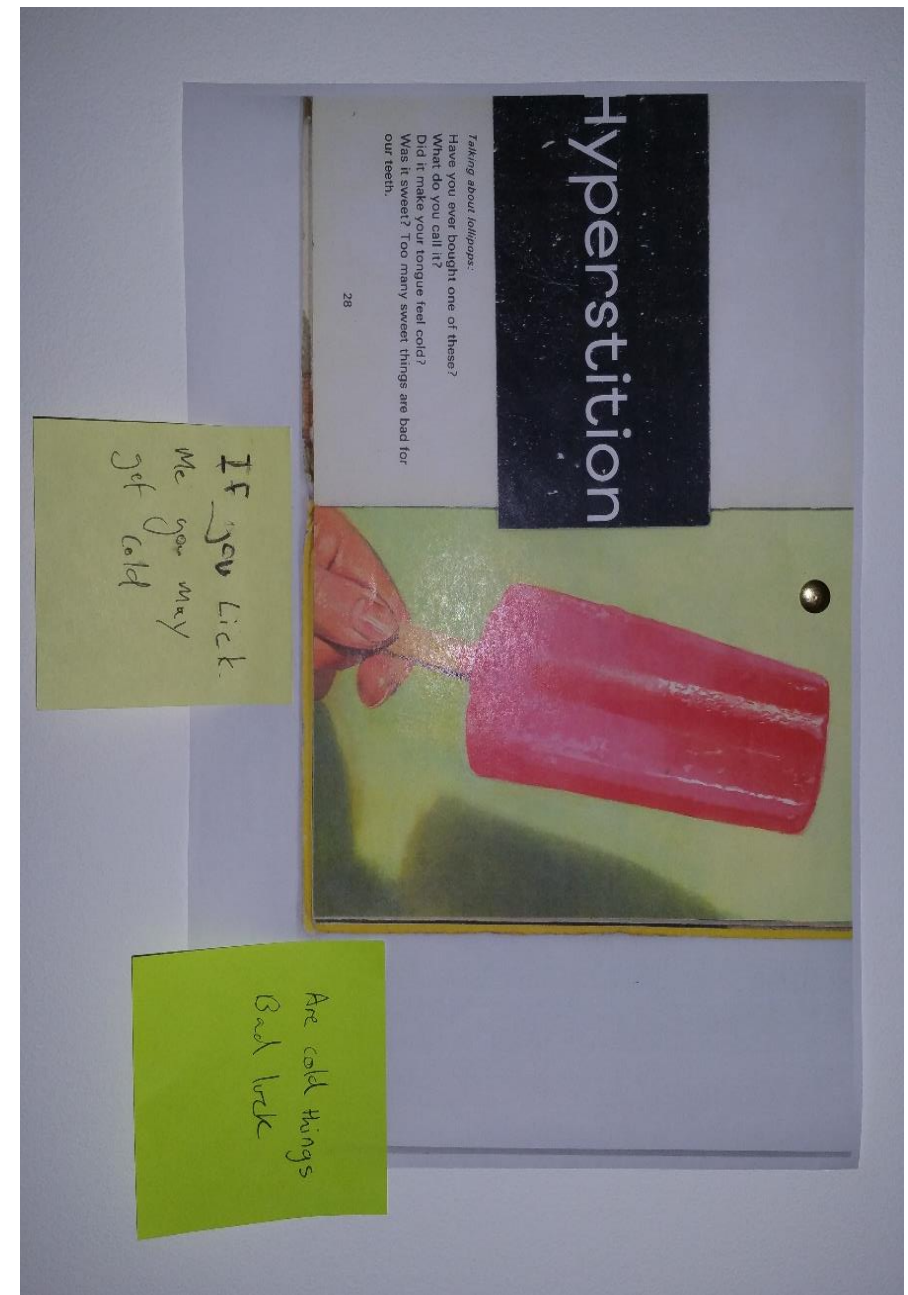
2.1.2.2. Speculations (Board Game)

Group Two had a fragmented response to the cards and objects, each member of the group took a card and composed a workshop activity in response to it. From their individual attempts they developed an amalgamation of the activities into a coherent workshop composition that requires players to co-produce a speculative board game within 1hr & 10 minutes.

The instructions guiding this process are as follows:

1. Guided Meditation for imagining your own board game. (10mins)

2. Cover yourself or hide from the others in your group. Model a single playing piece for your game. (10mins)

3. Reconvene with your group. Each player narrates their piece in relation to the mechanics of their speculative board game. (15mins)

4. Form a Board of Designers. Formulate a new game that incorporates all the play-pieces in your group. (20mins)

5. Play-test the game; make adjustments. (15mins)

For both iterations of *Shift/Work: Speculations* the players were provided with clay to model their game pieces, this material could be substituted for something similarly malleable.

2.1.2.3. Make Gold

Group 3 applied their discussions to a recipe template to compose a workshop based on the notion of making gold. This idea was influenced by the history of alchemy and the mythic quest for the philosopher's stone as a speculative and irresolvable task which required future participants to question how value and meaning are speculatively generated and propagated.

'Make Gold' encourages speculation about how to achieve the impossible and make a recipe for doing so. Combining alchemy and licensing, the workshop encourages a group to collectively speculate on and negotiate what the act of making gold could entail (both abstractly and/or literally). They must suggest the necessary ingredients for others to make their own group's agreed upon version of gold and detail directions for how others can go about pursuing this elusive goal. 'Make Gold' provokes and channels this activity with the recipe format as a non-copyrightable system of distribution. This format is an enabling constraint for composing the group's recipe for making gold that doubles as a set of potential workshop instructions for future individuals or groups to consider, speculate upon, or attempt to enact.

The instructions for the workshop are:

1.   Guided Meditation on Gold (10mins)

2.   Select Ingredients to make your gold; create a recipe using the template provided (20mins)

3.   Cook your recipe (play-test); make adjustments (10mins)

4.   Swap with another group; cook their recipe (play-test); make adjustments (10mins)

5.   Convene and compare recipes (10mins)

Within this score the workshop begins with a process of guided meditation about gold,

using the following interrogative requests:

What is gold to you? What does it look like? What does it taste and smell like?

What does it feel like? What do other people think gold is? Where is gold?

What is the opposite of gold? How would you know you've made gold?

A SERVANT WITH THIS CLAUSE

MAKES DRUDGERY DIVINE

WHO SWEEPS A ROOM AS FOR THY LAWS

MAKES THAT AND TH' ACTION FINE.

THIS IS THE FAMOUS STONE

THAT TURNETH ALL TO GOLD

FOR THAT WHICH GOD DOTH TOUCH AND OWN

CANNOT FOR LESS BE TOLD

(EXTRACT FROM 'THE ELIXIR)
GEORGE HERBERT
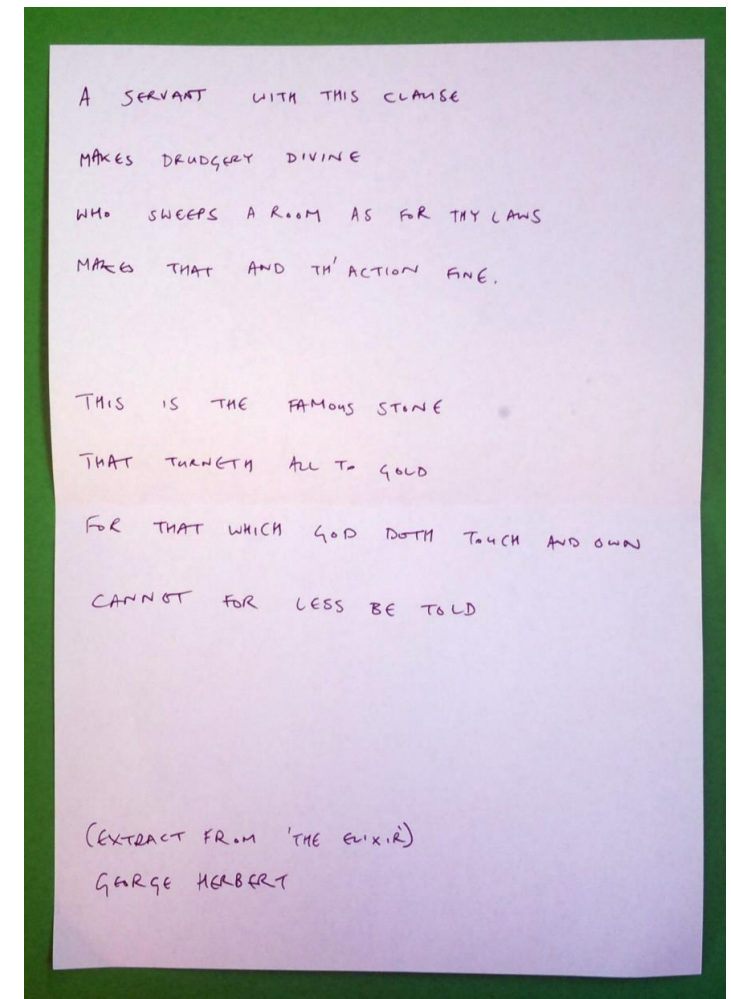
INGREDIENTS:

RARITY   WARMTH }— Unique

ETERNAL   SOFT

MYTH

INERT

CONDUCTIVE

DIRECTIONS: (No expressive elaboration or creative narrative)

1. Prospect

2. Mine

3. Smelt (mind Smelt)
              Inert = Catalyst

4. Sell

5. Store

2.1.3. Shift/Work: Speculations (2017a) Composing Cycle Reflect and Re-Planning Phase

Having established the scores for one another groups the groups then took it in terms to further playtest one another's workshops. After completing a full cycle of playing one another's workshops the groups reconvened to discuss their experiences of each other's workshop scores. Feeding back what they had produced in response to the instructions they were given and highlighting potential issues with communication or practicalities of the activities.

Based on the reflections of the players participating in the Shift/Work: Speculations (2017a) composing workshop we began to refine the scores of each workshop in preparation to restage them for a playing cycle in Kochi, considering what sequence to play the workshops in and as conductors how best to communicate the concepts underpinning each workshop. This involved honing the score for the *Speculations (Board Game)* score and coordinating potential materials available for use in Kochi.

2.2. Shift/Work: Speculations (2017b) – Kochi-Muzuris Biennale, Kochi, 23rd of March

With the players of the initial composing participatory action reflect cycle have co-composed new workshop scores we deployed the new playing workshops we a group of players at the Kochi-Muzuris Biennale. This group was made up of local artists, activists, student artists and curators participating in the biennale. The playing of *Shift/Work: Speculations* (2017b) was part of a two-day workshop programme, during the first day and a half had included the players participating in a version of the *Shift/Work: Unlearning* (2017) composing participatory action reflection cycle. In this sense, they had experienced the process of paragogically co-producing workshop scores together so had some familiarity with process underpinning the workshops that produced *Shift/Work: Speculations* (2017b).

2.2.1. Shift/Work: Speculations (2017b) – Acting and Observing Phase

The first workshop core we conducted was *Ladybird Second Speculation Book.* This proved to be a difficult starting point as this workshop requires to speculatively attempt to comprehend and postulate between image and text relationships predicated on the heuristic Shift/Work had established in the early phases of composing. There was a slight cultural disconnect due to the western canon of concepts we were drawing from.

INGREDIENTS:
1. THE SELF
2. MEMORY OF A PLACE, PERSON, FEELING OR EXPERIENCE THAT MAKES YOU FEEL HAPPY
3. COLOURS, SOUNDS, WORDS, PICTURES THAT ~~SUPPORT THE BE~~ EVOKE THESE MEMORIES.
4. PEN, PAPER, PICTURES, PRINTER, ART SUPPLIES ETC

20 mins

DIRECTIONS: (No expressive elaboration or creative narrative)
1. CHOOSE A MEMORY
2. WRITE / DRAW / PRINT OUT THE MEMORY. (PHOTO) etc...
3. LIST OUT:
   → COLOURS THAT CONNECT YOU TO THE MEMORY ////
     ~~FEELINGS~~
   → SOUNDS   "   "   "   " "   "
   → WORDS   "   "   "   " " "
   → FEELINGS   "   "   "   "   " " "
   → SIGHTS   "   " "   "   " " "
   → SMELLS   "   "   "   " " "
4. SLOWLY WHISK TOGETHER AND SHARE.

The second workshop we conducted was *Make Gold* which was a more fruitful endeavour. The players split into two groups of three players each, both groups received the same guided meditation and then went to work following the same sets of instructions. Each group responded to these stimuli differently. One group understood the instructions more conceptually and presented a recipe for making gold that involved using abstract concepts as ingredients, such as selfhood, memories and colours and their suggested instructions involved describing the concepts or reifying them through drawing. The second group took the task more literally and gather rocks from outside and proceeded to coat them in paper they had collectively painted 'gold'.

The third workshop we conducted was *Speculations (Board Game)*. Instead of the blankets used to conceal players from one another in Edinburgh we used the office tables that had sub-dividers. This was practical in two senses, firstly it was too hot to be under felt blankets, and secondly the sub-dividers provided a demarcation of the space for players. The players responded enthusiastically to this workshop enjoying working with the clay to produce their individual playing pieces. Once everyone had completed their pieces they took it in turns to describe what they had made and the imaginary game they conceived it to be a part of. Some responses were straight forward such as creating totems for moving around a board, others included the creating of a divining die that guided players with yes or no responses (akin to a rudimentary I-Ching), another participant produced a full game set and attempted to teach the other players how to play their game.

2.2.2. Shift/Work: Speculations (2017b) – Reflecting Phase

Based on playing the workshops composed in *Shift/Work: Speculations* (2017a) some forms of speculative artistic methods require some translation to be meaningful in cultures outwith the ones that produce it. Based on the scores composed through the composing workshop there was a rich set of approaches to analyse and consider the implications of (as is done in the thesis exegesis component of this submission). It would be useful for members of Shift/Work to run the composing workshop again either in the UK, another European or international setting to gather a more in-depth set of playing workshops to compare. The composing workshop could be tweaked by changing the heuristic created by Shift/Work but in the pursuit of internal coherency of logic it would be best to continue using the heuristic as it is until more experiential knowledge has been produced.

Such inquires may be independently established outwith the current members of Shift/Work as the Score for *Shift/Work: Speculations* (2017a) has now been versioned into a visual score by artist Andrew Gannon on behalf of Shift/Work. The textual score has also been published as an open educational resource of Shift/Work's website.

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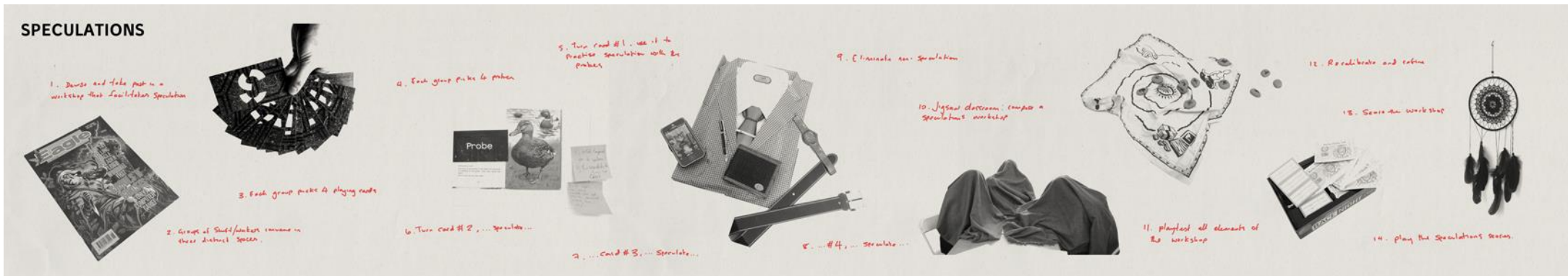
3.1.1. *M.V.S.E* (2016a) – MANY Studios, Glasgow, 14th May – Planning Phase

I received an invite from Adrien Howard (Graduate Residency Coordinator at MANY Studios) to compose a workshop for the then studio graduate residents. The impetus behind the invite was that the residents had a collective exhibition at the end of the residency and at that point had not spent much time together getting to know one another's work and practices. Using this issue as the basis to compose a new workshop model I used academic research I was conducting at the time to feed into my ideas. I was reviewing a copy of Tim Stott's *Play and Participation in Contemporary Art Practice* (2015) for the Journal Visual Culture in Britain. In the book he identified works by George Brecht as precursors to more current ludic practices within the visual arts. I decided Brecht's work would serve as useful material to construct a workshop from, based primarily on his scores already being instruction-based and secondarily because his specific work Motor Vehicle Sundown (Event) (1960) involved the use of cars. I identified this a useful potential material to play with in a workshop as it could bring all the players together in a confined area and also facilitate travel away from the studios of MANY.

The workshop I composed involves players collectively composing a score and using vehicles as instruments, props, and as sites, for a performance of it at sundown. A key component of the workshop is players working together to invent ways of documenting the work of the group outwith traditional forms of capture, such as photography or filming the performance. The initial composition of the score was produced as a visual score and set of cards.

The additional generative rules and instructions I added for composing performances of the distributed score within the workshop were intended to engender a more 'postcognitive' approach to playing Brecht's score. They were as follows:

The workshop would consist of a planning phase, three playing phases, and the finale of a co-composed version of *Motor Vehicle Sundown (Event*). Each phase was iterative, providing an opportunity for each artist to individually compose, conduct, and playtest a version of the score with the other players. The finale was a collectively composed version of the score that would coincide with sundown in the Greater Glasgow area.

To do this, as with the original score, I assigned instructions to individual cards that could be shuffled and dealt between the players. Differing from the original score I did not duplicate sets of cards for each player but rather divided the deck between the amount of players. I also adapted the number of times each instruction could be played to be compatible with the roll of a dice. Meaning, once each player had received the playing instruction cards they then had to roll a dice to work out the total collection of actions they could include in their version of performing the original score.

Prior to the workshop beginning I asked that each artist attending the workshop identify a location in which to perform their version of the score. The only caveat being it must be within a 40 minute drive of the starting location of the workshop.

Ahead of time I also informed the players that they would each be able to add additional performance instructions to their version of the score. I suggested that this action be related to their own work in some way, i.e. it embodied or enacted ways that they approach thinking and/or making within their practice.

Finally, I asked them to consider how they could document the group playing their composition. I made them aware I would provide conventional digital camcorders and cameras, as these would present a specific articulation of the workshop, I suggested that they should attempt to consider documentation in a more expanded sense, again in a way that would relate to their own way of working and to the context of performing *Motor Vehicle Sundown Event*.

This workshop occurred on Friday the 15th of April 2016. The workshop began at 11:30(BST) and the sun set at 20:23(BST) on this day designating the approximate end time of the workshop.

3.1.2. *M.V.S.E* (2016a) – MANY Studios, Glasgow, 14th May – Act and Observe Phase

Planning Phase

The first part of the workshop involved all the artists gathering outwith the vehicle and playing the instruction cards I had produced with dice to ascertain the who would have what performance instructions for each version of the performance. We distributed the performance cards between the artists present, one of the group could only participate remotely so the Graduate Residency Coordinator acted as their proxy. Once the players/conductors had acquired all their materials we then discussed the proposed locations of each performance. Based on the locations proposed we collectively agreed upon an ordering of whose version would happen when throughout the day.

Act and Observe Phase 1

The first playing of the *Motor Vehicle Sundown Event* score occurred at an industrial park in Govan, Glasgow. The artist conducting this iteration of the score distributed the instruction cards (with information regarding the quantity of times they were to be performed) to the other players based on where they were sat in the car. The artist then instructed that the players were to perform the instructions they were given at their own volition after the performance was initiated by the conductor. Once we had performed the total of actions we were provided via the instruction cards the artist requested we exit the car, they then used a piece of coloured chalk to draw an outline around the car onto the tarmac of the road. The car was then moved and parked on the opposite side of the road. The artist then provided each artist with a large piece of coloured chalk and asked each player to dynamically score the actions they had performed on the tarmac of the road in the places they had been situated for the performance, either within or outside of the chalk outline of the car. They noted this was in response to the instruction to consider documentation of the performance and drew upon the experimental choreographic practice of Yvonne Rainer.

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What a night
All memories forgotten
I feel shite!

MMS 15:52

It's hot now so may-
Be I should try and make it
Stick to the ground so

15:53 MMS

Act and Observe Phase 2

This version of performing the score was the least successful of the four. In part this was due to it being conducted remotely by one of the artists and thus limiting their ability to physically engage with the performance or the materials involved. At their suggestion we visited a rubbish tip in Bishopbriggs, Greater Glasgow, and took photos of items being disposed of, we then wrote short poetic extracts to accompany these images and sent them onto the artist conducting the session. We were unable to perform the rest of the score while in the vicinity of the tip so we performed it upon return to Glasgow city centre; it bore little relation to the other performances or to the logic of the original score. These aspects could have been modulated if the other artist had been present, but unfortunately there were too many components that required hands-on negotiation and experience for it to viably work while being conducted remotely.

Act and Observe Phase 3

The third iteration was played in a car park at the People's Palace in Glasgow Green. The artist conducting additionally instructed one of the other players to use a skipping rope in front of the car for the duration of the performance, while they themselves would read excerpts from a text by Norman Mailer at intervals while the remaining two players enacted instructed moves from the original elements of the score. The performance was documented by three video cameras, one was placed on the dashboard recording out of the windscreen, the second was perched on the main console recording the inside of the vehicle, the third was placed in the car park at a distance to capture us performing from an external perspective.

Act and Observe Phase 4

During the final activity break the group negotiated which instructions from the original score, and additional elements deployed over the course of the previous three movement, they collectively felt had worked well and could potentially be included in a final versioning of the score.

We then also had to communally decide on a final location for the sundown event version to occur. We selected Campsie Fells just north of Glasgow as it was reachable in the remaining time and as a rural beauty spot provided a contrast to the urban locations used earlier in the day.

The final performance occurred in a car park looking out onto the Campsies, a location where local car enthusiasts gather to exhibit their vehicles. Our final version of the score lasted for around 20 minutes, which was considerably longer than earlier iterations. In addition to instructions from Brecht's originally score we included the use of chalk scoring moves in the car park as we performed them, and documentation from within and outside of the car using video cameras.

3.1.3. *M.V.S.E* (2016a) – MANY Studios, Glasgow, 14ᵗʰ May – Reflection Phase

Having completed the first cycle of planning, acting and observing the workshop there was a main issue that I intended to resolve for the next iteration of the cycle.

This issue was that as a time-based work nine hours was too long of a period to be able to sustain consistent and focused activity. I had originally composed the score in this way to accommodate a cycle of composing and playing for each individual player to culminate in a collective version of the score. Based on the experience it was clear that this process could be condensed and that in doing it may make the workshop more collaborative and paragogic.

The second, less important reflection, was that participation at distance – while interesting in principle – was unhelpful in reality.

These considerations would inform my next cycle of Re-Planning and adapting the score.

3.2.1. *M.V.S.E* (2016b) – Listaháskóli Íslands, Reykjavik, 28th September – Re-Planning Phase

Five months on from composing and playtesting the initial version of the M.V.S.E in Glasgow I was invited by Iceland University of the Arts (Listaháskóli Íslands) to stage a new version of the workshop at their school of art. This version of M.V.S.E occurred on the 28th of September 2016. The M.V.S.E workshop featured alongside a programme composed by Shift/Work for students on the University's undergraduate fine art pathways, but an open invitation to the M.V.S.E was additionally circulated across the University and to artists within the local community.

With these considerations in mind I used this staging of the workshop as an opportunity to streamline the version I had developed for MANY Studios. This meant adapting it to fit within the overall programme of activity we had established for Shift/Work, (working backwards from sunset) meaning the workshop could only last three hours. Further, I needed to make the model scalable to be playable by up to twenty players.

These new enabling constraints were helpful for refining the workshop score to be more flexible and applicable beyond the initial bespoke context it was developed for. Specifically, it helped me focus on how to make the score playable beyond myself as I couldn't facilitate it first-hand in its entirety, so I needed the "grammar of instruction" (Lely and Saunders, 2012) involved to be sufficiently clear so as to be comprehensive without me being present. This considerable honing of the workshop also provided an opportunity to redesign the cards themselves.

From the initial version I had composed I removed the instructions that focused on individuals composing and conducting singular versions of the score and shifted the focus onto a finale that required co-composition and conducting by groups of players. The only additional instructions I retained regarded the players inventively considering how to document the performance beyond the conventions of digital recording of images and films, and, rolling dice to confirm the number of times instructions would be played during their score.

To make the model scalable I decided that the instruction cards from the original score would be distributed evenly between the cars present for the workshop, rather than between individual players, or providing the entire set of instructions to each vehicle. The players would be grouped in relation to the number of available vehicles (meaning each group was a maximum of five players). There were enough players and vehicles to have two groups.

Sunset in Reykjavik on this date was 19:04 (GMT).

This moved the M.V.S.E workshop score closer towards Brecht's original *Motor Vehicle Sundown Event* (1960) and its unobservable quality (Stott, 2015).

3.2.2. *M.V.S.E* (2016b) – Listaháskóli Íslands, Reykjavik, 28th September – Act and Observe Phase

Planning Phase

Once the groups were established and the instructions distributed, the groups were then tasked to collectively produce their version of the score, deciding on who would play what, how they might play it, and when they would be playing it within their vehicle. They were also asked to communally decide upon a location to play their score that was commutable within the remaining time frame. And finally, they were instructed to collectively invent or agree upon a form of generative documentation to capture and articulate their performance.

Within this process each group had to collectively manage their own time and decide how much was required to negotiate the score, how much to travel to their destination, and how long was needed to play their version of the score.
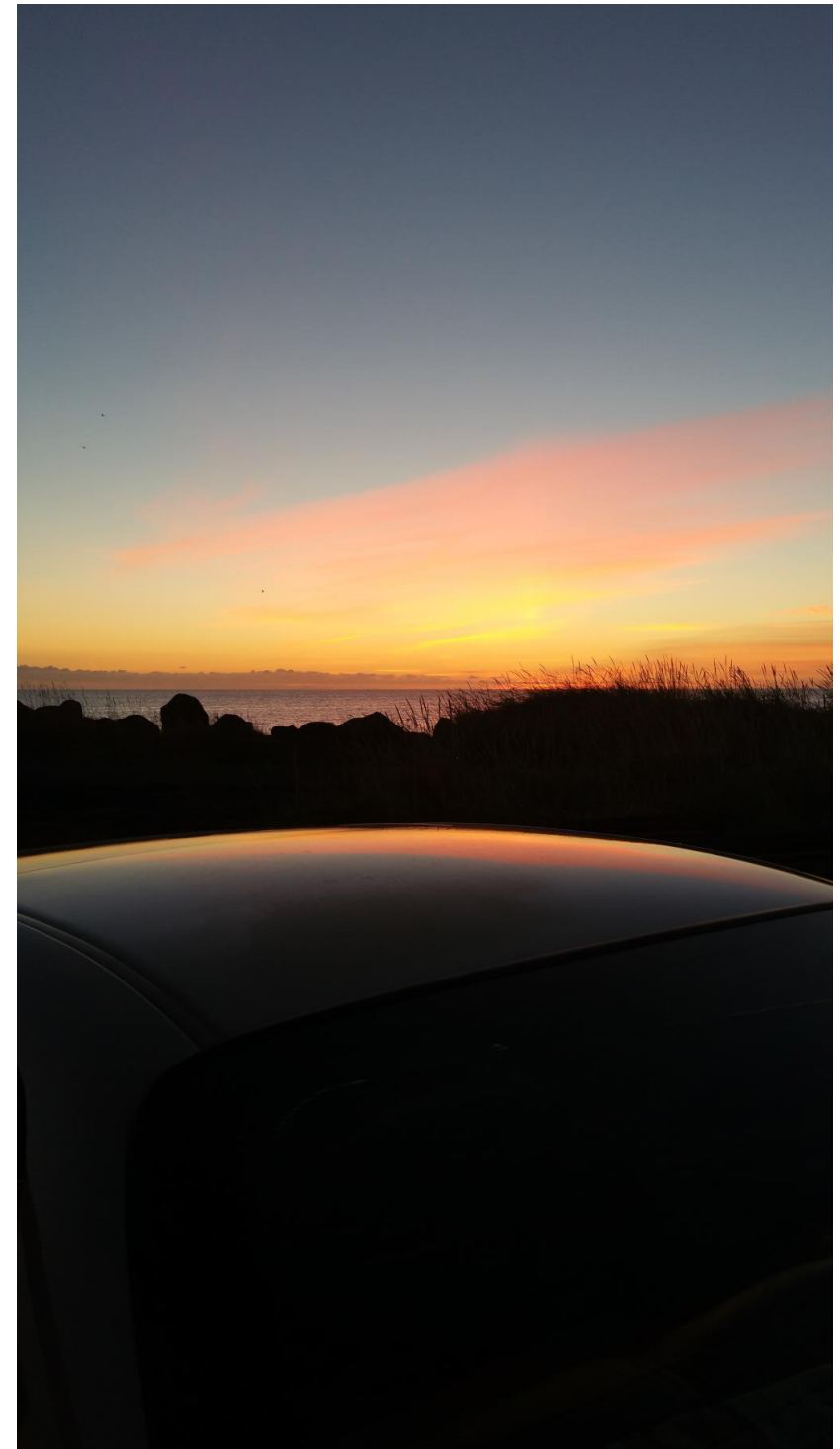
Act and Observe Phase

Both groups departed the Listaháskóli Íslands campus and drove into central Reykjavik, although neither group had consulted one another, both groups selected locations a few hundred metres apart near a lighthouse at the city's waterfront in the west of the city. Neither were aware of this during their finales, only afterwards was it discovered we had been in proximity to one another. One group had initially intended to play their version of the score in the car park of a fast food restaurant with the hopes of using the CCTV to document the work, but, had realised they would be unable to view the sundown from this location and so decided to head for the lighthouse. This group produced a cairn in the spot where they had played their version of the score as a marker (and documentation) of the performance. The other group used an assortment of video recorders to capture sundown from within and outside their vehicle as well as their performance.

3.2.3. *M.V.S.E* (2016a; 2016b) September – Reflection and Replanning Phase

Reflecting on both iterations of M.V.S.E (2016a; 2016b) I noticed a practical issue that requires refinement within the way the score is composed and communicated. While I have distributed the performance action instructions via a system of cards I was providing general instructions for the workshop orally. This is fine when all the players are present with the conductor but I also feel it necessary to create a version of the score in which the instructions for how to conduct the play of the workshop are clearly defined. I have included templates of a redesign of these cards in this portfolio.

A couple of additional reflections that I will need to consider for future iterations of the action-reflection cycle of developing this workshop score are as follows:

- The issue of experimental forms of documentation is embedded within the workshop instructions. I must acknowledge that up until now I haven't taken on this task myself. I need to consider how to document versions of the workshop in a more creative way. One way of doing so could be to reproduce artefacts from the performances (such as the chalk choreographic patterns) in a exhibitionary context, along with film edited from the captures I have made during each iteration. Potentially using sound captures and images to arrange a composition of the performances as a new audio-visual work.

- The second observation I have is that the M.V.S.E workshops could be a transferable workshop structure to be used by players to be applied to materials and actions differing from a car. I.e. the act of collectively identifying a material to score along with performance and documentation constraints could be a generative act.
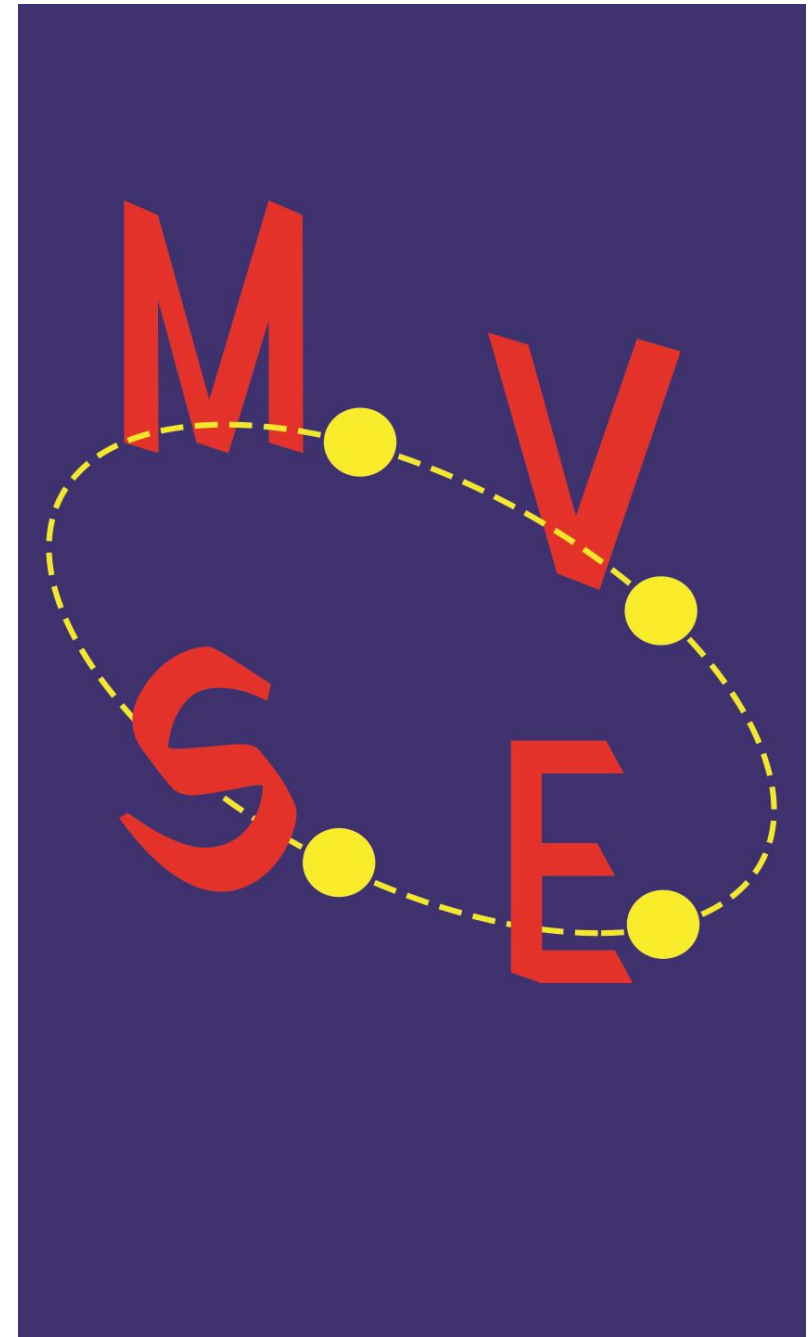
Prelude.

M.V.S.E is to be played in groups.

Each group requires a vehicle to play.

You can have as many groups/vehicles as you wish.

Agree a start time that is at least two hours prior to sundown where you will be playing.

You will also need a dice for each group of players.

1.

Divide players into groups.

Agree whether all groups will be playing their versions of *Motor Vehicle Sundown (Event)* in the same, or separate, locations.

If separate, decide upon a location where your group will play. It should be within a 40 minute drive of your starting location.

(10 Mins)

2.

Evenly distribute the notation cards between the groups.

Each group roles a dice for each notation card. This dictates how many times they must include that action in their score.

*If playing with a large amount of groups, multiply the performance actions by rolling the dice again.

(10 Mins)

3.

Using the actions you have notated compose your score.

Your score can be written, graphic, abstract, or any style of your choosing.

(20 Mins)

4.

If playing with more than one group, each group should give their score to the group to their left.

Once your group has recevied a new score discuss how to play it.

(10 Mins)

5.

Collectively decide how you will document your version of *Motor Vehicle Sundown (Event)*.
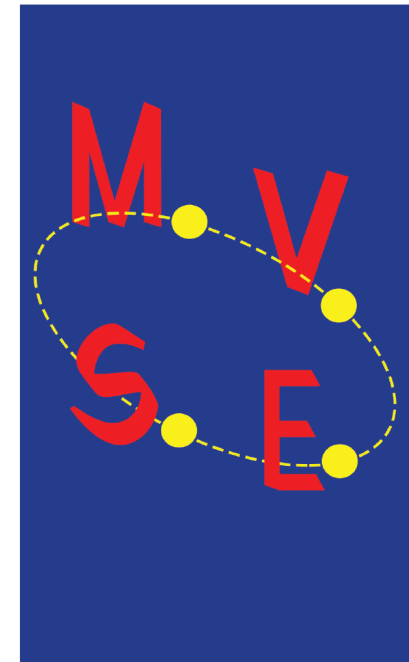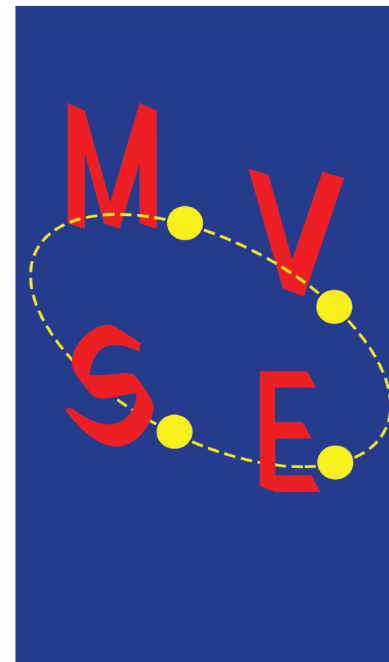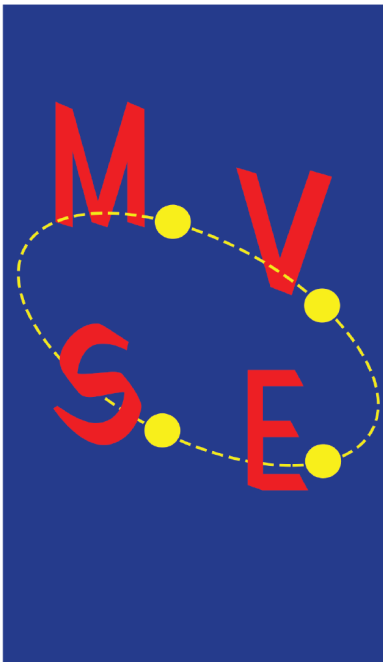
Avoid conventional forms of documentation; such as video or photography.
Be inventive.

(10 Mins)

6.

Once you arrive at your chosen location, time your version of *Motor Vehicle Sundown (Event)* to coincide with sundown. It should conclude as the sun sets.

It is advisable to rehearse (if possible).

4.1.1. *Fool Me, Fool Me* (2017) – Rhubaba Galleries & Studios, Edinburgh, 19th[th] & 20th[th] November – Planning Phase

Fool Me, Fool Me (2017) is a mapping workshop intended to plot the people and things a group of players learns through, from, and with. Helping to identify forms of knowledge and processes of learning that the group does, or might, produce. Allowing players to make visible, or create, relationships between these materials to help provide ways to paragogically compose workshops together.

The workshop score was composed in as the outcome of a discussion between members of the Rhubaba Gallery and Studios committee and myself regarding their Learning Broke my <3 programme, which was investigating Rhubaba as a artistic learning context. I ascertained that the complexities of the things, people, and knowledges that constitute the committees activity required cognitively mapping out in order to be comprehendible and to render these entities as potential materials for composing workshops that embodied Rhubaba's knowledge practices.

With these considerations in mind I planned a two-day workshop programme including Fool Me, Fool Me (2017) to achieve the dual aim of transmitting my own approach to composing artistic learning environments and to aid Rhubaba in negotiating the meaning of and reifying the knowledge they produce.

4.1.2. *Fool Me, Fool Me* (2017) – Act and Observe Phase

I developed a scenario that asked Rhubaba committee members to cognitively map various materials implicated in Rhubaba Studios and Gallery as a learning context using the following generative instructions:

1. Categorise and list the things that you learn from, through, or, with.

2. Categorise and list the people you learn from, through, or, with.

3. Discuss and distil what you have produced into keywords.

4. Each group describe your thinking to the other using your keywords.

5. Join your maps together. Collectively identify relationships between content. Cluster & Arrow.

6. Discuss and list the types of knowledge/learning these relationships do, or could, produce.

7. Identify what methods generate or activate the forms of learning you have noted.

8. What clusterings of people, things, the relationships they share, the knowledge they produce, and the ways this could be enabled, could be the basis of a workshop? Negotiate and make potential selections.

9. What risks could these workshops present? Use symbols to indicate: Questioning of, Approval of, or Vetoing of.

The materials mapped in the process were produced in the form of writing on colour-coded cards (instead of stickers, to be more mobile) and were placed upon a background map. The aesthetic influences upon, and coherency produced by, the background map and instruction cards will be discussed in the next section.

The majority of steps structured within the scenario were adapted from *Map-it*'s own categorisation of the mapping stickers it suggests players use - *people, things, keywords, relationships, and risks*. I ordered them in such a way to produce many mapping points that could be triangulated over the course of the activity. While the instructions within the scenario are sequential the mapped materials they produce were intended to be cumulative and comparative towards synthesis, rather than analysis.

This attempt to instigate a productive synthesis was enacted directly in step 8 of the instructions when the players worked backwards through the steps selecting elements from each category to identify a cluster (i.e. set of relationships) that could form the basis of a workshop informed by Rhubaba as a learning context.

After step 8 within the scenario each of the groups presented at least one configuration of the materials they had mapped as a potential workshop composition. The other group then fed back to one another on the potential positives and drawbacks of the activities they had proposed.

This was a precursor to the second movement of the workshop composition. This movement was based on Shift/Work's *Workshop, Workshop* (2012). The players used the material generated in the first movement as the basis for constructing workshops for one another in the second. This involved producing a calibrator that would produce a covenant by which each group would adhere when composing workshops for one another, including criteria for what would be positive, negative, necessary, and ideal, within the learning environments they would co-produce.

37
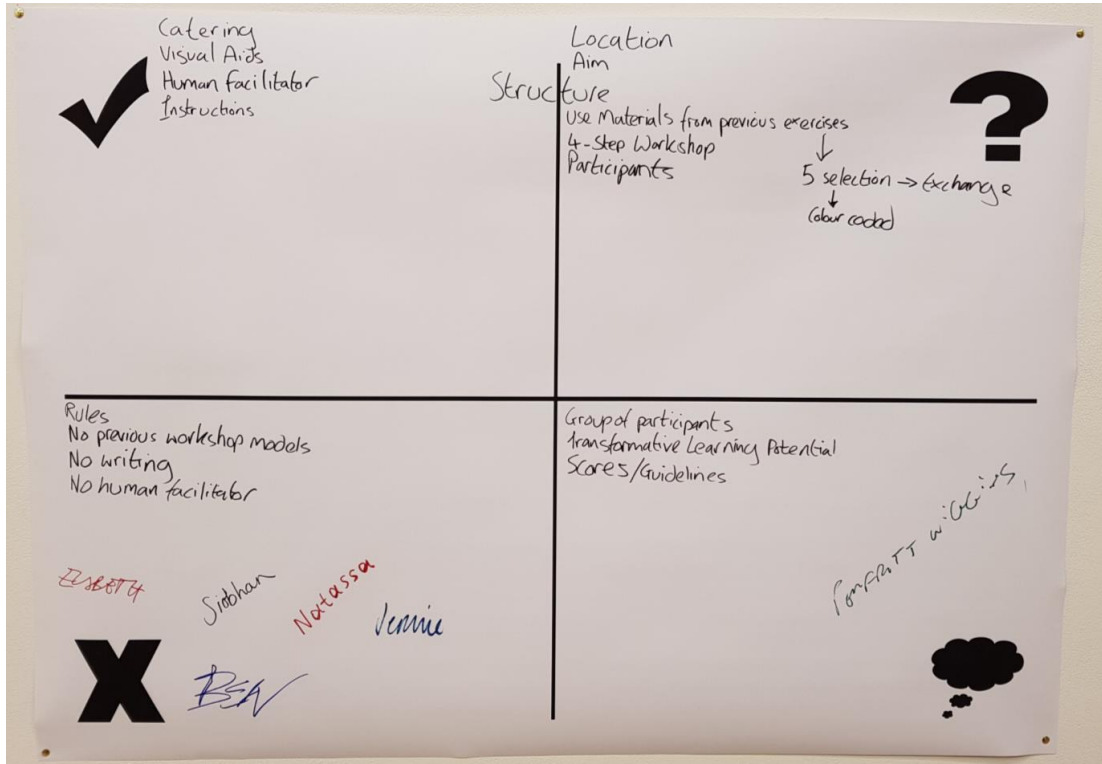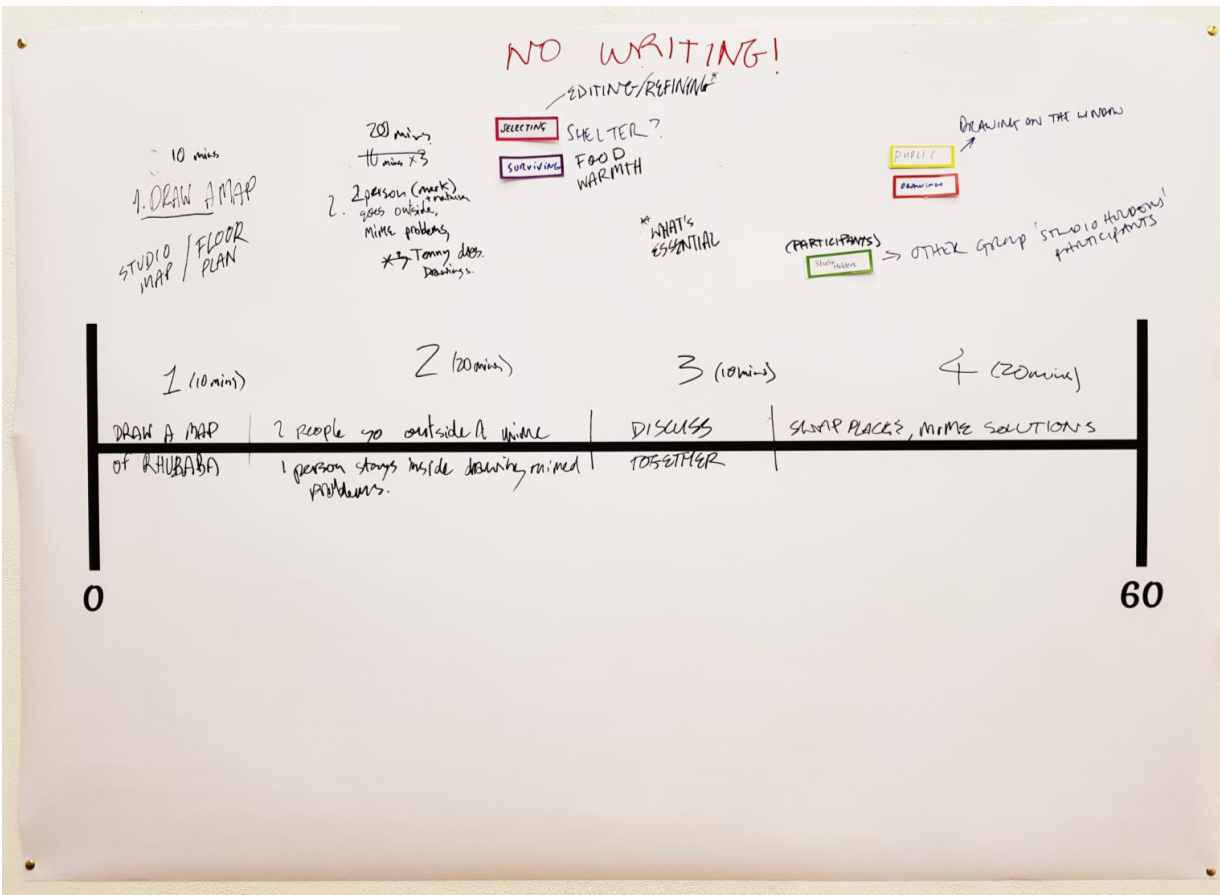
Planning Phase

Each group was then given time to co-select a set of materials from the map produced in the first movement to inform the workshops they were composing.

They first instructed to discuss their selected material within their groups and decide what the focus of their workshop would be, i.e. what would be learnt in their workshop.

They then had to compose the elements of the workshop, i.e. what shape would the learning take within their workshop. Applying their composition to a timeline to structure the workshop to last no more than one hour

They then needed to playtest their composition to ensure that it worked and was possible to be played by the other group.

After this they were given time to recalibrate the activity based on issues arising during their play test.

Act and Observe Phase

They then played one another's workshop models and spent time feeding back to each other regarding their experiences of each workshop.

Group 1

The first group composed a workshop that provided each member of the other group a role in raising, communicating, and depicting issues arising within Rhubaba. This included one person that would identify and dictate instructions and raise issues, another would translate this information into a bodily performance to express to the third member who was wearing headphones, and so could not hear the discussion but had to depict what they interpreted the information to be onto the gallery window using marker pens.

Group 2

The second group developed an activity focused on producing a resource. To do so they composed a workshop that required the players to envision an imaginary version of their organisation using prompt cards to guide their discussion. They were then instructed to produce an audio manual for running and maintaining the new imaginary version of Rhubaba that they had generated through discussion.
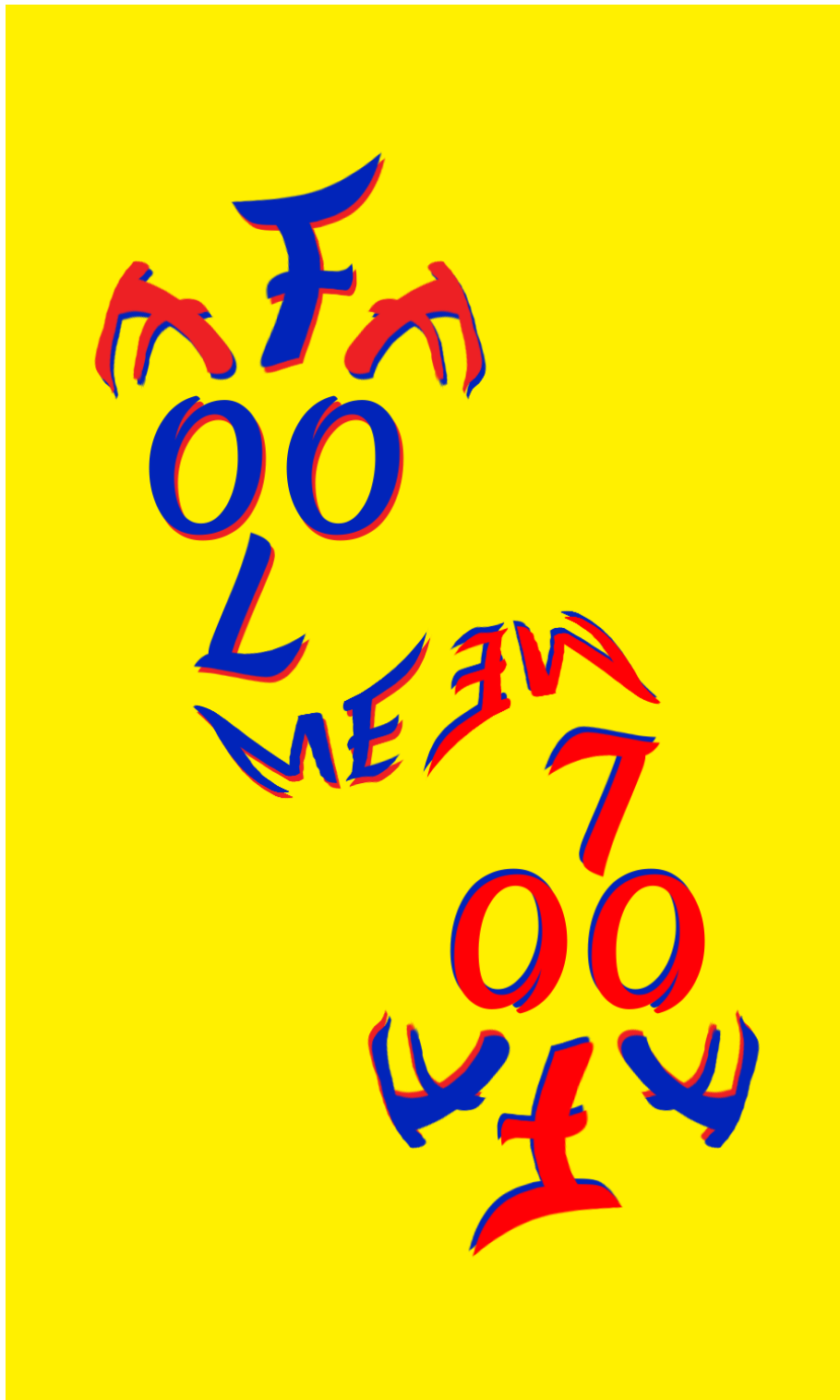
4.1.3. *Fool Me, Fool Me* (2017) – Reflect and Re-Planning Phase

Having planned, acted and observed, the *Fool Me, Fool Me* (2017) workshop score the initial reflections I have involve how to made the score adaptable beyond the context of Rhubaba Studios and Galleries. I believe this pivots on the act of identifying a collective matter of concern that players wish to cognitively map. With Rhubaba the matter of concern had been pre-negotiated. As such an additional first step of guiding the identification and selection of a matter of concern needs to be added to the score to make it more generally useable.

An instance to attempt revision was provided by an invite from another Edinburgh Artist-led gallery organisation Embassy. Embassy asked me to contribute to a residency exchange between their organisation and Catalyst Arts in Belfast. I used this as an opportunity to restage the workshop and redesign its design identity. I acted and observed the workshop being played by members of the Embassy committee during a playtest I conducted with them. As I was unable to travel to Belfast members of the committee would have to conduct the session themselves using the newly redesigned workshop score.

In this cycle of playtesting it became clear I still need to tweak the weightings of timings across the instructions. I also need to find a more creative way of facilitating the identification and negotiation of a matter of concern between the players. This will be reviewed in the next action-reflection cycle involving this score. Templates of the cards as they stand are on the following page of this portfolio.

Prelude.

Fool Me, Fool Me takes approximately 2hrs to play. Groups of 3-6 players are best, with an even pairing of groups ideal.

One person should conduct the session. It is their role to turn over each card and keep the other players to time.

Each group should be provided with a 'map'. This map needs to be a surface that 3-6 people can comfortably work around.

You will need materials to write with and upon. It is advisable to use colour-coded labels or post-it notes for each step of the activity.

Tips.

Cards 1&2
Be both literal and lateral with the people and things you note down. A mixture of both types of content is ideal.

Be expansive with the categories you create or include; e.g. for Card 2 (people) this could include organisations, institutions, communities, etc).

Be exhaustive, these cards are about generating as much content as possible.

Card 4
If there is only one group skip this step.

1.

Collectively outline what context of learning you share.

&

Agree upon what you aspect of this context you wish to explore together.

(10 Mins)

2.

Categorise and list the things that you learn from, through, or, with.

(10 Mins)

3.

Categorise and list the people that you learn from, through, or, with.

(10 Mins)

4.

Distil what you have produced into keywords.

(5 Mins)

5.

Using your keywords, describe your thinking to the other group(s)

(5 Mins Each)

6.

Identify and cluster relationships between the content produced.

(10 Mins)

7.

Discuss and list the types of knowledge and/or learning these relationships do, or could, produce.

(15 Mins)

8.

Identify or suggest alternative ways of generating these types of knowledge or learning.

(15 Mins)

5.1.1. *Rightness of Fit* (2015) – Embassy Gallery, Edinburgh, 13th[th] May – Planning Phase

This workshop explored players perspectives on curation through card-based instructions and games. The impetus behind the workshop came from an invitation to contribute to professional practice teaching related to curatorial studies on the Edinburgh College of Art Masters of Fine Art Programme.

In response to this context I identified the need to explore a range of curatorial practices and approaches as necessary for players who were from a range of disciplinary interests as the matter of concern underpinning the workshop.

For the purposes of the this portfolio I will be focusing on the second section of the workshops as this is the element that has directly informed further choices within my own practice. This section of the workshop was devised as a versioning of elements from *The Metagame* (Local No.12, 2010). The Metagame rests on two simple devices, 'Culture Cards' and 'Opinion Cards', the potential types of interactions between these two typologies of cards allow the metagame to be played through several game structures, for *Rightness of Fit* I decided to focus on one of these formats, 'Debate Club'.

This game requires participants to respond sequentially to Opinion Cards, which include a statement or question that participants must take a position on by playing one of the Culture Cards they have been dealt. They must debate for the position of the Culture Card they have elected to play in relation to the statement on the Opinion Card. In selecting and playing one of the Culture Cards they have been dealt players perform a metacommunicative extension of their cognition; for the purposes of their turn the card becomes representative of the way in which they are thinking about thinking, which they performatively embody through the construction of their argumentation - but are simultaneously not expressing as representative of their actual views. This provides a discipline specific version of Gregory Bateson's metacommunicative "nip" (1987, p. 186); as Salen and Zimmerman note, a nip is a double-meaning, it represents a bite but is simultaneously exactly what a bite is not (2004, p. 371). The game-like structure of the Culture Cards (distributing critical positions at random to players) offers an opportunity to defer risks associated with expressing certain proclivities, opinions, or beliefs within a community of practice and indulge in 'nipping' from a critical position that they do not personally hold.
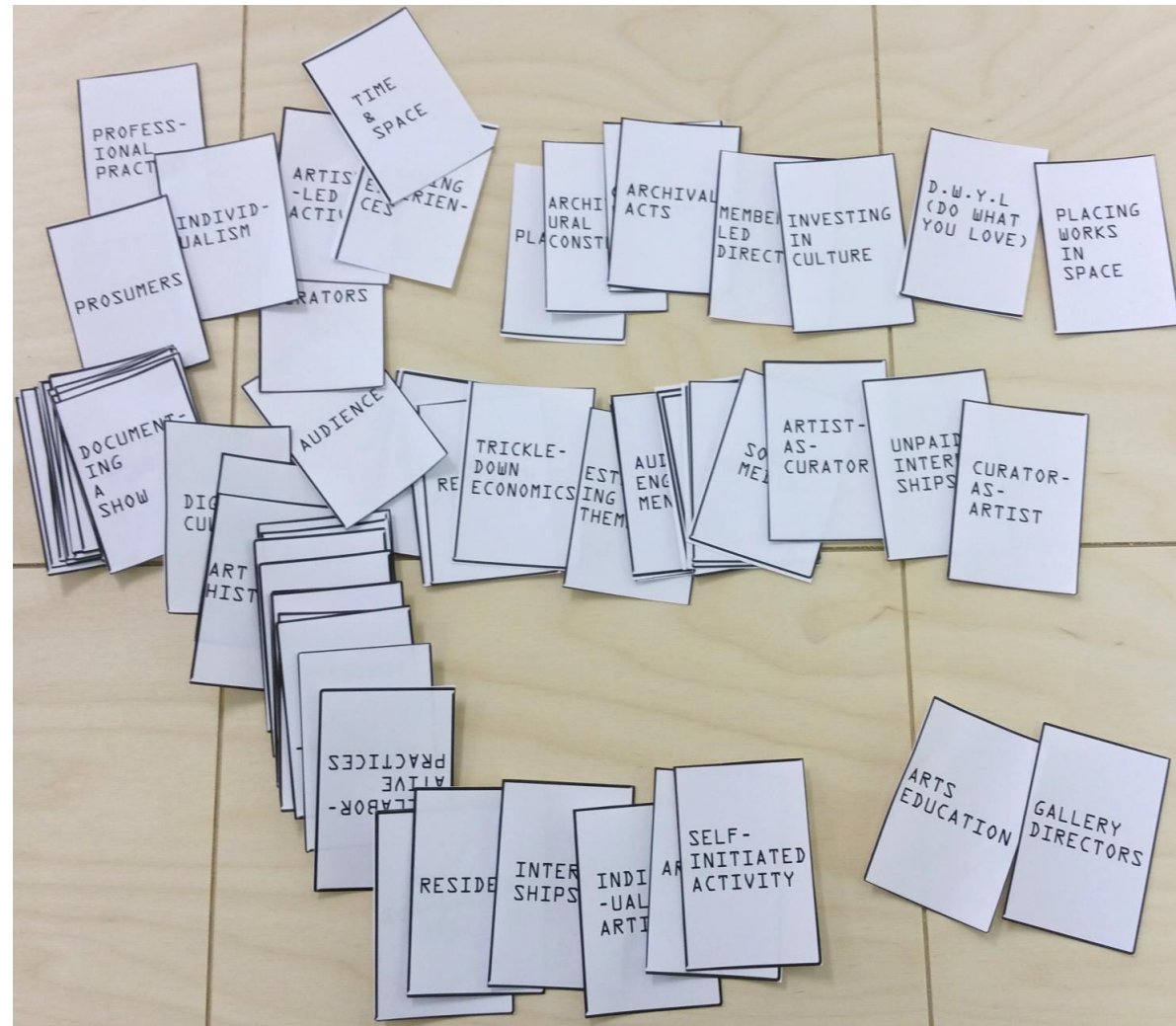
5.1.2. *Rightness of Fit* (2015) – Act and Observe Phase

Each participant was given one minute to state their argument, and they debated each other in pairs in a round-robin system. Success within the game was based on how peers responded to the arguments put forward via a voting system, with the least voted for argument losing a 'life'. For this version of the Debate Club game I gave each participant three 'lives' to allow for a range of rounds between different participants on a range of topics. Once a participant lost their three live's they took up the sole role of 'Critic', which continued until the final set of debaters was being judged by their peers.

For my versioning of the Metagame I produced a bespoke set of Opinion & Culture Cards about curation. For the opinion cards I utilised some of the examples provided by The Metagame that were open-ended enough to be applicable to the subject of curation; the rest I created based on the readings I had provided the participants with and based on my personal experiences. These Opinion Cards provided provocative, contentious, and complicated statements that could accommodate a range of perspectives and responses. In turn, the Culture Cards I created attempted to embody a potential diversity of perspectives, concepts, roles, themes, and practices within art. The Culture Cards were dealt evenly between participants, meaning they received a random range of responses they could utilise, crucially the positions on the culture cards would not necessarily be perspectives participants would necessarily align themselves with or normally inhabit. My intention was the for the game structure to necessitate (and facilitate) play that would challenge participants to perform critical perspectives that might conflict with their own values, or those of others, as means to expand their views beyond the game, or, stimulate a form of inventiveness through their play that meant they could provide persuasive arguments or actions that would create new pathways through the debate. This inventiveness was observable when conducting the game with the players. Some adapted quickly to the game of positions, others found it less palatable to step outside of their own world view.

5.2.1. *Rightness of Fit* (2016) – Edinburgh College of Art, Edinburgh, 13th[th] of Jan – Reflection and Re-Planning Phase

What became evident within the first iteration of Rightness of Fit (2015) was the limits of the game. While the process of occupying positions was useful for some of the players, the subsuming of this process into the win or lose logic of the game was prohibitive. This is an issue I aimed to address in the second cycle of the action-reflection process when re-planning the workshop to run again in the context of the ECA MFA programme.

As a member of the Embassy Gallery committee I was invited to contribute to the professional practice module of the Masters of Contemporary Art course at Edinburgh College of Art. The Masters students were tasked with curating and producing an exhibition or event at Embassy Gallery as part of the professional practice module. For one of the sessions helping them prepare for the event I collectively versioned a new iteration of the second part of the 'Rightness of Fit' workshop with other members of the committee at that time (who were, Joanna Baxter Wilson, Joe Harvey, Jordan Pilling, Finatan Ryan and Suzanne van der Lingen). This involved all the members of the committee contributing suggestions for both the new Opinion & Culture Card components of workshop. The overarching theme of the cards was curatorial practice but we placed an emphasis in our planning on artist-led activity, including prompts and content drawn from both our collective experiences as co-directors of an artist-led initiative and our individual experiences as artists and curators. I then produced the final selection of Opinion & Culture Card suggestions as a deck of cards that took Embassy Gallery's design identity as its basis.

5.2.2. *Rightness of Fit* (2016) – Act and Observe Phase

We structured the session by mixing attendees together from the Contemporary Art Theory and Contemporary Art Practice pathways into groups of six players each, with one committee member from Embassy Gallery acting as a conductor for the sessions. We directed the participants that the activity was intended to allow them to adopt unfamiliar positions and critical approaches to curating in the hopes it may produce new ways of considering and exploring potential ways to collectively negotiate producing a curatorial project together. We then proceeded to play the game for an hour exchanging cards between groups until each group exhausted the sets they had been provided.

5.2.3. *Rightness of Fit* (2016) – Reflection Phase

What became apparent across both iterations of the workshop was the lack of generative potential. Its game-like structure was highly recursive. If I was to reinvigorate the action-reflection cycle of this workshop this would the primary concern I would need to address.

The more useful practical knowledge that emerged from this workshop was that cards (as structuring devices) are highly effective in relaying instruction and ordering action. This is the key element of this reflection cycle that I took forward into other areas of my practice.